

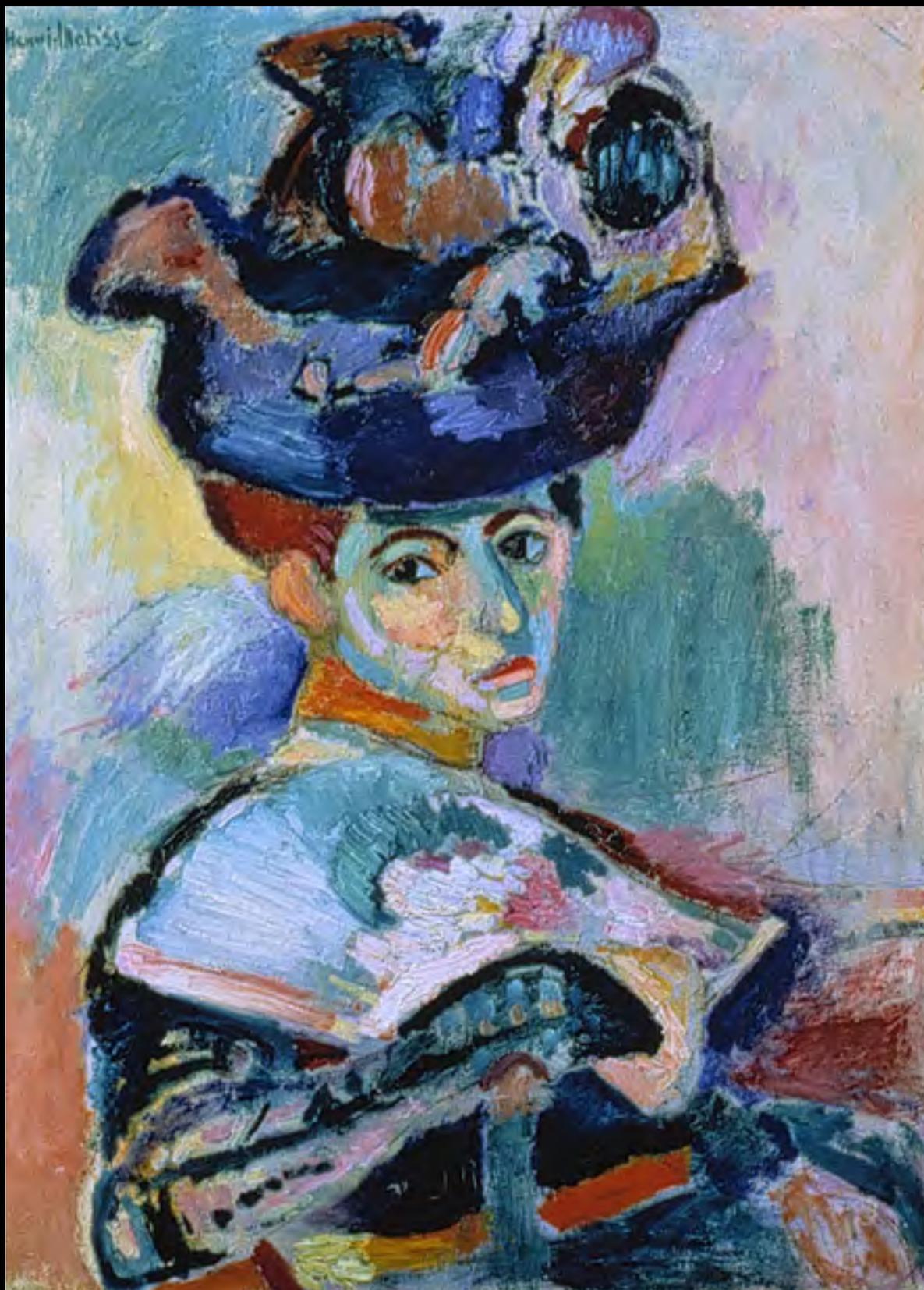
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Henri Matisse, *Femme au chapeau* (Woman with the Hat), 1905; Collection SFMOMA, bequest of Elise S. Haas; © Succession H. Matisse, Paris / Artists Rights Society (ARS), New York. Story on page 4.

"SURFACE TENSION"

Poetry of the Ancients in Our Own Time, at the Eno Gallery

by Adrienne Garnett

A sea scavenger of carved, barely tinted wood is seemingly propelled by scorched fins carved from hand-bound books. Its body is studded with mica scales and intricate details, and like Jonah's whale, contains miniature treasure: bits of life, knowledge and

"Tension" at the Eno Gallery in Hillsborough NC. Both artists probe secrets and essences gleaned from the earth and share them as art with dimensions of meaning. Vicki (fiber) and Daniel (sculpture) invite you to "explore and discover a world lying just beyond the surface."



TRIBUTARY detail (boat with printer's type.)

known as Ethiopian Coptic. He creates mixed-media book structures that incorporate unusual woods as covers, handmade paper, fossils, mica and found objects. This mastery appears in many of his magical birds, fish and reptiles as they clasp mini-books firmly-yet-delicately in their beaks or bear



TRIBUTARY(Croc), carved and painted mahogany, mica, nails, handmade paper, found natural objects, lead type, Ethiopian and Coptic bindings, 2012, 15x25x4.5.

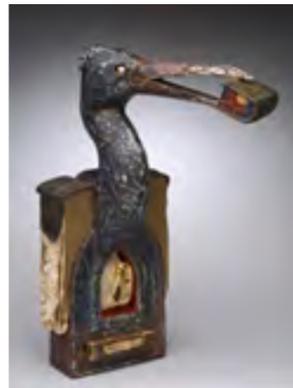
experience.

Like Zen poetry, fragile weavings of silk and other ultra fine threads expand in time yet are often contained within frames. They hover in quietude as well as tension as they are pinched by burrs or other natural spines. These are among the exquisite works of Daniel and Vicki Essig in the exhibition "Surface

Daniel Essig's book-based sculptures honor the ancients while slyly revealing artifice and making quantum leaps from antique to present time. Rusted and bent nails that are repurposed as millilegs of an ancient lumbering creature host a few shiny new screws. Essig has mastered the techniques of a fourth-century book-binding style

books interred in their backs or hanging symbiotically from their sides. The microcosmic detail in the work of both artists is absolutely titillating.

Vicki Essig's weavings breathe a hushed spirituality. Most are small contained treasures, objects of meditation. There are a few long



AMBER, carved and painted mahogany, mica, handmade paper, insect amber, 1800's text papers, Ethiopian and Coptic bindings, 2009, 11x8x5 inches.



JOURNEY(Gar), carved and painted wood, nails, mica, bone pendant, Ethiopian and Coptic bindings, 2012, 15x21.5 x 8.5.



handwoven silk with maple seeds - Vicki Essig

translucent hangings like narrow space dividers containing horizontal mica inserts that gleam in the light. Whether the silk is pinched and gathered by barbs, twigs or tiny vertebrae, all contain elements from nature and are deeply poetic. Vicki shares "I am fascinated with light and translucency, the contrast between the fragile and the strong. With natural materials I show the small and delicate as the powerful and significant." Essig has recently been teaching at the Penland School of Craft, a national center for craft education located in the Blue Ridge Mountains of North Carolina. Both artists live and work in Asheville, NC.

While each artist's body of work is entirely unique, the pairing creates a fresh dynamic. The literary quality that informs both the fiber compositions (many having slivered strips of type woven through the fragile threads) and the carved and assembled sculptures (one even incorporating printer's type) resonates from one to the other. Both artists employ the light reflective potential of mica. A sense of journeying through time and civilization permeates the gallery. These works are indeed profoundly "beyond the surface." It comes as no surprise that Daniel Essig's work is in the permanent collection of the Smithsonian at the Renwick Gallery in Washington, DC.



Curators Tinka Jordy and Mark Donley have mounted this compelling exhibition of Daniel and Vicki Essig's work within the larger collection of high level contemporary art at Eno Gallery.

Eno Gallery, 100 S. Churton St. Hillsborough NC 27278 919-833-1415. www.enogallery.net. www.facebook.com/enogallery. ♦

Adrienne Garnett is an art critic, artist and art educator in Raleigh, NC and New York



Handwoven silk, antique Hindi manuscript and pine needles Gathered Series: Handwoven Silk, and stainless steel with Pods Vicki Essig



Handwoven silk, antique Hindi manuscript and pine needles Gathered Series: Handwoven Silk, and stainless steel with Pods Vicki Essig



Burr weaving handwoven silk with burrs (detail) - Vicki Essig

SAN FRANCISCO'S SOMA IS HOT, HOT, HOT

Two new museums in the heart of the City by the Bay are not to be missed.



SFMOMA, Exterior View: Main Facade; © San Francisco Museum of Modern Art, Photo by Henrik Kam

by Ellen Edwards

Cities are dynamic, their districts wax and wane, are hot or not. And nowhere is this fact of urban life truer than San Francisco's SoMa, the district South of Market Street, the long street that slices all the way through the city, from Twin Peaks to the magical Ferry Building at the Embarcadero. Bordered by Market Street, and set between the Bay and the Freeway, SoMa is now an area of museums, gardens, entertainment centers, great restaurants and

manicured parks. Once gritty and undesirable, an area into which few people ventured, SoMa is now hotter than hot, and filled with arts and entertainment venues, expensive residential lofts, and some of the most contemporary and visitor-friendly museums in the city. The gentrification of SoMa began with the building of the Moscone Convention Center, the Sony Metreon Entertainment Center, and the Yuerba Buena Center for the Arts. The gentrification

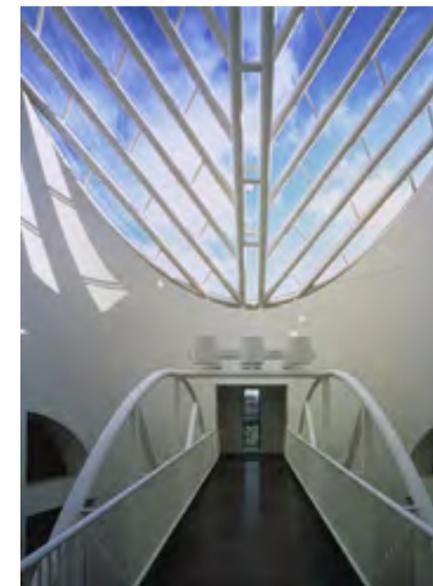
of the area slowed in response to economic realities, but has resumed with a vengeance. Today, SoMa has some of the city's finest hotels and restaurants, the Zeum, a kid-friendly arts and technology museum, and the Museum of Crafts and Folk Art, along with the new Contemporary Jewish Museum and the dazzling San Francisco Museum of Modern Art. SFMoMA, was founded by the visionary Grace Morley in 1935. Considered a radical venture at the



SFMOMA Rooftop Garden, 2009; © San Francisco Museum of Modern Art, Photo by Henrik Kam

time, it launched its pioneering film program in 1937. Although it received many important bequests and had a robust acquisition program, the museum was relegated to the fourth floor of the Civic Center for decades. In 1995, the museum moved to its elegant, \$60 million post-modern quarters on 3rd Street in SoMa, designed by the Swiss architect Mario Botta. Next to the lovely Yuerba Buena gardens, the area is open and inviting, and has been a key element in the gentrification of the area.

The museum is the only one on the West Coast exclusively committed to the art of the 20th and 21st



Gerson and Barbara Bakar Bridge; Special commission by Rosana Castrillo Diaz © Rosana Castrillo Diaz; © San Francisco Museum of Modern Art, Photo by Henrik Kam

centuries. Its core collection is both American and global, and boasts an impressive range of sculptures, furniture, decorative arts and paintings by the greats, Cezanne, Matisse, Picasso, Duchamp, Mondrian and Klee. SFMoMA was the first museum

to give Jackson Pollack a solo exhibition.

In 1995, the museum received an amazing gift, The Fisher Collection. Doris and Donald Fisher, founders of The Gap, donated their personal collection, 1100 major works, to the museum. It includes works by Calder, Close, deKooning, Kiefer, Kelly, Serra, Richter, Twombly and Agnes Martin.

In 2016, the museum will open an enormous, new addition, which will double its gallery space and house the Fisher Collection. Designed by the avant-garde firm, Snohetta, the expansion promises to extend the mission of this important museum even further, making San Francisco a must-see venue for contemporary art.

This summer, SFMoMA celebrates the 75th anniversary of the city's iconic Golden Gate Bridge. There is an exhibition of the work of Katharina Wulff, a young German artist who puts a 21st century spin on German Expressionism. It also is presenting a stunning retrospective of the art from 1960 to the present. It's a terrific look at how we got here from there.

The Contemporary Jewish Museum on Mission Street is an intriguing architectural amalgam. In 1984, the city offered the museum an historic site, the elegant, 1907 former Pacific Gas and Electric substation. In 1998, the museum commissioned noted German architect Daniel Libeskind to expand and extend the landmark building. Unveiled in 2005, Libeskind's design, his first major U.S. commission, combines the history of an early 20th-century San Francisco landmark building with the dynamism of contemporary architecture. Inspired by the Hebrew express "I'Chaim," "To Life," the 63,000 square foot facility marries many of the features of the original substation with bold contemporary spaces, emanating the powerful connection between tradition and innovation and reflecting the Museum's mission to celebrate Jewish culture, history, art, and ideas within the context of 21st-century perspectives.

The CJM does not have its own permanent collection. As a result, its exhibits are exceptionally



Henri Matisse, Femme au chapeau (Woman with the Hat), 1905; Collection SFMOMA, bequest of Elise S. Haas; © Succession H. Matisse, Paris / Artists Rights Society (ARS), New York

free and innovative. It has become an activity center for the entire city, with exciting educational and cultural programs throughout the year. California Dreaming, on view until October, offers an intriguing overview of Jewish life on the Left Coast, from the Gold Rush to the present, with photographs, artifacts and videos, including a fascinating look at the company of Levi Strauss, whose iconic blue jeans clothed the miners and have become a global way of life. One comes away from this exhibit with the understanding that Jewish life in San Francisco is clearly different from elsewhere, more free, and part of an evolving and enduring culture. The Stanley Saitowitz Collection of Contemporary Jewish art gives an ultra-modern spin to such ritual objects as an etrog box and a mezzuzah.

On the second floor, visitors are greeted by a stunning and monumental bronze, Hagar in the





Andy Warhol, A Set of Six Self-Portraits, 1967; oil and silkscreen ink; Collection SFMOMA, gift of Michael D. Abrams; © Andy Warhol Foundation for the Visual Arts / Artists Rights



Diego Rivera, The Flower Carrier [formerly The Flower Vendor], 1935; Collection SFMOMA, Albert M. Bender Collection, gift of Albert M. Bender in memory of Caroline Walter; © Estate of Diego Rivera, Courtesy Banco de Mexico



Jeff Koons, Michael Jackson and Bubbles, 1988; 42 in. x 70 1/2 in. x 32 1/2 in.; porcelain; Collection SFMOMA; purchased through the Marian and Bernard Messenger Fund and restricted funds; © Jeff Koons

Stanley Saitowitz, Etrog Box, 2011, nickel and resin, 3.5 x 5.5 inches. Artist rendering. Fabrication by Dupliform Casting Company. Courtesy of the artist. Created for Stanley Saitowitz: Judaica. On view November 3, 2011 - October 16, 2012. Contemporary Jewish Museum, San Francisco.



View Photographer: Bruce Damonte - Courtesy of the Contemporary Jewish Museum, San Francisco.



A Jewish family living in Golden Gate Park after the 1906 earthquake. Courtesy of the Magnes Collection of Jewish Art and Life at The Bancroft Library, University of California, Berkeley. On view as part of California Dreaming: Jewish Life in the Bay Area from the Gold Rush to the Present from November 17, 2011 - October 16, 2012. Contemporary Jewish Museum, San Francisco.



Tal Shochat, Afarsemon (Persimmon) (from a series along with Afarsek (Peach), Shaked (Almond), Tapuach (Apple), and Rimon (Pomegranate)), 2011. C-prints, 16.5 x 17 in. Collection of Gary B. Sokol. Photo courtesy of Andrea Meislin Gallery, New York. Do Not Destroy: Trees, Art, and Jewish Thought; an Exhibition and the Dorothy Saxe Invitational. February 16–September 9, 2012. Contemporary Jewish Museum, San Francisco.



SF Jewish Museum, View_from_Sq2

Desert, created by Jacques Lipschitz in 1969. The sculpture is accompanied by pieces that elaborate on the story of Hagar and explore the split of the three Abrahamic religions.

Also on the second floor, Do Not Destroy: Trees, Art, and Jewish Thought is an exciting opportunity to explore the subject of the tree in Jewish tradition through the lens of contemporary artists who enable us to see the world in new ways and to encourage us to find fresh meaning in tradition. This exhibit will also be on view until the fall.

Staying in SoMA is great, with easy walking to all its cultural delights, its parks and its restaurants, while being an easy stroll to Market Street, with its great shopping and trams to the waterfront. On Howard Street, the new Intercontinental Hotel towers an impressive 32 stories above the city. Yet, despite its size, the hotel has a welcoming and intimate ambience, with only 22 rooms on each floor. The ground floor 888 Bar offers one of the liveliest bar scenes in the city, while the Michelin-starred Luce Restaurant offers an amazing spin on

contemporary California cuisine. Best of all are the huge windows in every room, with their views over one of the world's most beautiful cities, and its sweeping bays beyond. ♦



"InterContinental San Francisco lobby.. Rien van Rijthoven is the photo credit



"InterContinental San Francisco exterior"

THE GERSHWIN'S PORGY AND BESS



Despite initial controversy, the current production of this American classic is delighting its audience at every performance.

by Sara Evans

Musical or opera? Opera or musical? Ever since "Porgy and Bess" was first launched in 1935, the controversy has raged. But while critics have foamed and fumed ever since the birth of this American icon, audiences continue to flock to its successive productions.

Its current iteration, "The Gershwin's Porgy and Bess," produced by award winners Diane Paulus and Suzan Lori-Parks, was launched last fall in Cambridge, Massachusetts by the American Repertory Theater. It was slammed by none other than Stephen Sondheim. Prior to its preview opening in New York, he took on the production sight-unseen in the New York Times, claiming that the iconic work wasn't broke and did not need any fixing. He affirmed his belief that all productions should hew closely to the original, conceived as a

folk-opera that lasts over three hours. He claimed that George Gershwin's music and Ira Gershwin's libretto are distorted in the current production, and that the vital roles of writers Dorothy and DuBoise Heyward were under-valued. Sondheim maintained that the current production popularized and cheapened and dumbed-down the original intent of



the piece. Critics leapt to the defense of the current production, and the ink literally flew.

But despite all the critical brouhaha, the current production is not only important and delightful, it is also a huge success. It has just passed its 100th sold-out performance, has launched the cd of the production, and has announced the extension of the run until September. In cooperation with the New York City Board of Education, it has launched a program so that high school students from around the city can see it. And, as a further affirmation of the excellence of the current revival, the producers



of "The Gershwin's Porgy and Bess" have just announced plans for the launch of a national tour in the fall of 2013.

Let's face it: "Porgy and Bess" has always been a source of controversy. When it first opened in 1935, audiences, both white and black, reacted in a confused and negative way. But African-Americans, who for generations felt it to be clichéd and patronizing, are embracing the current production warmly. It's a different "Catfish Row" for a different generation. And that is perhaps why it passes the test with each distinctive production. Porgy is evergreen; its perennial story of love and heartbreak and redemption resonates through time and space.

The original production, based on the story of a crippled beggar who haunted the impoverished streets of Charleston, South Carolina, was written by



the Heywards (If anyone's role has been undersung, it is no doubt Dorothy Heyward's). Based on life in a slum of the city during the 1920's, the Gershwin's American folk opera opened in New York with a cast of classically trained African-American singers. It was from the outset a show that broke barriers and continues to do so.

In 1976, a magnificent production by the Houston Opera Company finally legitimized "Porgy and Bess," and established it as a classic. Eight years later, a production at the Metropolitan Opera further cemented its role as an icon of American culture.

From the minute the curtain rises in the current production, and the glorious sounds of "Summertime" peel forth, we know where we are and what we are in for. ("Summertime" is an American hymn, one of the most beautiful songs in the English language, one that is believed to have been recorded over 25,000 times since it was first written.)

Audra MacDonald is beyond luminous as Bess; she dominates the stage in every scene she is in, and her voice is clear and true and born for this role. Norm Lewis, as the crippled Porgy, has traded in his goat cart for crutches in this



production. His Porgy's voice is rich and resonant, and like MacDonald, he owns his role. David Allen Grier is a slick and perfect Sportin' Life. There is something reassuring in the familiarity of this production, while its innovations make for a show that is freshly appealing to a new generation of audience. Each song has become a component of the American songbook, not just "Summertime," but also "I Got Plenty of Nothing" and "Bess, You is my Woman Now," and many others.

Whether it's called an opera or a musical at the end of the day is irrelevant. "Porgy and Bess" is a part of our collective identity, a unique and important American work. This production is gorgeous. Don't miss it. ♦



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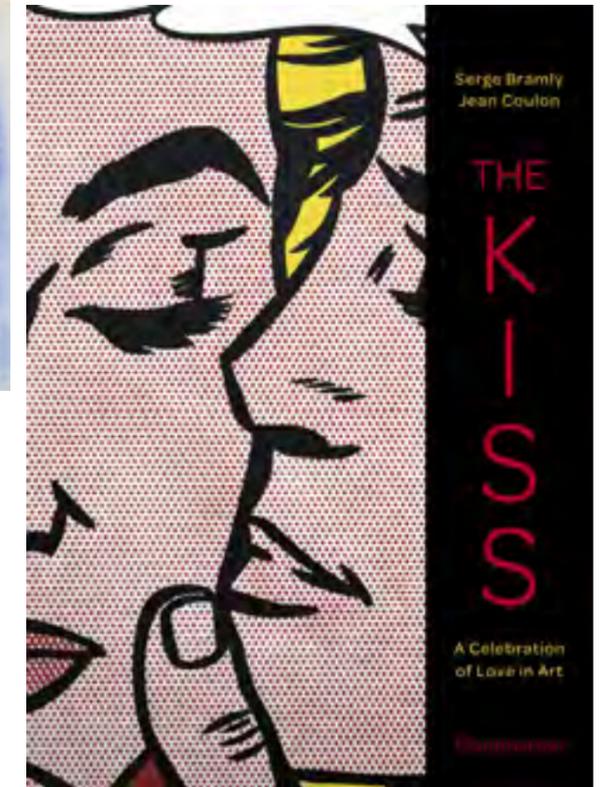
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THE KISS



Robert Delaunay, Parisian Lovers, 1922. Pastel, charcoal, and chalk on paper, 13 3/4 x 9 1/2 in (35 x 24 cm). Private collection, Paris.



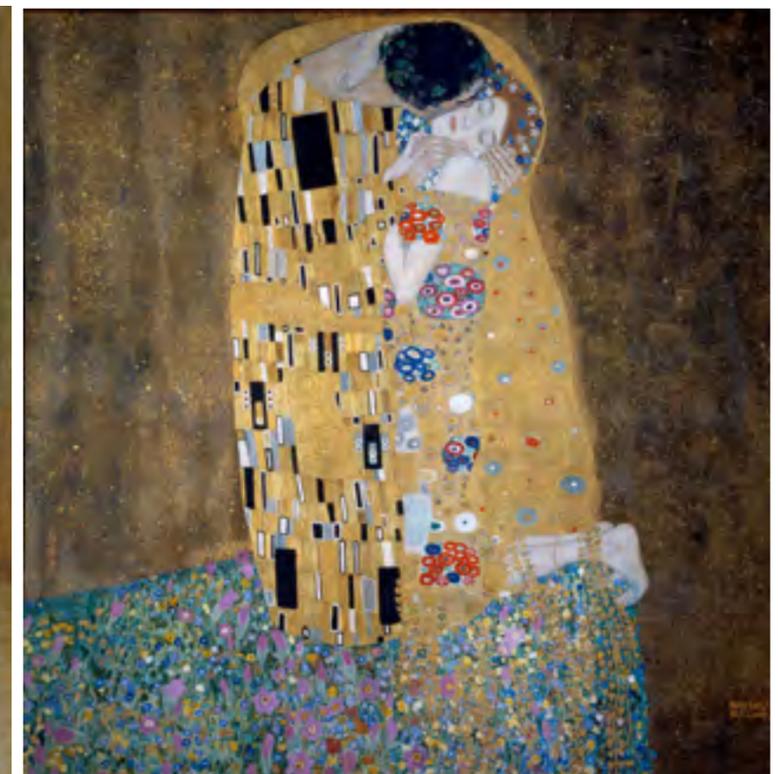
The Kiss: A Celebration of Love in Art by Serge Bramly and Jean Coulon, Flammarion 2012.

Over 130 of the greatest depictions of the kiss in art are accompanied by insightful commentary in this handsome volume. The depiction of the kiss has held special significance throughout the history of art, from classical antiquity to the present. A symbol of erotic passion or maternal love but equally of betrayal and death. The kiss represents one of the greatest legendary motifs. Spanning the ages and the globe, this volume

explores the emphasis placed by certain cultures and artists on "the meeting of lips." From Hayez's medieval kissers to Klimt's iconic symbolist painting, and from Ingres's Francesca and Paolo to Picasso's ethereal cubist couple, this book explains the passionate undertones of the world's greatest masterpieces. The evocative text is illustrated by works ranging from Hokusai to Cindy Sherman via Mary Cassat, Brancusi, and Lichtenstein. ♦



Jean-Léon Gérôme, Pygmalion and Galatea, 1890. Oil on canvas, 35 x 25 1/2 in. (88.9 x 64.5 cm). The Metropolitan Museum of Art, New York.



Gustav Klimt, The Kiss, 1907-1908. Oil on canvas, 70 3/4 x 70 3/4 in. (180 x 180 cm). Österreichische Galerie Belvedere, Vienna.

QUILTS YOUR GRANDMOTHER WOULD ENVY

Luke Haynes turns a traditional craft into contemporary art

by Isabelle Kellogg

Luke Haynes hasn't stopped quilting since he started toying around with small snippets of fabric on a sewing machine ten years ago. By now, he's worked past his 100th quilt, many of which have been on view at recent shows across America, including his native city of Seattle. His works have appeared in more than 40 shows. Ten of his most iconic quilts are the focus of his latest show--a mini retrospective--which opens in April in New York.

Haynes calls his works "meditative portraiture" and most of his fabric works are indeed large-scale portraits rendered in reclaimed cloth pieces, sewn together and set against a vibrant, patterned or simple fabric backdrop.

Calling himself "peripatetic" is an understatement, but Luke hails from Colorado, grew

up in the South and has lived in fourteen states across America. The South is where his passion for creating tactile art quilting first took hold. Experiencing life across America also gave Luke a living history lesson.

"In an art form known for its history and lineage," explains Luke, "the marking of time passing is an important datum and is the message I want to capture and celebrate in my works. Using this medium, I've discovered a way to push the viewer to re-understand what an object of use, and a coveted hand-me-down, can become through a different lens."

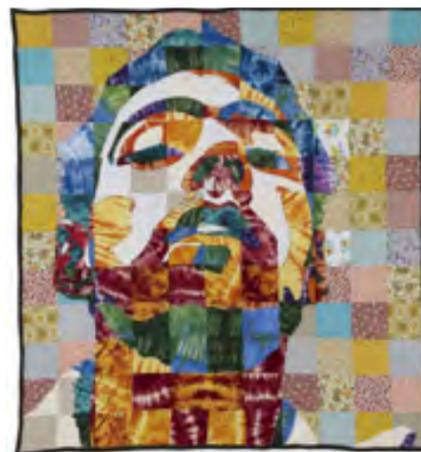
It's almost ironic that Luke hasn't taken his talent for sewing and turned it into another business, like fashion. But it's his devotion to something intrinsically American, a tradition and



THE AMERICAN CONTEXT: A NEW LOOK AT QUILTS • LUKE HAYNES
 @ THE ELI ALEXANDER GALLERY 15 East 27th Street
 Opening Friday, April 13th, 2012, 6 to 9 pm
 BETWEEN FIFTH AND MADISON AVENUES, NYC • SHOW RUNS THROUGH APRIL 27th, 2012
 RSVP: BRUCE HADON, BRUCE & HADON@BHVIL.COM | ISABELLE KELLOGG, ISABELLE@IKELLOGG.COM



clip_image002



[Self Portrait #2] Tradition



[Friends #6] Flat Glen

history that turns his works into an homage, albeit a modern homage.

The constant whirring of the sewing machine seems to animate Haynes, to make Luke tick. He prefers to work with music for ambient noise, but when it comes to piecing, ironing and gluing, Luke can listen to books on tape and even the occasional podcast, depending on how much focus he needs. Even though he works fast, he is meticulous, both conceptually and as a craftsman.

So what really inspires Luke to create these fabric canvases? "I pull a lot of inspiration from



The artist with The Throne

architecture and design, but also in utility and creative craftsmanship," explains Luke. "I also look at personalities for my portraits."

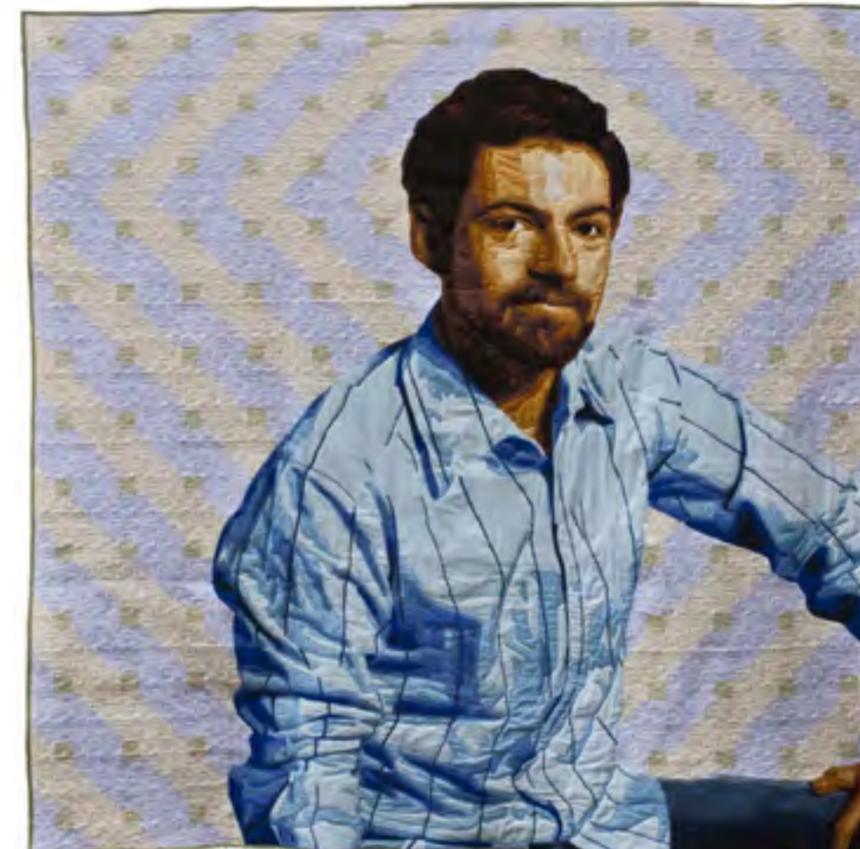
His studio is a study in swatches and piles of fabric, most of them reclaimed. For example,

Wearable Collections in New York provides Luke with pieces of textiles which come from used clothing collected at Green Markets around the city. A fabric company also sends Luke cuttings from its assembly lines.

Thirty percent of Luke's quilts are created by commission and have been acquired by Duke University, The Newark Museum, Seattle Art Museum, as well as the Bill & Melinda Gates Foundation.

Haynes is a young artist with a unique vision and an unusual skill set. It's a career worth tracking, one with enormous and exciting potential.

"The American Context: A New Look at Quilts" opens on April 13 and runs through April 27 at the Eli Alexander Gallery, 15 East 27th Street in New York City. For further information, contact Isabelle Kellogg (Isabelle@ikellogg.com). ♦



[On my bed #3]



[Man Stuff #1] Hammer



*© Museum of Fine Arts, Boston



Photography Nic Lehoux/Renzo Piano Workshop

GLASS HOUSES

Two spectacular new museum wings make visiting Boston more appealing than ever.

by SARA EVANS

Maybe it's sort of juvenile to have a favorite painting, but on a recent visit to the New American Wing at the Museum of Fine Arts in Boston, I came to the



Paul Revere, 1768, John Singleton Copley, American, 1738 – 1815, Oil on canvas, *Museum of Fine Arts, Boston. Gift of Joseph W. Revere, William B. Revere and Edward H. R. Revere. *Photograph © Museum of Fine Arts, Boston

realization that I do: I love John Singer Sargent's large and mysterious canvas, "The Daughters of Edward Darley Boit." Maybe it's because I, too, come from a family of four daughters, but Sargent's 1882 painting of four lovely Victorian sisters, dressed in crisp white pinafores, gets my vote. Unlike conventional family portraits through the ages, the girls are arranged at separate angles and are scattered through the space, seemingly unaware of one another. It's a visually beautiful, psychologically complex family portrait, open to endless comparisons and analyses.

The new wing, which was opened in the fall of 2010 is a bright and spacious set of hyper-modern glass cubes, designed by the international architects Foster + Partners, led by Sir Norman Foster. The space is at once soaring, welcoming and uncrowded. The galleries are spacious, sequential and focused. The wing showcases over 5000 pieces of art and decorative arts. Linked to the main MF A building by an elegant atrium, the addition seamlessly links the old and the new, the traditional museum, which was originally opened in 1876, with the contemporary wing.

The American collection housed in the new wing is simply spectacular and organized in a cogent, intelligent and accessible way. It begins on the lower level with ancient Pre-Columbian art and artifacts from North, South and Meso-America. It includes a terrific collection of masks, burial vessels, jewelry, Olmec jades, South American colonial portraits and arts from native tribes from across North America. Several galleries focus on 17th century New England, filled with Pilgrim furniture



Staccato, 1965, César Paternosto, Argentinian, born 1931, Oil on canvas, *Museum of Fine Arts, Boston. Leigh and Stephen Braude Fund for Latin American Art *Photograph © Museum of Fine Arts, Boston

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and early portraits, fine early silver, ship models and colonial samplers. These objects, seen in Boston, give a strong regional introduction to the collection.

The first floor galleries highlight art from both 18th and early 19th century America, with a strong focus on New England. There is an entire room filled with portraits by John Singleton Copley, a large painting of Washington Crossing the Delaware, silver by the finest craftsmen of the time, important Newport Colonial and Federal furniture and charming examples of early folk art.

The second level of the wing is a treasure-trove of major 19th and early 20th-century art. Visitors are

greeted not only by Sargent's "Daughters" but by the actual, six-foot tall Japanese vases pictured in the painting, vases that crossed the Atlantic with the family numerous times as they commuted between Boston and Paris. There is a wealth of Sargent portraits, a gallery filled with prints and drawings, including a lovely group of Mary Cassatts, a gallery of paintings by Americans traveling abroad, such as Cole, Inness and Bierstadt, a gallery filled with Homers and Eakins and another with gorgeous works by Fitz Henry Lane and Martin Heade. There are beautiful examples of Gothic Revival, Aesthetic Movement and Arts and Crafts furniture, decorative

arts and folk art.

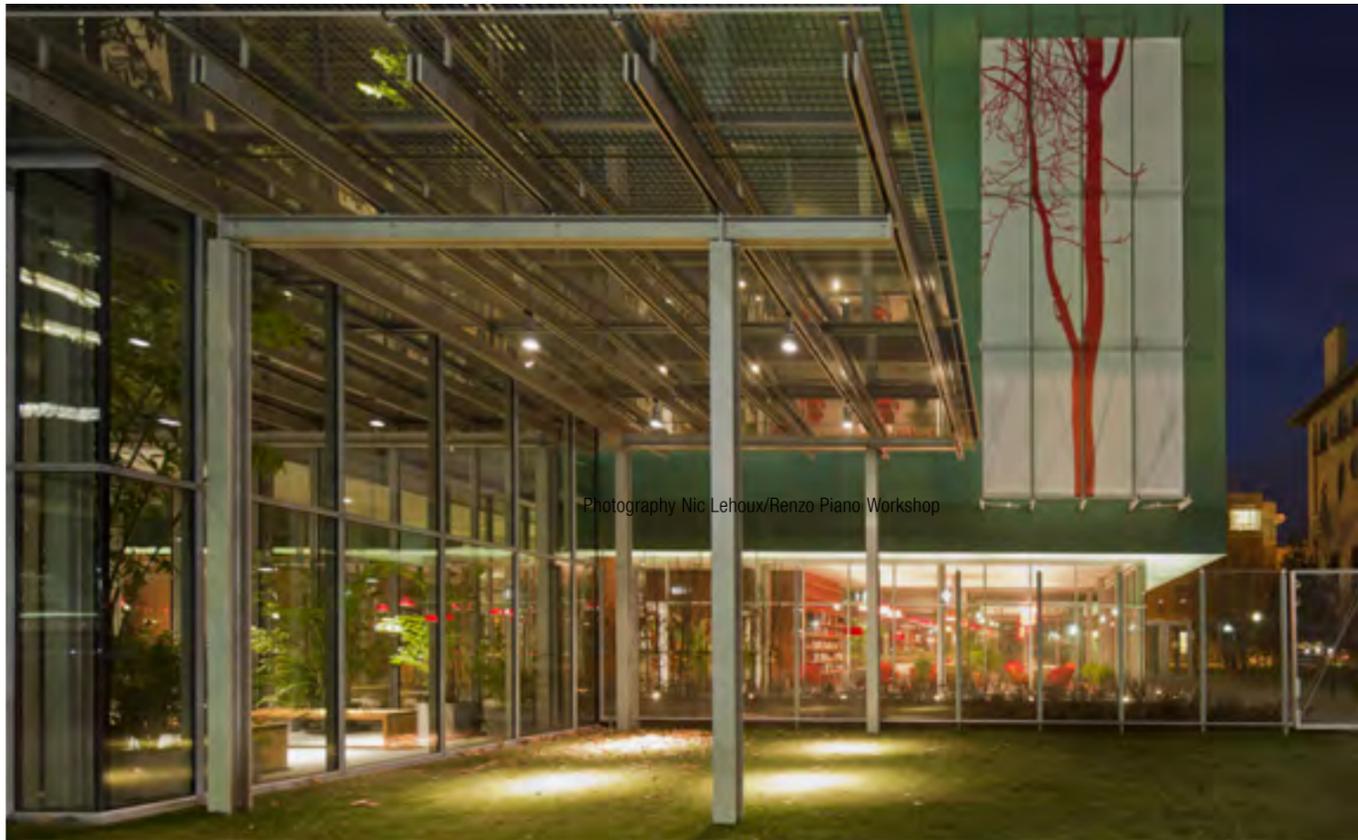
Level 3 explores 20th Century art through the 1980's, a king's ransom of O'Keeffe's, works by a broad spectrum of Abstract Expressionists, sculptures, photographs, and wonderful examples of the applied and decorative arts of the period.

Spend a day at the New American Wing; don't rush it. The arrangement of the galleries, their inherent cogency and the extensiveness of the collection enable us to look and think anew about who we are, and how our art and aesthetics have evolved.

Just a few months ago, another beloved Boston



The Daughters of Edward Darley Boit, 1882, John Singer Sargent (American, 1856–1925) Oil on canvas, *Museum of Fine Arts, Boston. Gift of Mary Louisa Boit, Julia Overing Boit, Jane Hubbard Boit, and Florence D. Boit in memory of their father, Edward Darley Boit, *Photograph © Museum of Fine Arts, Boston



Photography Nic Lehoux/Renzo Piano Workshop

Photography Nic Lehoux/Renzo Piano Workshop

museum opened a new and starkly contemporary addition. The Isabella Stewart Gardner Museum has a new wing designed by Renzo Piano, whose ability to blend old and new museum buildings is becoming legendary. Mrs. Gardner (1840-1924) was an enormously wealthy and passionate collector of all the arts. She built her museum, called Fenway Court, which opened in 1903, and filled it with her idiosyncratic collection of art and objects. Her main advisor was none other than Bernard Berenson. She was a social dynamo, a woman who took staid Boston by storm. (Henry James observed, "She isn't a woman—she's a locomotive...").

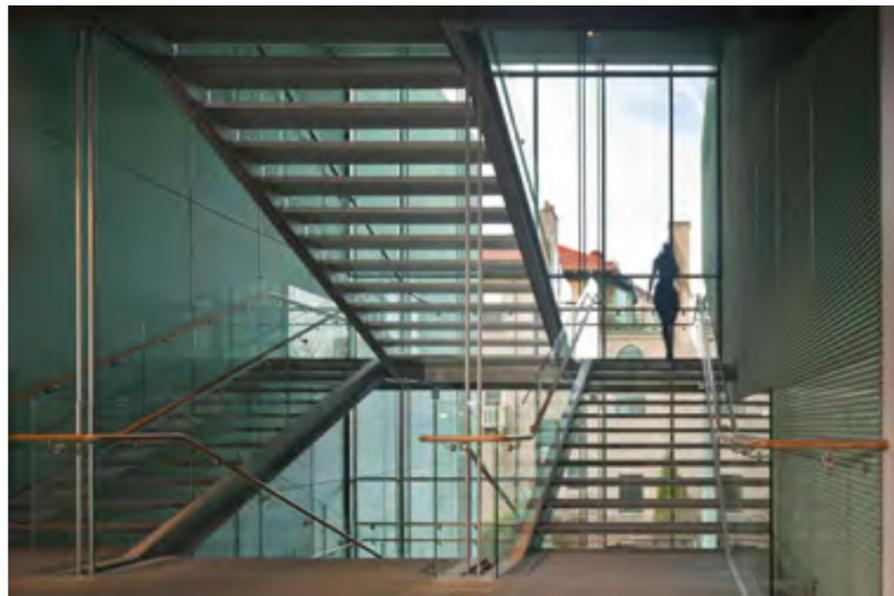
With new and reconfigured museums proliferating throughout Boston, the Gardner had become a dark and dusty backwater, with few visitors and little interest. The Trustees faced a daunting task, how to bring a hidebound and essentially Victorian institution into the 21st century. Renzo Piano, the Genovese Pritzker winner, was clearly the architect the project demanded. His creation of the Centre Georges Pompidou in Paris, and his reconfiguring of the Art Institute in Chicago and the Morgan Museum and Library in New York, were in line with the Trustees' ideas of how to modernize the Gardner, while being true to Mrs. Gardner's wishes.

The original building is a fairly nondescript yellow brick affair from the outside. Inside, it is a glorious, Italianate palazzo, built around a beautiful interior garden. Today, the garden, with its sculptures and fountains, is replanted with orchids,

ferns and palms and seasonal plantings nine times a year. It was Mrs. Gardner's museum—and she made the rules. No wall boards, nothing can be moved from its anointed place. No additions. No subtractions. No photography. No pens. But the collection—oh, this collection! It takes the notion of eclectic to new heights. Books, manuscripts, textiles, furniture. Paintings from the earliest Renaissance to a contemporary portrait of Mrs.

Gardner, inspired by Sargent's Madame X. There are goodies from India, China, Japan, Egypt, Persia. There are paintings by Whistler, Titian, Botticelli, Raphael and Michelangelo, Manet, Degas, and Rembrandt and countless others.

Because of the rules set by Mrs. Gardner, the new wing, which is designed to bring the Gardner into the 21st century, has a unique mission. It boasts a state-of-the-art concert and lecture hall, a



Photography Nic Lehoux/Renzo Piano Workshop



Pietà, about 1538-44, Michelangelo, Italian, 1475-1564
Black chalk on paper, 28.9 x 18.9 cm, Genre: European Art, Works on Paper, Location: Short Gallery



Courtyard Garden: Isabelle Stewart Gardner Museum

a spacious gallery to showcase the work of contemporary artists in residence. It is a soaring and elegant 70,000 square foot space, one which adds immeasurably not only to the Boston art scene, but to the international one as well. Once a quirky backwater, the Gardner, with its Renzo Piano addition, now takes its place as a world-class museum, drawing a steady and serious stream of visitors from around the globe.



Europa, about 1560-62, Titian (Tiziano Vecellio), Oil on canvas, 178 x 205 cm, Genre: European Art, Paintings, Location: Titian Room

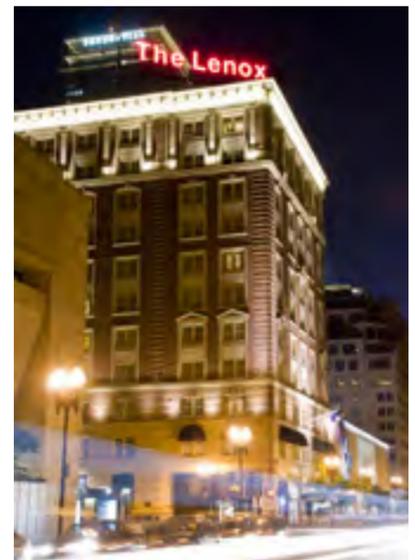


Self-Portrait, Aged 23, 1629, Rembrandt, Dutch, 1606-1669, Oil on wood, 89.7 x 73.5 cm, Genre: European Art, Paintings, Location: Dutch Room

The MFA has a special relationship with the Lenox Hotel. Located in the center of town, the Lenox is located in the heart of the city, on Boylston Street, a block from the beautiful shops and restaurants on Newbury Street. When it was opened in 1900, it was the tallest building in the city. On the National Register of Historic Buildings, the Lenox is inviting and comfortable, offering contemporary amenities along with traditional comfort. It's the perfect perch for visiting this most civilized of American cities. ♦



Mrs Gardner



Boston's Lenox Hotel
Summer 2012 17

THE FRENCH CONNECTION: FIVE JAPANESE WOMEN CERAMISTS AND THEIR PASSION FOR FRANCE

An exhibition at the Joan Mirviss Gallery in New York explores the dramatically increasing importance of Japanese women artists on the global stage.

by Nami Hoppin

The women artists in this stunning exhibition demonstrate the role of women in the current ascendancy of contemporary Japanese ceramics around the world. It focuses on how their relationships to France have influenced and enabled the five artists who are show-cased in this exhibition to find their unique voices. Stifled at one time or another by Japan's restrictive view on the role of women and the lack of freedoms with regard to their career choices, especially in the arena of ceramics, these committed female artists have successfully overturned such national limitations by choosing to train, study, and work abroad, particularly in Paris. By maintaining professional and personal contacts with both countries, they have managed to succeed in ways unavailable to their male colleagues. The artists, Futamura Y oshimi, Katsumata Chieko,

Nagasawa Setsuko, Ogawa Machiko and Sakurai Yasuko, have each come to this life-style via varied routes, some working exclusively in France while others have studios in both countries and still another works exclusively in Kyoto after years of working in Limoges. Spanning two generations, these artists reflect the changes occurring both in Japan and in the field of ceramics internationally. All are clearly pioneers, especially when viewed from an historical perspective.

These five women are masters of their medium. Perhaps because they are women artists in the overtly masculine world of Japanese clay, they are able to shed the heavy mantle of tradition and explore the art of clay in startling new and independent ways, with a special eloquence and strength dramatically and uniquely their own. These women are not merely confronting tradition but are



Katsumata Chieko, Biomorphic sculpture in the shape of an akoda pumpkin, 2009, Stoneware with blue glaze 16 1/8 x 10 5/8 x 13 inches, Courtesy of Joan B Mirviss, Ltd., NY. Photography by Saiki Taku



Nagasawa Setsuko, Cylindrical geometric form, 2008
Smoke-infused orange and terra-cotta clays
8 7/8 x 8 7/8 x 17 1/4 inches
Courtesy of Joan B Mirviss, Ltd., NY
Photography by Alexei Vassiliev



Ogawa Machiko, Curved torn vessel with dripping glaze, 2008
Porcelain and stoneware with white glaze, 9 1/2 x 22 x 13 inches
Courtesy of Joan B Mirviss, Ltd., NY, Photography by Richard Goodbody

rather seeking to expose the very essence of clay, exploiting its flexibility and suppleness in arresting ways. Some of these artists flaunt the limitations of their medium and perceive it as a challenge while others defy it altogether. As a result, they are in the vanguard of the development of Japanese ceramics in what is certainly one of this medium's richest and most diverse periods in its long history. (The oldest ceramics in the history of the world were made in Japan, making it the culture with the longest history of molding clay on the planet).

Women have traditionally played only a minor role in Japan's long history in clay. Many male ceramists, particularly eldest sons, begin their ceramic education at a young age at the knees of their fathers, as the next in a long line of potters working in a particular tradition. Until quite recently this line of succession was unavailable to women. In part this has been due to the view that ceramics are the embodiment of the quasi-religious Asian belief in the five fundamental elements of life: water, earth, metal, wood and fire. Since women were long considered to be impure, they were not permitted to even touch a kiln. Hence, over the past few centuries, their role fell to that of organizer and administrator of her husbands' or fathers' studios—very distant from the art of creation.

Only with the post-war generation did women begin to challenge these circumscribed roles and social barriers, and begin to emerge as independent artists. In fact, nowhere in the field of Japanese art has there been as dramatic a change as the recent shift actually in favor of Japanese women ceramists in this historically male-dominated field. Emerging from centuries of obscurity and isolation, today's female masters of clay are challenging the supremacy of their male contemporaries as luminaries and independent creative talents.

Given the formality of the ceramics tradition in Japan, the relative openness characteristic of the French art world and its lack of gender bias, France holds great allure for many Japanese women artists. Of the five women participating in this show, each has emerged from a distinct background. They have all traveled diverse roads through their training and artistic development, often eschewing by choice or necessity the more traditional routes open to their male counterparts. They have worked and studied at such major French ceramic manufactories as Sevres and Limoges. Each has made France a major component in her artistic evolution and life, where they sought the fair and open training that has ultimately led to international recognition.

Shown together for the first time, these groundbreaking ceramists featured in this exhibition stand on the world stage, with their works entering major museum collections around the globe.

Joan B. Mirviss has been a distinguished expert in Japanese art, specializing in prints, paintings, screens and ceramics for more than thirty-five years. She is the leading Western dealer in the field of



futamura-1.jpg, Futamura Yoshimi Vasque, 2011, Glazed stoneware and porcelain, 13 3/4 x 18 x 17 inches
Courtesy of Joan B Mirviss, Ltd., NY, Photography by Richard Goodbody

modern and contemporary Japanese ceramics, from her New York gallery on Madison Avenue, JOAN B MIRVISS LTD exclusively represents the top Japanese clay artists. As a widely published, and highly respected specialist in her field, Mirviss has advised and built collections for many museums,

major private collectors, and corporations. Japan's Foremost Female Ceramic Artists is on View in New York at Joan B. Mirviss LTD, 39 West 78th Street, from June 7 – August 3, 2012. ♦
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Sakurai Yasuko, Oval and Vertical Oval, 2010
Perforated unglazed porcelain, L: 10 1/4 x 14 1/2 x 10 5/8 inches; R: 14 3/4 x 8/14 inches
Courtesy of Joan B Mirviss, Ltd., NY, Photography by Imamura Yuji

CHILDREN AND WEALTH: IMPORTANT LESSONS START EARLY IN LIFE

Wealth can be a mixed blessing -- one that creates great opportunity as well as weighty responsibility -- especially for children. As a parent, grandparent, or concerned relative, you hope to pass on what you have learned about managing and preserving wealth to the younger generation. However, you want the family legacy to be about more than astute money management; you want it to reflect your personal values, which may include a social conscience and philanthropic ideals.

How do you combine financial knowledge and charitable intent in your wealth management lessons? Following are some thoughts for your consideration.

Shared Concerns

Multi-billionaires Bill Gates and Warren Buffett have vowed to leave the majority of their fortunes to charity, reasoning that a large inheritance would do their children more harm than good. Wealthy families across America face similar concerns.

To counter these and other potentially negative effects of wealth, many parents are committed to educating children about finances from an early age. Studies show that marketers start targeting children as early as age two. So the sooner you start talking about money, the better. Explain the meaning and purpose of employment, the importance of managing credit and paying bills, and the best way to handle cash through banks and ATMs. Let children practice what they have learned about earning, saving, spending, and giving money through their own experiences with allowances and after-school jobs.

As a child matures, his or her financial education should become more rigorous. Learning how to balance a checkbook, create a budget, respect the role of credit and debt, and develop strategies for funding important goals such as a college education helps teens make the important transition from child to adult.

While parents generally are competent

educators about financial matters and can serve as a child's most important role models, they could use some support. In that regard, schools need to be proactive in teaching, motivating, and creating a greater awareness of both the benefits of money management and the short- and long-term impact of poor financial decisions. Many high school graduates are unable to balance a checkbook and lack the basic financial survival skills involved with earning, saving, and investing money. Parents should urge schools to incorporate personal finance topics into their core curriculum or to offer personal finance as a stand-alone "required" life skills course.

Set a Charitable Example

If we want to ensure future generations of volunteers and donors, we must teach our children how to give of their time, skills, and money. Adult family members can set an example by pursuing their own philanthropic and volunteer activities, or by encouraging the whole family to get involved in charitable activities based around a shared interest, such as the outdoors, sports, or religion.

Ensure Your Legacy Through Incentive Planning

Wealth holders often worry that the important values they pass on to heirs during their lifetime will be lost once they are gone. For these individuals, creating testamentary trusts that allow you to reward your children's desired behaviors or discourage undesirable activities can be a meaningful addition to an estate plan. For instance, a trust may offer educational support for heirs who pursue a specific field of study or attend a particular institution.

A trust may promote "family values" by providing income support to heirs who choose to stay at home to raise children or who foster or adopt children in need. Alternatively, a trust can withhold benefits from heirs convicted of a crime or who fail conditional drug or alcohol testing.

Financial advisors play an important role in the creation and success of a legacy by helping you

articulate the values, beliefs and priorities you want to perpetuate and the methods to achieve your goals. Working together, you can offer meaningful relationships that go beyond a financial inheritance.

For More Information

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Article written by McGraw Hill and provided courtesy of Morgan Stanley Smith Barney Financial Advisor [FA NAME]

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The Lansat Group at Morgan Stanley Smith Barney is a family team who focuses on addressing the wealth planning needs of women. Our objective is to help women investors achieve their financial, social and legacy aspirations.

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The Lansat Group is committed to making a meaningful difference in the lives of the women they work with. Joel Lansat (Senior Vice President, Senior Investment Management Consultant, and Financial Planning Specialist) began his financial career in 1986 by focusing on working with divorced women and widows. His outstanding reputation is built on his experience as an investment advisor. He expanded his business by partnering with his son Jeremy and daughter Samia. Jeremy Lansat (Vice President, Senior Investment Management Consultant, and Financial Planning Specialist) is dedicated to each of his client's personal financial needs. His thorough preparation, insight, and advice are the reason for his client retention and referrals. Samia Lansat (Investment Management Consultant, Financial Planning Specialist) provides a high level of client service, both proactively and responsively. She guides her clients to make well informed decisions, helping them to attain their goals.



Jeremy.Lansat, Samia.A.Lansat, Joel.Lansat

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A PASSION FOR FASHION

New Hampshire's "Strawbery Banke" open-air museum hosts a benefit celebrating centuries of American style

by Rose Lawrence

On Saturday, June 30, 2012, Strawbery Banke Museum hosts the "Passion For Fashion Gala" including a Champagne Reception and Celebrity Designers Runway Show. This event, a benefit to support the Museum's education programs and preservation efforts, will take place under a tent on the Museum's grounds at 14 Hancock Street in Portsmouth, New Hampshire. The Gala is being held in conjunction with the Museum's exhibit, Thread, which is on view through October 31, 2012.

"When we visited Strawbery Banke Museum and saw their collection of garments that had never before been publicly displayed, my husband Larry and I were completely enchanted," said Janet Y. Larose, co-curator of the Museum's Thread: Stories of Fashion at Strawbery Banke, 1740-2012. "We said, 'Wow - these are incredible! They can be the inspiration for contemporary designers - and we can put on a fashion runway show!!' And the idea for the Gala was born.

Renowned fashion designer and television star, Austin Scarlett of "Project Runway: Season 2",



Ivory silk moire wedding dress of Susan Osgood Jones who married Mark Hunking Wentworth in Portsmouth NH in 1844 from the "Thread" exhibit at Strawbery Banke Museum. Ellen McDermott Photography.



Silk brocade London Lady's Shoe c. 1740 in the "Thread" exhibit at Strawbery Banke Museum in Portsmouth NH. Ellen McDermott Photography.

evening's Emcee. Museum patrons, Lawrence A. Larose and Janet Y. Larose, who co-curated the exhibit with Museum curator Elizabeth Farish, and conceptualized the event, serve as Co-Chairs.

The Thread exhibition features the extraordinary Strawbery Banke collection of men's, women's and children's fashions dating from the 1740's through the 1950's. These pieces are displayed together with cutting-edge creations by nineteen contemporary designers inspired by garments in the museum collection. Presented in period-specific vignettes in six historic houses on Strawbery Banke's 10-acre campus, the Thread exhibition portrays the people of Portsmouth, the way they lived and worked and the way they presented themselves to the world. From the heavy cut silk and gold buttons of John Cutts' suit that speak to his Colonial prominence and explain why he would be the man who met with Paul Revere in Stoodley's Tavern, to the tiny cuffs and tiny buttons of Sarah Goodwin's gown, made of the printed cotton woven at her husband's steam factory, New Hampshire Governor Ichabod Goodwin's fashions, both contemporary and antique, resonate with those who see them. The

Treacy fascinator from London. The fluid lines of a silk Victorian wedding gown are repeated in Austin Scarlett's satin dress. The bubble-gum pink lace of a 1954 prom dress turns to dark teal and zippers in the hands of Katerina Lankova of Aspen and New York. And the jewel-tones of the 1740 crewel-work London lady's shoe, the signature piece of the Thread exhibit, are interpreted in velvet and rhinestone buckles by contemporary London shoe designer Emma Hope.

"Strawbery Banke, one of the country's finest open-air museums, tells the stories of the many generations who settled in this Portsmouth, New Hampshire 'Puddle Dock' community from the late 17th to the mid-20th century," commented Museum President and CEO, Lawrence J. Yerdon. "By viewing fashion as art and inviting contemporary designers to work with items from the Strawbery Banke Museum collection, the Museum and the curators of Thread join the growing circle of institutions expanding the audience and broadening the definition of 'living history.'"

Designers participating in the exhibit and the Celebrity Designers Runway Show include Austin



Sarah Parker Goodwin's c. 1845 printed cotton dress in the "Thread" exhibit at Strawbery Banke Museum. Ellen McDermott Photography.



Rear view, Sarah Parker Goodwin's c. 1845 printed cotton dress in the "Thread" exhibit at Strawbery Banke Museum. Ellen McDermott Photography.

Scarlett, Epperson, Emily Muller, Carter Smith, Emma Hope, Philip Treacy, Katerina Lankova, Chesley McLaren, Robin Bettencourt and the New York Milliners' Guild. The exhibition and runway show also showcase the work of rising young local New Hampshire designers Sarah Beth Johnson, Sarah Koski, Bridget Bleckmann, Erana and Leah Kirk.

The Thread exhibit at Strawbery Banke was made possible in part by grants from the Davis Family Foundation, the Max and Victoria Dreyfus Foundation, The Coby Foundation, Ltd., the Roger R. and Theresa A. Thompson Endowment Fund and Elisabeth Bartlett Sturges.

(For more information on the Gala or to purchase tickets, please visit Strawbery Banke Museum's website: www.strawberybanke.org/tickets. Guests may purchase tickets for the Champagne Reception and Celebrity Designers Runway Show (\$75) or for the full Passion For Fashion Gala with preferred admission to the Champagne Reception & Celebrity Designers Runway Show and a place at the VIP Dinner (\$250).

About Strawbery Banke Museum
Using restored houses, featured exhibits, historic landscapes and gardens, and interpretive programs, about the Museum as a place to gather and to learn about how ordinary people lives over three centuries of New England history, visit www.strawberybanke.org Strawbery Banke Museum is located at 14 Hancock Street in downtown Portsmouth, NH and is open to the public 7 days a week, May 1 through October 31. ♦



Silk cape with eiderdown trim c. 1890 from the Strawbery Banke Museum collection inspired London haute couture milliner, Philip Treacy. Ellen McDermott Photography.

A LOVE AFFAIR WITH PLANTS

Ellsworth Kelly's plant drawings at the Metropolitan Museum demonstrate the eloquence of line and form.



Ellsworth Kelly (American, b. 1923) Four Sunflowers, 1957, Graphite on paper 20 1/2 x 24 3/4 in. Private collection © Ellsworth Kelly Photograph Courtesy: The Metropolitan Museum of Art

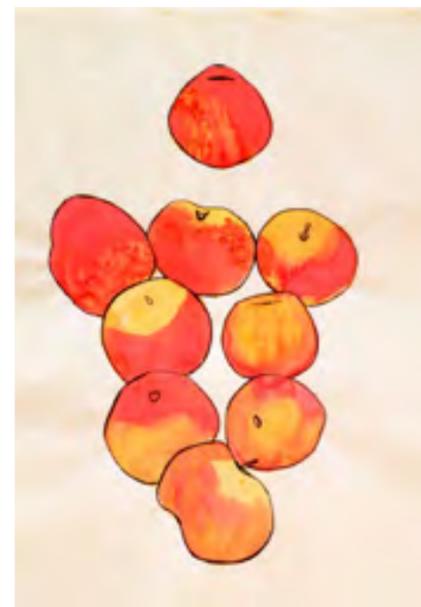
by Sara Evans

Eighty-nine-year-old Ellsworth Kelly is one of the pillars of Abstract Expressionism, a major figure in both Color Field and Minimalist painting. His abstractions are precise, tight and geometric, with color-block grids and intensely hued, hard-edged forms floating in space.

But there is a softer, less well-known side to Kelly's work. Along with his endless explorations of the possibilities of abstraction, the artist has, since the 1940's, when he lived in Paris, had a love affair with plants. These drawings are light years away from traditional botanical drawings, which usually feel obliged to reveal every nuance of every plant.

Kelly's botanical drawings are, in the truest sense, representational abstractions, in that they extract and convey, in the simplest of line, the very essence of each plant he draws. A cluster of apples, a stalk of corn, a long twist of seaweed, a woodland teasel, each is portrayed by Kelly in its truest form.

The current exhibition, "Ellsworth Kelly: Plant Drawings," on view at the Metropolitan Museum in New York until September 2012, is the first major museum exhibition dedicated exclusively to the artist's drawings of plants, flowers, and leaves. This exhibition, curated by Marla Prather, is made possible in part by the Gail and Parker Gilbert Fund and the Jane and Robert Carroll Fund. The selection



Ellsworth Kelly (American, b. 1923) Apples, 1949, Watercolor and graphite on paper, 24 3/4 x 19 3/8 in. Private collection © Ellsworth Kelly Photograph Courtesy: The Metropolitan Museum of Art

of approximately 75 drawings begins in 1948 during Kelly's early sojourn in Paris and continues throughout his travels to his most recent work made in upstate New York. Kelly's renderings of plants, (he calls them portraits), are precisely observed studies of forms in nature. They are also steeped in memory and personal experience. "The most pleasurable thing in the world, for me," the artist once said, "is to see something, and then to translate how I see it." Although Kelly occasionally introduces brushed color in his exquisite depictions of blossoms, leaves, or fruit, he generally favors contour drawing in graphite or ink. Visiting this exhibit is an exercise in tranquility, a perfect way to pass a hot New York summer afternoon. (In conjunction with the exhibition, Schirmer/Mosel has published an exquisite book, "Ellsworth Kelly: Plant Drawings", by Michael Semff and Marla Prather.)

To experience Ellsworth Kelly at his most abstract, trot down to the Morgan Museum and Library, where three of his abstract sculptures are currently on view. Mr. Kelly is less known for his work as a sculptor. Yet his interest in the discipline dates to the 1950s and the early years of his career when he began to work with wood, attracted to the beauty of its grain and colors. In the ensuing years and to the present day, the artist has continued his three-dimensional explorations.

(The go-to dealer for Ellsworth Kelly's signed botanical lithographs is the Barbara Krakow Gallery on Newbury Street in Boston: www.barbarakrakovgallery.com.) ♦



Ellsworth Kelly (American, b. 1923) Wild Grape 1961 Watercolor on paper 22 1/8 x 28 1/2 in. Private collection © Ellsworth Kelly Photograph Courtesy: The Metropolitan Museum of Art



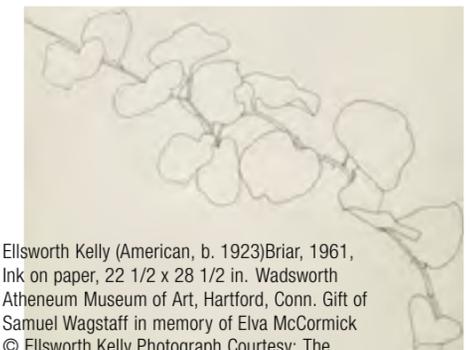
Ellsworth Kelly (American, b. 1923) Oak, 1964 Graphite on paper, 28 1/2 x 22 1/2 in. Private collection © Ellsworth Kelly Photograph Courtesy: The Metropolitan Museum of Art



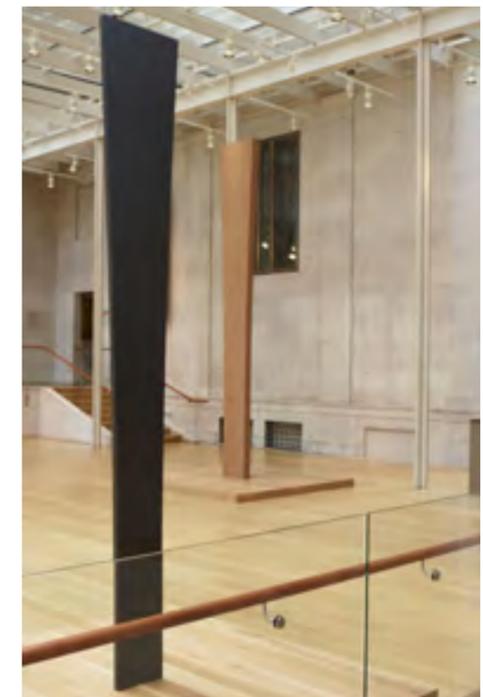
Ellsworth Kelly (American, b. 1923) Seaweed, 1949, Ink on paper, 66 x 8 1/2 in. Private collection © Ellsworth Kelly Photograph Courtesy: The Metropolitan Museum of Art



Ellsworth Kelly (American, b. 1923) Teasel, 1949, Brush and ink with dry stylus on paper, 22 1/8 x 17 in. The Museum of Fine Arts, Houston Gift of The Brown Foundation, Inc. © Ellsworth Kelly Photograph Courtesy: The Metropolitan Museum of Art



Ellsworth Kelly (American, b. 1923) Briar, 1961, Ink on paper, 22 1/2 x 28 1/2 in. Wadsworth Atheneum Museum of Art, Hartford, Conn. Gift of Samuel Wagstaff in memory of Elva McCormick © Ellsworth Kelly Photograph Courtesy: The Metropolitan Museum of Art



Ellsworth Kelly, Untitled, 1986, Bronze 120 x 17 1/4 x 1 1/4 inches, Edition of 2, Private collection, Ellsworth Kelly: Sculpture installation at the Morgan, Photography: Graham S. Haber



Ellsworth Kelly, Untitled, 1986, Bronze 120 x 17 1/4 x 1 1/4 inches, Edition of 2, Private collection, Ellsworth Kelly: Sculpture installation at the Morgan, Photography: Graham S. Haber



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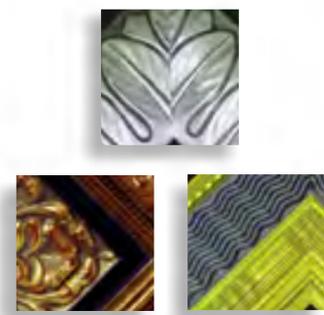


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MODERN MANDALAS

An emerging artform transforms nostalgia into digitized images, creating a paradox that ties past and present.

by Lisa Gillett

I grew up in a town with the most famous main street in America, the place where Norman Rockwell lived and painted that scene and many others. My house was around the corner from the Norman Rockwell Museum. When I visit home, I can walk there and look over the river that Charles Ives composed songs about and across to the Berkshire Hills where church steeples rise through treetops.

When I left the east coast for the southwest eighteen years ago, I didn't realize how nostalgic I would become for the place where I grew up. Stockbridge, Massachusetts is the quintessential New England town. White Christmases, green springtimes, golden summers, vibrant autumns, mud season (there are five seasons in New England); these are the seasons that live in me even when my adopted New Mexican landscape

shimmers like a jewel. New Mexico has influenced my work as an art teacher and artist and given me a new palette of colors and textures. But against all the stunning vistas and views and traditions, my memories of home have grown more vivid. So it is not surprising that the art I make is nostalgic. In my digital collages, I use objects and images that remind me of my childhood, my grandparents, the people and places I recall in my memories. Smocked party dresses, etiquette rules from earlier times, Cracker Jack box prizes, Golden Books, printed handkerchiefs, references to fairy tales and lullabies and nursery rhymes appear in my work arranged in patterns that draw the viewer in and allow different ways of seeing. My work has a universal appeal because it uses images and objects that everyone can relate to, that are part of our culture and social history.

I manipulate objects and images in a way that has meaning and interest beyond the objects themselves, and that give the pieces another level of metaphor. Repetitions and overlapping, layerings and juxtapositions of objects create my designs. In my dress series, I scanned the fronts of my aunt's hand-smocked baby dresses, and over them, printed rules and images from an old etiquette book I found on my grandparents' book shelf in their summer house in Connecticut.

My images are my version of contemporary mandalas. A mandala is a Buddhist or Hindu symbol. In Buddhism and Hinduism, a mandala is a geometric or pictorial design usually enclosed in a circle, representing the entire universe. Mandalas are used in meditation and ritual. In Jungian psychology, a mandala is a symbol representing self and inner harmony. In my mandala-like images I use toys, fabrics and accessories that I have kept for years. I remember my sister and I playing with our



Horses- "Above the Bit"



Yellow Dress- "Come to the Dinner Table with Clean Hands"



Blue Lamb(s)- "Lamb Shakes Cotton Curls"

Cindy dolls and Ginny dolls for hours. The dolls did so many things; they rode horses, went ice-skating, got married, rode motorcycles and had picnics. We hated cleaning up our mini-doll world; their clothes, shoes, and furniture would be strewn all over my bedroom floor. My digital collages bring order to the chaos. The past comes to life and enters the present.

Arranging and duplicating familiar things is a form of meditation and ritual for me. Colors and objects come together like pieces of a puzzle. My artwork lifts my spirits and reminds me of where I came from. It offers me a way to maintain my connection and closeness to the people and places that define me.

(Elisabeth Gillett is the featured artist at the Stockbridge Library in Stockbridge, Massachusetts during the month of July. She can be contacted regarding sales at elisabethgillett@earthlink.net ♦



Elephants- "Pink Elephant is a Pin-Up Girl"



Picnic- "Picnic in the Park"



Birthday Party- "A Birthday Wish"



Picnic- "Picnic in the Park"

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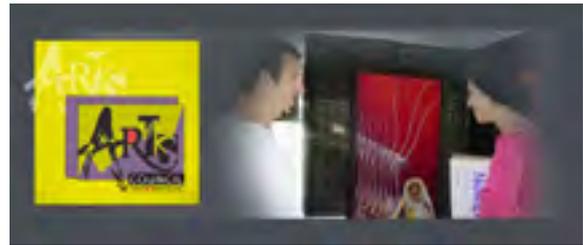
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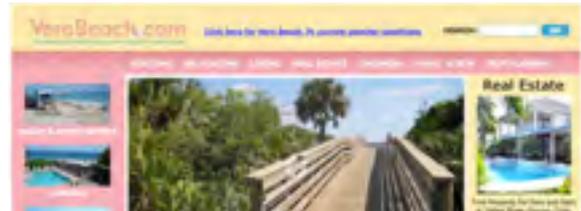
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United Arts Council
of Collier County

<http://www.uaccollier.com/calendar.htm>



http://www.pinellasarts.org/cultural_directory.htm



<http://www.tampaarts.com/EventCalendar.aspx>

Florida Museum Calendar listings - alphabetical

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