

# Art **OF THE TIMES**

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Dusk view of *Turning The World Upside Down, Jerusalem* (2010), a site-specific sculpture by Anish Kapoor created for the Israel Museum's Crown Plaza



Israel Museum nighttime view of Carter Promenade

# THE HEART OF A NATION

The Israel Museum in Jerusalem holds infinite treasures, both ancient and modern.

by Sara Evans

When museums try to be all things to all people, they usually fall on their face. Not so Jerusalem's Israel Museum. Perched on a 20-acre campus overlooking this most ancient and beautiful of cities, this museum is the repository of the nation, of its art, its archeology, its culture, its history and its ethnography.

Although it was built only in 1965, the IM has taken its place as a world-class institution with a global reach. In 2010, in celebration of its 45 years as the largest cultural institution in Israel, new buildings, galleries, restaurants and education spaces, as well as many major renovations were unveiled throughout the sprawling campus, including an elegant new entrance. These spaces are filled with impressive collections in all areas of the fine arts. Not only the art, both ancient, modern and



East elevation view of the renewed Israel Museum, at dusk



ahava by robert indiana.

contemporary of the country, but also with far-reaching collections of European, Asian, Oceanic, Pre-Colombian, African, and other examples of the arts from around the globe. The IM also has an important photography collection, dating from the



Rubin Reuven Self-Portrait 1923

earliest days of that art to the present.

One of the most important and impressive of the museum's permanent exhibitions is the Shrine of the Book, which houses not only the Dead Sea



Holy Land gallery in Bronfman Archaeology Wing, Israel Museum, Elie Posner



Ron Arad, "720" Exterior

Scrolls, the oldest biblical manuscripts in the world, but also many other rare biblical manuscripts, such as a scrap from the Aleppo Codex, which rescued from fire and was hidden for centuries. Adjacent to

the Shrine is a scale-model of the city of Jerusalem as it was during the period of the Second Temple, which offers a glimpse into the past of the city that surrounds the museum.



The Billy Rose Art Garden - by Tim Hursley

The beautiful Billy Rose Sculpture Garden, originally designed by Isamu Noguchi in 1965 is filled with desert vegetation, with an Asian sensibility. The Garden is punctuated by such iconic works as Robert Indiana's Ahava (LOVE, in Hebrew), Anish Kapoor's monumental, gleaming, site-specific work, "Turning the World Upside Down, Jerusalem" which reflects both the sky and the built landscape, all upside-down, and works by Claes Oldenburg, Jacques Lipschitz, Henry Moore, Picasso and Rodin. The combination of the vegetation, the sweeping views over Jerusalem itself, and world-class sculptures makes for an immersion experience in art like none other.

Because the campus of the Israel Museum is so spacious, it can host a raft of concerts, and such significant installations as Olafur Eliasson's "Whenever the Rainbow Reappears," a 43-foot-long exploration on canvas of the color spectrum visible to the human eye. More recently, Israeli architect/designer Ron Arad's "720," an installation in-the-round of 5600 silicone rods, with video projections shown both inside and outside the huge circle, created by both Israeli artists and others from around the world, drew enormous and appreciative crowds. This installation lit up the sky of the city for over a month and served as the centerpiece of the 2012 "Jerusalem Season of Culture Festival," and was described by the BBC as a "new way of seeing art."

A recent visit to the Israel Museum provided a true embarrassment of riches. "Where to begin?" is the challenge. In early September, in addition to its vast permanent holdings, there was a fascinating exhibit exploring the world of the Hasidim of Israel, filled with historic artifacts, a rich trove of traditional costumes including children's clothing, wedding dresses and a huge variety of headgear, ritual objects, drawings, engravings music and videos. This exhibit not only offers an intriguing view into a hidden world for the uninitiated, it has also drawn huge numbers of Ultra-Orthodox people



Entrance to the Archaeology Galleries 2011 by Elie Posner



Ori Gersht, Pomegranate, 2006

and from around the world.

The Israel Museum has no specific acquisition fund. What it does have is a group of committed supporters in Israel, America and around the globe, who have vast resources and wide-ranging sensibilities, who donate not only art but also buildings, exhibits and programs, keeping the museum strong, au courant and vibrant. With over 500,000 pieces, the Israel Museum, in the very heart of the city of Jerusalem, is an international treasure.

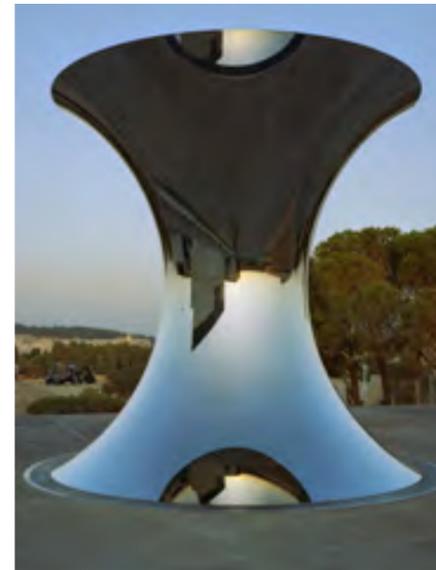
Isamu Noguchi noted, upon his completion of the Billy Rose Sculpture Garden in 1965, that the garden sits "Amid a sea of stones....Here is a consciousness of the earth upon which we stand. It is free, open, a place of release....The walls are like the hills of Judea, the wings of prayer touching the sky; Jerusalem is an emotion shared by all of us." ♦



Lastman, Pieter, Hagar & The Angel, 1625

to the exhibit, a cohort that rarely visits museums.

As part of the archeological offerings, there was a small but compelling special exhibition, "White Gold: The World's Earliest Coins." There was an exhibit of Jewish women's clothing, dating from the first half of the 19th century, from the city of Ioannina in northern Greece, with a beautiful array of rich textiles. There was an exhibit of landscapes on paper by Frank Auerbach, an exhibit on the Kabuki theater of Japan, and a small but beautiful exhibit, "Divine Messengers: Angels in Art," with examples of angel paintings from ancient to modern times



ON THE COVER: Dusk view of Turning The World Upside Down, Jerusalem (2010), a new site-specific sculpture by Anish Kapoor created for the Israel Museum's Crown Plaza



Ron Arad, "720" Interior



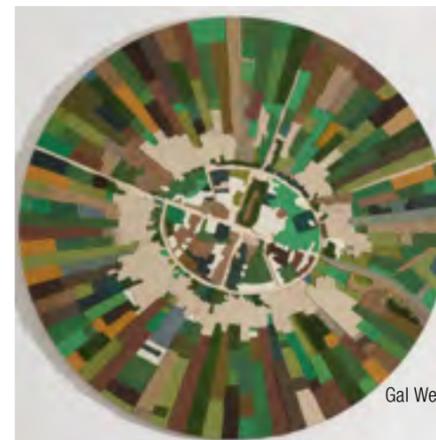
Boys from the Nadvorna and Rachmestrivke courts dressed for a wedding, Jerusalem 2009. Photo courtesy of Naftali Shenker



mitzvetanz, Hasidic Wedding



Ardon Mordechai, At the gates of Jerusalem, 1967



Gal Weinstein, Nahalal, 2009-2010



The Billy Rose Art Garden, 2011 Panorama, by Elie Posner



Procession of Ram Singh II of Kota, Opaque watercolor on paper. , Credit: Procession of Ram Singh II of Kota, c. 1850 © Victoria and Albert Museum, London.

# MAHARAJA: THE SPLENDOR OF INDIA'S ROYAL COURTS AT THE FIELD MUSEUM IN CHICAGO

by Adrienne Garnett

Chicago's Field Museum is the final venue and your last chance to see "Maharaja: The Splendor of India's Royal Courts. Over 200 rare artifacts, including elaborate jewelry and weaponry, royal costumes, and stunning artworks from the 1700s to the 1940s are displayed in this presentation of India's privileged and deified rulers against a background of dramatic political change.

Maharaja, from the Sanskrit "mahant rajan," refers to "great king." Ruling through implication of divine sanction, the regents used the display of pomp and splendor to reinforce public belief in their royal divinity. The maharajas sponsored religious foundations and were expected to participate in their elaborate rituals. In keeping, or perhaps in contrast, the maharajas also had to be fierce military leaders. The many colorful and detailed paintings, court furnishings, elaborate weapons,

expensive board games and musical instruments in the exhibition are testaments to the royal role of "patron of the arts."

Gemstones, particularly rubies, diamonds and (often huge) sapphires were a predilection of the Maharajas, and by extension, their female counterparts, the rani. Heavily gem-encrusted personal jewelry and clothing, daggers, furniture/thrones, and formal elephant regalia for parades were designed for the adoration and intimidation of the throngs and are exhibited for our wonderment and puzzlement about India's social and financial contrasts.

Legendary Indian princesses are shown to have been fierce warriors at times, as well as being highly cultured, educated and often fashionable. The 16th century queen, Chand Bibi of Bijapur is ensconced in legend and popular imagination for her courage in battle, and later, in the 20th century, Maharani Chimnabai, wife of the enlightened Maharaja



Sayajirao III of Baroda, was a staunch fighter for Patiala Necklace by Cartier, 1928 (reconstructed 2002) Platinum, diamonds, yellow zirconias, white zirconias, topazes, synthetic rubies, smoky quartz, citrine Credit: Nick Welsh, Cartier Collection © Cartier



Turban Ornament, Gold, diamonds, rubies, emeralds, sapphire, pearl, Credit: Turban Ornament, 1750-1755 © Victoria and Albert Museum, London

education and rights of women. Man Ray photographed the legendary beauty of Sanyogita of Indore.

Among the highlights of the exhibition are the spectacular throne that once belonged to the Sikh ruler Maharaja Ranjit Singh; intricately detailed paintings in water color and gold delineating royal processions (one 24-foot long); ceremonial regalia, jeweled turban ornaments and traditional costumes worn by great kings and queens; ceremonial gem-studded daggers, swords and matchlock guns; and prized photographs by Man Ray, Cecil Beaton, and other famed photographers. Particularly notable among the objects is a horse drawn carriage decorated entirely in silver that was made for the Maharaja of Bhavnagar in 1915 and the Patiala necklace that was designed by Cartier. It was the largest single commission in history and it originally contained 2,930 diamonds and the yellow 234.69 carat DeBeers diamond. Royal elephants too were adorned with great majesty for parades. On display is a silver "howdah" used for seating the maharaja on a giant elephant during the grand processions and an "ankus," an instrument made of gold and studded with colorless sapphires used to control the elephant.



Sword and Scabbard, Steel, gold, diamonds, emeralds, rubies, Credit: Sword, c. 1800 © Victoria and Albert Museum, London

Art objects in this exhibition are drawn from the three centuries that witnessed shifting power of kingships, dynasties and empires. With the decline of India's powerful Mughal Empire in the early 18th century there came a resurgence of older Rajput kingdoms in central and western India alongside the developing Maratha and Sikh powers. By the mid-1770s, the English East India Company (which had grown into a major mercantile, military and political force) surmounted the raging power struggle. The peoples of India tried to resist the oppressive Company through regional uprisings and in 1857, a full-scale rebellion broke out. Meanwhile, various Indian royal families played prominent roles in the support of each side. The British government ended the conflict in 1858 bringing an end to both the Mughal dynasty and the East India Company. When British rule under Queen Victoria of England (then titled the Queen Empress of India), led to India's becoming the largest, wealthiest and most productive colony of the empire, India became known as "the jewel in the crown."

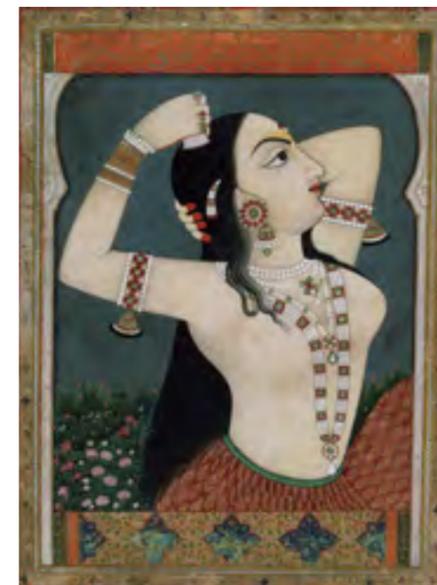
India was brewing a growing discontent with British rule as the 20th century dawned. The people finally won independence in 1947 under the visionary leadership of Mahatma Gandhi. Indian rulers (Maharajas) became increasingly marginalized as the drive for self-rule took hold so they united, forming the Chamber of Princes in 1921. Most princes signed the Instrument of Accession, integrating their territories into the new nation-states of India and Pakistan. Today, many maharajas remain a potent symbol of regional identity and continue to exercise their royal duty, acting as guardians of their ancient traditions.

The artistry and wealth implicit in this collection of opulent display is a wonder to behold, despite awareness of the great disparities in India's teeming populations.

The Field Museum has organized special programs and performances for visitor enjoyment throughout the run of the exhibition.

A beautiful, comprehensive catalogue accompanies and amplifies the exhibit and is available at the Museum Store.

Organized by the Victoria and Albert Museum, London and sponsored primarily by BMO Harris Bank and Exelon, "Maharaja: The Splendor of India's Royal Courts" can be experienced at The Field Museum, 1400 S. Lake Shore Drive, Chicago, IL through February 3, 2013. Tickets can be purchased at fieldmuseum.org. ♦



Lady Combing Her Hair, Opaque watercolor on paper Credit: Lady Combing Her Hair, Jaipur, c. 1790 © Victoria and Albert Museum, London

Adrienne Garnett is an artist, arts writer and educator reporting on the latest in the arts.



Sari, Silk brocade with gold thread, Credit: Sari, 1850 © Victoria and Albert Museum, London

# LOOKING OVER THE HORIZON

Boca Raton Museum of Art's quantum leap into the future



by Rachel Galvin

Almost 12 years after its opening in Mizner Park, Boca Raton Museum of Art remains a beacon for art lovers showcasing a wide array of traditional and contemporary art. But the newest director, Steven Maklansky has gradually steered the artistic vision in an effort to broaden the audience and make the museum more approachable to everyone, not just art connoisseurs.

"We have an extraordinary museum for an area this size, only 85,000 people ... to have a museum of our size and scope. The fact we are fiscally stable is something to celebrate, having an active art school is significant. We have a great base. The people who know the museum, love the museum. But I want to expand. A lot of people mis-perceive the museum as an insular art castle or omniscient, didactic, instead of open, engaging, thoughtful and clever. We want to make sure it appeals to people of all ages," he said.

Maklansky, who worked at the Brevard Art Museum in Melbourne before this and for 20 years prior in New Orleans, among other locales, began to appreciate art as a child growing up in New York City and hopes to pass that on to his own children (aged 2 and 6) and the curious youth who step through the museum's doors.

"I think the museum should be seen as a magical place," he said. "Our museum always has something inspiring and engaging. It is not so much changing; it's evolving. It has to evolve

in order to respond to its environment and its time ... much in the way art and artists do..."

Part of that evolution is bringing in fresh faces to the staff and new ideas.

Curator of 20th Century and Contemporary Art Marisa Pascucci started at the museum in June. She has worked at the Norton Museum, as well as Montgomery Museum of Fine Arts in Alabama, among other locations.

She feels that some of the exhibitions currently in the museum definitely expand what people think of when they think of art. Politics NOT as Usual: Quilts with Something to Say takes a medium usually thought of as arts and crafts and transfers it into an artistic commentary on society and politics. The collection by the Folk Art Museum in New York City gives perspective on everything from Union pride after the Civil War to calls for suffrage. It is the first time the 9/11 quilt has been seen outside of the Folk Art Museum. This exhibit will be up until Jan. 13.

Perhaps the biggest departure for the museum, however, is the Art of Video Games. Showcased through interactivity, film, history

and traditional art mediums, the development of video games is explored from the most rudimentary Atari game to the more realistic games, spanning the generations from the 1970s to today. Besides having five playable games, historical kiosks and a montage of 20-30 games through the years to show how video games evolved, the Digital Media Arts College is teaching classes on topics like App development, storytelling and principals of animation.

The Boca Raton Museum of Art is the first museum to premier the collection after its showing at the Smithsonian. It will show here through Jan. 13.

"We requested it," said Pascucci, saying that their open schedule coincided with the Smithsonian. "We are lucky to be the ones."

She added that she hopes this collection will "make the audience think outside box [about the art of video games], the graphics of it, the creativity, development, story lines, characters and even music, from the "ping" to symphonies. The developers have to create not just how the characters look, but how they act."



9/11 National Tribute Quilt from Politics NOT as Usual: Quilts with Something to Say collection



Head to Head, oil on canvas by Michael Zansky

The display certainly will bring in more families, much like Big Art: Miniature Golf, which ran through Oct. 7 and featured 11 playable holes designed by artists.

Maklansky added, "Video games are a significant form of art and entertainment. One thing that intrigues me is its interactivity. Rather than looking at painting, with video games, beauty remains in the eye of the beholder ... but the experience is now affected by the hand on the controller."

A perfect pairing to Art of Video Games is Michael Zansky: Dance of the Cuckoos, which also shows through Jan. 13. Another out-of-the-box presentation, these oil on canvas paintings take an absurdist view of the world while implementing pop and classical iconography and backgrounds while utilizing optics, illusion and fantasy.

Curator of Exhibitions and Audience Engagement Kathleen Goncharov knew of Zansky's work and knew it would be a perfect combination to the video games collection brought in by Pascucci, especially because the titles of the pieces are named after games of chance. Zansky mixes vaudeville with Voltaire, Michael Jordan with Louis Armstrong – all under the umbrella of a Laurel and Hardy song.

Goncharov explains some of his iconography and perspective.



Mass Effect, video game by Microsoft Xbox 360

"He is more interested in the Egyptian and African point of view [thinking] that the Age of Reason is what got us in the mess we are in. He has images of Ramses [and others like Louis Armstrong, Michael Jordan] who he views as quintessential geniuses. Stan Laurel is always thinking, scratching his head. Harpo is the butt of the joke, but wins in the end. W.C. Fields [symbolizes] the underbelly of human existence. Degas dancer with the pink tutu shoes up. He uses found objects, like a clown doll, a reproduction of a Roman statue, a [figurine] of Moe and he lights them and paints them. Each is carefully chosen. There are references to Van Gogh, Giotto, El Greco ... Objects or paintings rotating on turn tables are magnified by huge optic lenses. He is interested in quantum physics. He mirrors images a lot, but they are off a bit, parallel but skewed, like parallel universes," she said.

She added, "Zansky works in film industry ... in Scenic Arts for 'Law & Order SVU.' He is interested in optics. Glasses show up, spinning things, referring to planetary bodies ... characters looking over the horizon, longing for what's on the other side. That's what sets humans apart."

Goncharov has only been at the museum for 3 1/2 months. Before that she was a freelance curator from New York, working with several museums and also was the U.S. Commissioner to Venice Art Biennale.

She has mostly been focused with organizing patron's events, but hopes to bring in more collections and also installations into the museum to expand the audience.

In addition to adding new exhibits, Pascucci is focused on revitalizing the interior appearance of the museum as well.

"We want to change the gallery set up ... change the walls, give it a new refreshed look ... rearrange and reinstall to make the pieces flow more like a story, and add technical aspects, a scan code that can be scanned by a smart phone that maybe takes you to website or interview — as opposed to reading information about the piece," she said.



Space Station by Julio Larraz

"What makes us so unique," she added, "is our location. It is a park-like setting. The Mizner Park Amphitheater has great concerts, author events ... People can go to dinner, see a concert and go to the museum. They can see more traditional paintings, Pre-Columbian and African Art or [some of the new exhibitions]."

She added that there are classes and activities for kids, like Creation Station, which includes fun art creation on a drop-in basis. Kids can also pick up fun scavenger hunts and go on their own artistic adventure.

"The art school is down the street. It offers tons of classes and workshops in fashion, design, illustration, photography ... You can download the 2012-2013 class schedule on the website," she said.

Maklansky feels that the new collections and changes will bring in people who perhaps have never seen such artwork before.

"[We ask the question] 'what does it all mean?' I mean life in general. Most look to religion or science [for an answer]. If it doesn't help us with the answer, it at least gives us insight into how [life] works; but what else beside art with a capital 'A' can offer such important insight, perspective, reflection and documentation toward answering the question about what it all means. Art is not just something you hang on the wall; it provides epistemological framework. Hopefully, people will think of Boca Raton Museum of Art as this place where art is explored and has relevancy in their lives."

Visit [www.bocamuseum.org](http://www.bocamuseum.org) ♦

2 ISRAEL: THE HEART OF A NATION  
by Sara Evans

6 MAHARAJA: THE SPLENDOR OF INDIA'S ROYAL COURTS  
by Adrienne Garnett

8 LOOKING OVER THE HORIZON:THE BOCA RATON MUSEUM  
by Rachel Galvin

11 ARTBASEL, MIAMI BEACH

12 LUMINOUS LANDSCAPES:THE ART OF MARY SIPP GREEN  
by Michelle Gillett

14 THE PATRICIA & PHILIP FROST ART MUSEUM LAUNCHES IT'S VIRTUAL MUSEUM

16 NORTHERN EXPOSURE: THE ADIRONDACK MUSEUM  
by Sally Svenson

18 THE JAMES ROYAL PALM, MIAMI BEACH  
by Rose Lawrence

20 PICASSO IN BLACK, WHITE AND GREY  
by Sara Evans

22 CUTTING DREAMS  
by Tina Seligman

24 REGARDING WARHOL:SIXTY ARTISTS, FIFTY YEARS  
by Sara Evans

26 BOOK LIST

27 HIGHLIGHTS

28 NATURE INCORPORATED  
by Joyce Beckenstein

30-35 THE ART OF TRANSCENDING THE MUNDANE & FALUN GONG  
by Pia-Marie Norris & Mathew Kutolowski

34 WOMEN, MONEY AND TODAY'S RETIREMENT  
by The Lanset Group

36 PHILHARMONIC CENTER FOR THE ARTS/ NAPLES MUSEUM OF ART

44 WEB LINKS TO FLORIDA COUNTIES



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# Art | Basel | Miami Beach 6-9 | Dec | 12

From December 6 through 9, Miami Beach, Florida, will host the 11th edition of Art Basel, the most prestigious art show in the Americas. More than 260 leading galleries from North America, Europe, Latin America, Asia and Africa will take part, showcasing works by more than 2,000 artists of the 20th and 21st centuries.

The exhibiting galleries are among the world's most respected art dealers, offering exceptional pieces by both renowned artists and cutting-edge newcomers. Special exhibition sections feature young galleries, performance art, public art projects and video art. The show will be a vital source for art lovers, allowing them to both discover new developments in contemporary art and experience rare museum-caliber artworks.

Top-quality exhibitions in the museums of South Florida and special programs for art collectors and curators also help make the event a special time for encountering art. And every year, a greater number of art collectors, artists, dealers, curators, critics and art enthusiasts from around the world participate in Art Basel - the favorite winter meeting place for the international art world.

Outdoors, Art Video Nights will present eight screening programs from Wednesday,

December 5 through Saturday, December 8. Film and video works by artists including Julieta Aranda, Guy Ben-Ner, Daniel Arsham, Theaster Gates, Jesper Just, Mauricio Lupini, Rashaad Newsome, Ryan McGinley, Robin Rhode, Sam Samore, Adam Spector, and Hu Xiangqian will be included in thematic programs. Art Video Nights will also feature a special dusk-to-dawn screening of the 12-hour long film 'Bliss' by Ragnar Kjartansson, presented by Art Basel in collaboration with the Museum of Contemporary Art (MOCA) North Miami and the New World Center.

Wednesday, December 5 at 8pm

Opening the Art Video Nights series, 'Love, Time & Decorum' traces the undercurrent of sensuality and anxiety through videos including William Kentridge's 'Anti-Mercator', 2010/11 (Goodman Gallery), Marian Goodman Gallery and Galleria Lia Rumma) and Robin Rhode's 'Open Court', 2012 (Lehmann Maupin).

Wednesday, December 5, 9pm

'Music, Magic & Melancholia,' a program

inspired by artists' responses to the music of Sigur Rós and Antony and the Johnsons, will include, among others, Ryan McGinley's 'Varúð', 2012 (Team Gallery); Ragnar Kjartansson's 'Ég anda', 2012 (i8 Gallery). The program will also feature Ari Marcopoulos's video 'Detroit', 2010 (Kavi Gupta Gallery and Marlborough Gallery).

Thursday, December 6, 8pm

'Universal, Dreams & Anthems' will present unusual dichotomies in film - animation blended with live-action, fiction with history, the earthly and the sublime. The program concludes with an unusual rendition of the American national anthem by Chen Xiaoyun (ShanghART & H Space). Videos will include Josiah McElheny's 'Island Universe', 2005-8 (White Cube); Pedro Reyes's 'Baby Marx TV Series (Episode 1: On Surplus Value)', 2011 (Labor); and Daniel Steegmann Mangrané's '16mm', 2008/11 (Mendes Wood).

Thursday, December 6, 9pm

The second program of the evening, 'Waltzing, Driving & Reflections', features movement as a formal device or theme with works including Jesper Just's 'Sirens of Chrome', 2010 (James Cohen Gallery Galleri Nicolai Wallner and Perriton); and Takeshi Murata and Billy Grant's 'Night Moves', 2012 (Salon 94).

Friday, December 7, 8pm

'Shadows, Circles & Fire' features films that seek to negotiate space and time in unique ways, emphasizing the transitory and the fleeting. Selections include Guy Ben-Ner's 'Foreign Names', 2012 (Konrad Fischer Galerie); Mircea Cantor's 'Sic Transit Gloria

Mundi', 2012 (Galerie Y von Lambert); and a preview of Rashaad Newsome's 'Shade Compositions (San Francisco Museum of Modern Art)', 2012 (Marlborough Gallery).

Friday, December 7, 9pm

'Laughing, Wondering & Meditating,' which explores different kinds of strangeness from works embracing unexpected encounters, humor, anxiety, and madness will include Theaster Gates's 'Sun Salutation', 2011 (Kavi Gupta Gallery), Julieta Aranda's 'Springtime', 2010 (Galería OMR) and Dineo Seshee Bopape's 'The Problem Of Beauty', 2009 (Stevenson), among others.

Friday, December 7, 10pm

As the third program of the evening, 'Spirit, Breath & Air', begins with breath and touches on the visual and the tactile by exploring everyday life, locations, and objects. Videos featured in this program include Eija-Liisa Ahtila's 'Fishermen (Etudes, no. 1)', 2007 (Marian Goodman Gallery); and David Zink Yi's 'Pneuma', 2010 (Hauser & Wirth and Johann König).

Saturday, December 8, 6pm to Sunday, December 9, 6am Concluding Art Video Nights is a special collaboration with the Museum of Contemporary Art (MOCA) North Miami and the New World Center. Art Basel presents the first screening outside of Iceland of 'Bliss', 2012 by Ragnar Kjartansson (i8 Gallery and Luhring Augustine). The 12-hour long film - based on the artist's performance for New York's international biennial of visual art performance, Performa 11 - features the final aria of Mozart's 'The Marriage of Figaro' as a single shot filmed with full orchestra, scenery, and period costumes.

Admission to Art Video Nights is free. Visitors are encouraged to bring blankets and lawn chairs.

In conjunction with the outdoor series, curator David Gryn has selected 18 films from Art Video Nights, in addition to 11 additional videos to be presented in a continuous loop within five viewing pods inside the Miami Beach Convention Center. Admission to Art Video is free with an entry ticket to the show.

For the full list of works being screened as part of Art Video Nights and within the Miami Beach Convention Center, please visit [www.artbasel.com/video](http://www.artbasel.com/video). About Art Basel

Art Basel stages the world's premier art shows for Modern and contemporary works, sited in Basel, Hong Kong, and Miami Beach. Defined by its host city and region, each show is unique, which is reflected in its participating galleries, artworks presented, and the content of parallel programming produced in collaboration with local institutions for each edition. In addition to ambitious stands featuring leading galleries from around the globe, each show's singular exhibition sectors spotlight the latest developments in the visual arts, offering visitors new ideas, new inspiration and new contacts in the art world. ♦

# LUMINOUS LANDSCAPES: THE ART OF MARY SIPP GREEN

In her paintings of Europe and America, this artist unlocks the essence of place.

by Michelle Gillett

Mary Sipp Green's landscape paintings are known for their luminosity. Their subtle color variations create an intimacy of place, and have been broadly praised for their beauty and serenity. Not content to merely capture scenes on canvas, Green spends time in the places she is planning to paint, going out into the landscapes that are her subjects to take notes and make sketches. Looking at her work, one senses that she does not just observe the places she selects as her subjects, but embodies them. Critics have called Green one of the rare artists who truly witness the world rather than just look at it. One reviewer observed, "Her compositions infer worldly objects – trees, barns, hedgerows – but where their boundaries begin and end is open to interpretation."

Green achieves the diffuse quality of color by applying layers of paint—allowing each to dry before the next is applied. She says, "In this way the colors come to resonate with one another and produce an overall depth of hue even as

each remains visible as its own separate plane. This very deliberate technique is only one part of the creative process however, a sort of skeleton key to the final product in which the operations of chance and accident frequently come to govern the direction of the painting. Along the way, the surface of the paint is often refigured in unpredictable ways, and there is much that has to be scraped, sanded, destroyed and reapplied before the essence of a place, its mood and atmosphere, finally emerge onto the canvas."

In France last spring, Green studied the Seine for a series of river paintings. "I would go to the river in the early morning; it was filled with mist and fog. The paintings are atmospheric and abstract—there are buildings in the background."

Green received her training at the Fashion Institute of Technology in New York City and began her career as a professional artist painting still lifes and portraits as well as landscapes drawn directly from nature. For the

past twenty years, she has been living and working in the Berkshire Hills of Massachusetts. Her preferred medium has always been oil on



'Summer Twilight, North Shore' 28"x30"



Moon Lit Meadow

linen, but her methods, techniques, and aesthetic aims have all undergone significant transformations since she first began. Over time, she became increasingly engaged with more abstract and spiritual aspects of the

landscape form and began to pursue a less representational, more expressive style. As she says in her artist's statement, "In order to move away from the constraints of figurative painting, I developed a more indirect process that still



'Cow Path Meadow' (study) 12 3/4"x14"

informs the way I conceptualize my work. When I first approach the canvas, I will usually have some sense of the color scheme and overall composition; an almost architectural strategy for how I will proceed to build the painting. Each painting begins with preliminary sketches and color notes recorded on site, but the work itself takes shape in my studio, after a meditative interval of temporal and spatial distance that allows memory and emotion to guide the work."

Green says of her work, "This is indeed a process in every sense of the word, ... even when I am not painting, I still experience life as an artist; thinking about the work, observing my natural surroundings, learning from other artists and searching for new expressive possibilities. ... At times, I am reminded of a remark John Cage once made regarding musical composition: 'Everything you do is music and everywhere is the best seat.' For me, this also says something about the fundamental appeal of a life in painting: to be always and everywhere involved in the mysterious dimensions of the everyday, in the extraordinary way in which the visible world can articulate something meaningful through the medium of paint."

(The Harrison Gallery in Williamstown, Massachusetts is exhibiting Green's work during the month of November. Her recent paintings of the Seine, paintings of the bluebonnet fields in Texas, and the Berkshires in different seasons, as well as a painting of adjacent paths through the dunes and a seascape in Martha's Vineyard, will be on view. She is currently working on a large New England landscape that will be part of the Springfield Museum's permanent collection. The Butler Institute of American Art in Youngstown, Ohio, the first museum in America dedicated specifically to American artists has two of Green's pastel paintings of the Berkshires, "Twilight Falls" and "Morning.")

Sipp-Green is also working on three or four large paintings of Martha's Vineyard for the Wally Findlay Gallery in Palm Beach for their winter season.) ♦



End of Day on Middle Road

# THE PATRICIA & PHILLIP FROST ART MUSEUM LAUNCHES VIRTUAL MUSEUM

The Patricia & Phillip Frost Art Museum at Florida International University (FIU) today announced the launch of the Virtual Frost Art Museum. This new website enables art enthusiasts to view exhibitions from their computer or smart phone, thanks to support from the John S. and James L. Knight Foundation as part of its Knight Arts Challenge. The Virtual Frost Art Museum can be accessed by visiting <http://virtual.frostartmuseum.org>

The Virtual Frost Art Museum applies cutting-edge software to the art-viewing experience by allowing online visitors to tour the Museum galleries and portions of the Sculpture Park at FIU from a variety of perspectives, including 360-degree panoramic

views and close-up views of individual artworks. Current and recent exhibitions, as well as archived past exhibitions, will be catalogued, allowing viewers, even those outside South Florida, to visit current exhibitions, or exhibitions they may have missed.

"The Virtual Frost Art Museum is really unique," said Carol Damian, Frost Art Museum's Director & Chief Curator. "We have been presenting world-class exhibitions and cultural programming to the public, free of charge, here for years, and will continue to do so in the future. We are pleased that now everyone can view these exhibitions for free online as well. As a cultural institution, we strive to break down the barriers that keep people from viewing, appreciating and learning about art; now

physical distance will not prevent us from attaining that goal. For those with whom distance is not an issue, regular visits to the Virtual Frost Art Museum will help them get to know us better, to see our wonderful building and facilities and the exciting and eclectic art on display here, and to whet their appetites for visits to the actual Frost Art Museum, again and again."

This project was a recipient of funding from the Knight Foundation's Knight Arts Challenge. "The most innovative arts organizations are seeking to go where the audience is - and increasingly that is online. Programs like the Frost Museum's can help spark interest from a distance that we hope translates into more engagement with the collection," said Dennis



Scholl, vice president/arts for Knight Foundation.

This tool may also be used by teachers, parents, and students who are planning a visit to the Museum. Miami-Dade County schoolteachers will be encouraged to utilize it as a pre-visit activity to prepare their classes for what they will experience at the Frost. For schools that may not have the ability or opportunity to visit the Museum in person, teachers can access the Virtual Frost Art Museum and conduct full lessons in the classroom.

This project is part of the Museum of the Future initiative, which focuses on developing an identity as a resource for everyone, from the casual art enthusiast to the graduate student researching art. In order to meet these goals, the Museum collaborated with a graduate design team from FIU's School of Architecture to expand the means by which people interact with art through digital media. Through the launch of the Virtual Frost Art Museum, as well as by digitally publishing the Museum's catalogues (<http://issuu.com/frostart>), videos of interviews with artists and curators (<http://www.youtube.com/frostartmuseum>) and the Museum's Permanent Collection ([http://thefrost.fiu.edu/collections\\_browse.htm](http://thefrost.fiu.edu/collections_browse.htm)), the Museum is now digitally pursuing its mission as "a resource for scholarly research

and interdisciplinary collaboration, augmenting the university's educational mission as both a local and global center of knowledge and culture."

In addition to support from the Knight Arts Challenge, this project was made possible with generous support from the Members & Friends of the Frost Art Museum, Wells Fargo Advisors, LLC., and the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, the Mayor and the Miami-Dade Board of County Commissioners.

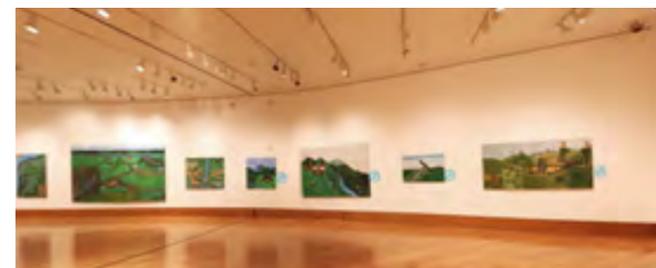
About the Patricia & Phillip Frost Art Museum at Florida International University  
The Frost Art Museum opened its current 46,000-square-foot state of the art building in November 2008. Over 125,000 people have visited the Museum in its new building since its opening in November, 2008. Admission to the Museum is always free. The Frost is an American Association of Museums accredited museum and Smithsonian affiliate and is located at 10975 SW 17th Street, across from the Blue garage and adjacent to the Wertheim Performing Arts Center on the Modesto A. Maidique Campus. Hours of operation are Tuesday through Saturday 10 a.m. - 5 p.m. and Sunday noon-5 p.m. Closed on Mondays and most legal holidays. For more information, please visit <http://thefrost.fiu.edu> or call 305-348-2890. Follow us on Twitter and Like Us on

Facebook.

About FIU

Florida International University is one of the 25 largest universities in the nation, with nearly 50,000 students. About 110,000 FIU alumni live and work in South Florida. Its colleges and schools offer more than 180 bachelor's, master's and doctoral programs in fields such as engineering, international relations and law. As one of South Florida's anchor institutions, FIU is worlds ahead in its local and global engagement, finding solutions to the most challenging problems of our time. FIU emphasizes research as a major component of its mission, with research expenditures of more than \$100 million per year. For more information about FIU, visit <http://www.fiu.edu/>  
About the John S. and James L. Knight Foundation  
Knight Foundation supports transformational ideas that promote quality journalism, advance media innovation, engage communities and foster the arts. The foundation believes that democracy thrives when people and communities are informed and engaged. For more, visit [KnightFoundation.org](http://KnightFoundation.org).

©2012 The Patricia & Phillip Frost Art Museum | 10975 SW 17th St. | Miami FL | 33199 | 305.348.2890 | [artinfo@fiu.edu](mailto:artinfo@fiu.edu) ♦



# NORTHERN EXPOSURE

The Adirondack Museum is a treasure-trove of the buildings, art and artifacts of a remote and beautiful region.

by Sally Svenson

The Adirondack Park in northern New York State is a special place. Larger than the state of Connecticut, it is a vast mixture of private and public lands in a densely forested landscape of rugged mountains, the Adirondack chain, silvery lakes, free-flowing rivers, and modest communities. The park's origin dates to 1885, when some 680,000 acres of state-owned land were set aside in an effort to guard against rampant over-logging that it was felt might cause climatic changes and threaten the state's critical water supply. Lumbering and the preparation and shipment of lumber products, iron mining, leather tanning, and subsistence farming attracted nineteenth century settlers. The publication in 1868 of the Reverend William H.H. Murray's "Adventures in the Wilderness" attracted wealthy bankers and captains of industry, including J.P. Morgan, Otto Kahn and a slew of Vanderbilts, Rockefellers, Guggenheims and many others, who built



Platform Tent, October 2012.



Schroon Lake, ca. 1846, Thomas Cole, Oil on canvas, Photograph by Richard Walker.



Snowshoes, ca. 1880, Used by Mrs. William West Durant, Photograph by Richard Walker.



Nubble Near Alders, 1922, Harold Weston, Oil on board, Photograph by Richard Walker.



Corner Cupboard, 1880, Seth Pierce, Photograph by Richard Walker

enormous, lavish Great Camps along the shores of the region's pristine lakes. Many of these titans traveled to their Great Camps in private railway cars each summer. The area has been popular with tourists, sportsmen, and vacation homeowners for nearly 150 years.

The Adirondack Museum, located in the central Adirondack village of Blue Mountain Lake, opened in 1957 to honor the multifaceted history of the region and to make connections between its people, its past, its ecology, and its complex present. The venture was largely financed in its early years by Walter H. H. Murray (1892—1981), the longtime president of American Metal Company, Ltd., a company started by his father in 1886 as the American branch of Metallgesellschaft, a large

German industrial conglomerate in Frankfurt. H. H. Murray summered at his family's Adirondack home from childhood and revealed in its story, writing an important book about the region's history, "Township 34," that was first published in 1976. H. H. Murray spent his last years as a fulltime Adirondack resident, living in the family home in Blue Mountain Lake, and is buried in the village cemetery.

Since its founding, the Adirondack Museum has become a regional museum of international importance. Its thirty-two-acre campus houses twenty-two historical and modern buildings clustered around a log hotel original to the museum's site. Among its more than 30,000 artifacts, the museum contains the largest public collection of rustic furniture in North America and the second largest collection of inland boats in the United States. Other offerings include exhibits related to the region's traditional industries—logging, mining, tourism, and outdoor recreation (the town of Lake Placid within the park hosted two Winter Olympics, in 1932 and 1980); over 2,500 works of fine art, including Adirondack-inspired paintings by Thomas Cole, A. F. Tait, Winslow Homer, and Harold Weston; more than 70,000 historical photographs; and a comprehensive library of books, periodicals, manuscripts, maps, and government documents. Some of the museum's artifacts are sizeable, among them a steam locomotive, a Pullman railroad car, a

stagecoach, a fire tower, and a complete blacksmith shop. Hands-on activities for children are scattered among museum offerings.

The Adirondack Museum is open between mid-May and mid-October and hosts a variety of public programs and temporary exhibitions that complement the permanent installations. Two juried shows, one of antiques with an Adirondack sensibility and another of rustic furniture, attract antique dealers, furniture-makers and buyers from across the eastern United States. An on-site boat-builder, artists-in-residence, workshops in rustic crafts, and special family days bring many lively activities to the museum's campus.

The regional museums of the United States make an important contribution to our country's historical record through their knowledgeable interpretations of individualized collections. These local museums tell the stories of how a variety of Americans interact with their local social and natural environments. The Adirondack Museum, with its focus on a unique region that has tried and goes on trying to reconcile the competing demands of conserving wild space while providing a viable economy to support a resident population, is one of the best of its kind.

(Further information about the Adirondack Museum can be found on the web at <http://www.adkmuseum.org/>.) ♦



Guideboat built by Willard Hanmer, 1950, Photograph by Richard Walker, 1969.

THE JAMES  
Royal Palm

MIAMI SOUTH BEACH

# THE JAMES ROYAL PALM DEBUTS FIRST-EVER "CULTURAL COLLECTION"

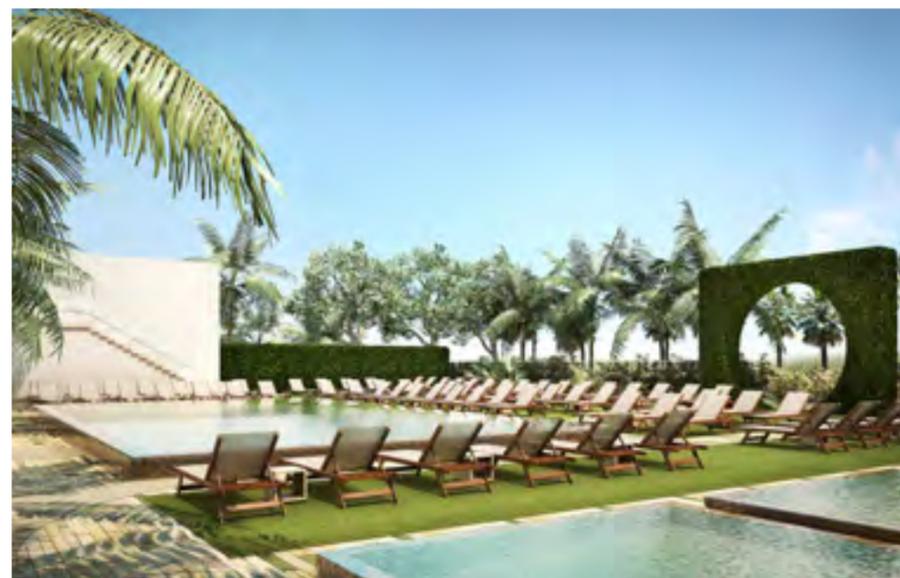
## MARQUEE PARTNERSHIPS ALLOW SOUTH BEACH'S NEWEST HOTEL TO DOUBLE AS A SOPHISTICATED CULTURAL HUB

In light of Miami's reputation as a burgeoning cultural hotbed, The James Royal Palm, opening in South Beach in October 2012, has brought together four marquee partners to create a first-ever, curated Cultural Collection. Each of these local partners – New World Symphony, YoungArts, Miami's Museum of Contemporary Art (MOCA) and Public School – was hand-picked by The James Royal Palm because of their individual commitments to the local community and to promoting emerging art.

Drawing upon inspiration from the oceanfront beach retreat, guests and locals alike will have access to renowned institutions in fine arts, fashion, music, dance, and more, to create exclusive pieces, performances and experiences that will then be unveiled during the hotel's opening period culminating in a community celebration in January 2013.

### The James Royal Palm Cultural Collection partners: Art: Museum of Contemporary Art (MOCA)

As a leading museum in South Florida, Museum of Contemporary Art (MOCA) North Miami will join forces with The James Royal Palm for a unique, permanent installation by local artist Jorge Pantoja. His piece, set to be unveiled in the hotel's West Tower Lobby in October, will be inspired by the hotel's permanent art collection and the curatorial statement for the whole hotel by hotel art curator, Lauren Rottet, "An Ocean Apart." Selected as "one of the most interesting artists in Miami and creating a unique perspective on life," says Bonnie Clearwater, Pantoja will also present selections of his work at



The James Royal Palm later this year.

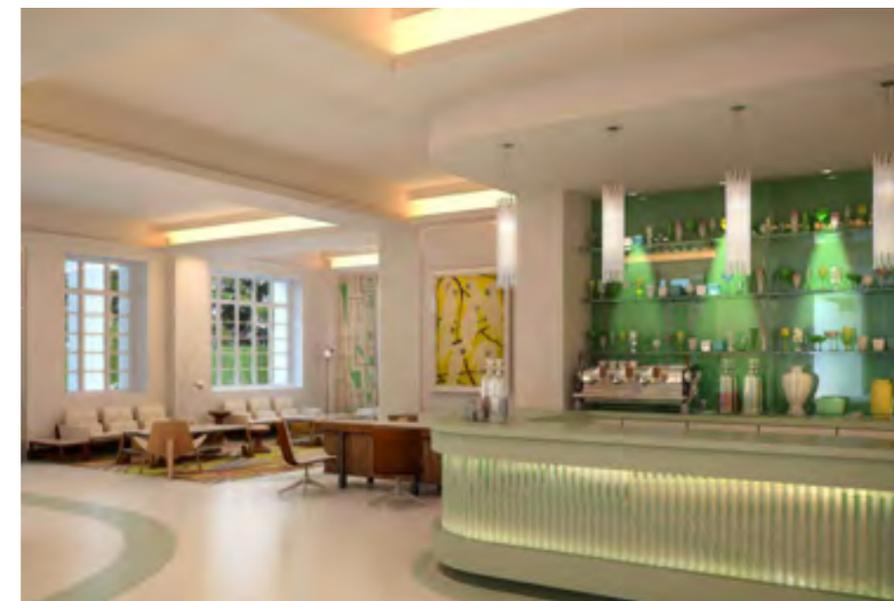
The James Royal Palm's collaboration with MOCA will also feature exclusive access to special events hosted by the MOCA Shakers, a dynamic network of young professionals who develop relationships with collectors and art enthusiasts from around the world.

This is the first time that MOCA has partnered with a hotel in Miami in this capacity and format. "We are delighted to work with The James Royal Palm and applaud their initiative to bring Miami's thriving cultural community to their guests. It provides MOCA a unique opportunity to extend its

contemporary art program to the beach," says Bonnie Clearwater, Director and Chief Curator of Miami of Contemporary Arts in North Miami.

### Performance: YoungArts

An artistic resource for creative talent, the National Young Arts Foundation was established in 1981 by Lin and Ted Arison and contributes to this country's cultural vitality by investing in the artistic development of talented young artists. The James Royal Palm and YoungArts will collaborate on specialty projects and events throughout the year, beginning with an outdoor canvas installation titled "Untitled" in October 2012. Created by Lucia



Sanchez and her father Oliver, the piece was installed in front of the hotel's iconic fountain and driveway as a preview of the overall experience at The James Royal Palm. Lucia is among the YoungArts alumni who have gone on to become leading professionals alongside actresses Vanessa Williams, Viola Davis, and Kerry Washington; four-time Tony Award nominee Raúl Esparza, recording artists Nicki Minaj and Chris Young and many more.

"We are proud that YoungArts alumni are contributing to the artistic landscape of this historic Miami community, and look forward to our continued relationship with The James Royal Palm," said Paul T. Lehr, Executive Director of the National YoungArts Foundation.

### Fashion: Public School

Dao-Yi Chow and Maxwell Osborne spent several years designing for Sean John and are now creating big waves on the international fashion scene with their own niche line, Public School. Having made their runway debut at 2012 New York Fashion Week, these graduates of the first ever Council of Fashion Designers of America Incubator Program (CFDA) are known for taking city-inspired fashion and incorporating edgy, yet refined sensibilities creating clothing that unites fashion with art and culture. The James Royal Palm tapped Public School along with their Miami-based collaborator Max Pierre to create all of the uniforms for the staff at the hotel, from front desk and concierge to the wait staff in Florida Cookery and The James Club. Combining elements of their signature style with the various facets of The James brand ethos, both Public School and Max Pierre will unveil their designs created for The James Royal Palm's uniforms this fall and host a series of trunk shows throughout 2013.

"Our goal with this project was to ensure we kept the cultural references to the historic past of The James Royal Palm intact while injecting a slight

modernity into the looks as a nod to the evolution and sophistication of Miami Beach," said Chow. "Our choices for fabric, color and silhouette were all heavily influenced by the touch points of the experience of visiting Miami: bright, cool and fun."

"We were influenced by Miami's history but we wanted to twist things up a bit to reflect the kinetic energy of Miami," said Osborne. "We've spent a bit of time living there, and most New Yorkers already consider Miami their second home, so it was only fitting that we were able to mesh together influences from both big cities."

Music: New World Symphony (NWS)

With a worldwide reputation for creating unparalleled classical music experiences as America's only full-time orchestral academy, New World Symphony (NWS) will integrate its unique program elements into the guest experience at The James Royal Palm. For this partnership, NWS has carefully curated a selection of works ranging from classical to contemporary and, later this year, will stage specially composed performance at The James Royal Palm, as well as create original works and performances intended to appeal to both hotel guests and locals.

"The James understands the importance of arts and culture and we are so proud to be a cultural partner of theirs. We intend to present classical music with its rich and historic traditions, along with an innovative fresh approach to these sounds by fusing classical music with Latin, Funk and electronic beats," says Stacey Glassman, Senior Director of Development of New World Symphony.

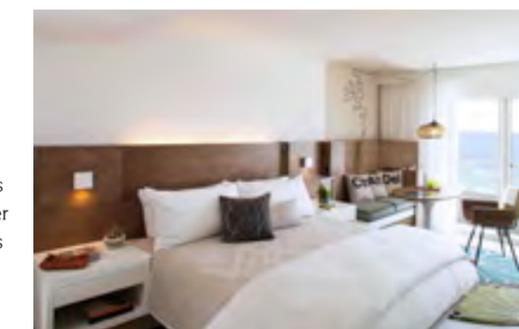
### ABOUT THE JAMES ROYAL PALM

The James Royal Palm will debut in October 2012 on South Beach, serving as The James brand's third location and first hotel in Florida. Joining sister properties in Chicago and New York City, The James Royal Palm is an ideally situated, oceanfront beach retreat with interiors designed by Lauren Rottet of

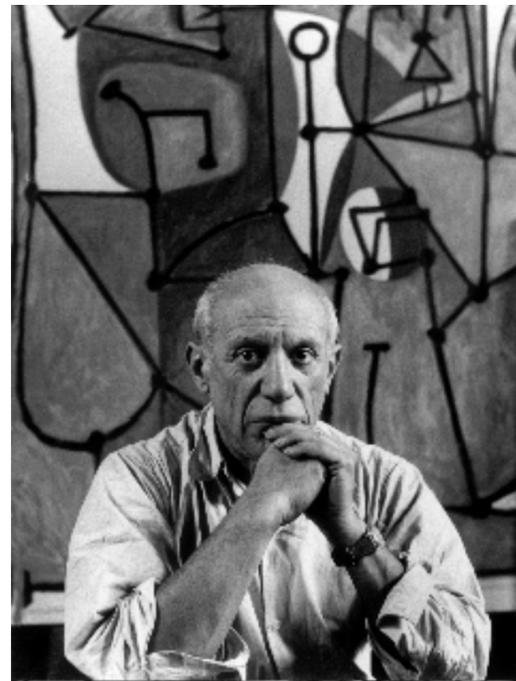
Rottet Studio. The hotel will serve as a modern tribute to the Royal Palm Hotel's rich history, keeping intact many signature elements of the original architect's design. In continuation of the brand's support for the arts, The James Royal Palm will feature a carefully curated art collection, "An Ocean Apart," curated by Lauren Rottet, as well as a local, cultural collection of artistic partners. The hotel will feature a chef-driven signature restaurant Florida Cookery and CA TCH, a globally influenced seafood dining destination, in addition to two swimming pools, poolside bar, lobby lounge, coffee bar, full-service spa with salt-infused treatment, Lil' James Offerings for children, and more than 10,000 square feet of flexible indoor and outdoor meeting and event space. For more information, visit <http://www.jameshotels.com/Miami.aspx>.

### ABOUT THE JAMES

In the realm of hospitality, The James hotels, with ideally situated locations in Chicago, New York and The James Royal Palm in Miami (opening late 2012), are authentic, warmly modern, residentially-styled luxury hotels that deliver an artistically inspired blend of exquisitely hand-crafted design surrounded by environmentally thoughtful details. The James defines luxury liberated from tradition; this core philosophy is evident in the properties' residential yet social environment and personal, intuitive service. [www.jameshotels.com](http://www.jameshotels.com) ♦



# PICASSO IN BLACK, WHITE AND GRAY



An exhibit at the Guggenheim in New York spins this article in an intriguing new way.

by Sara Evans

On the hit-list of artists guaranteed to pack the house, Picasso is near the top. But the current show at the Guggenheim, "Picasso Black and White," deserves extra

points for ingenuity. This artist, whose work spans no less than eight decades and a near-infinity of media, paintings and drawings, sculpture and pottery, maintained one constant throughout his long career: he always worked in black and white.

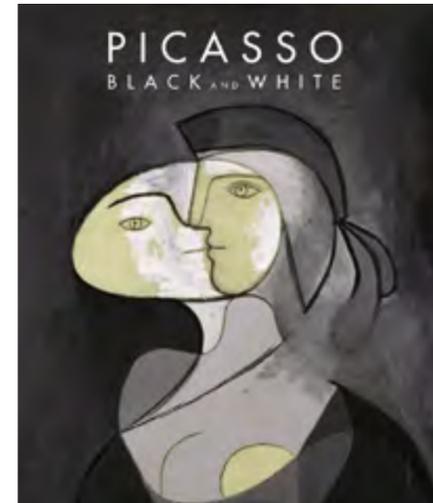


Pablo Picasso (1881-1973), *The Kiss*, Mas Notre-Dame-de-Vie, Mougins, 1969. Oil on canvas, 38 1/4 x 51 1/4 inches (97.2 x 130.2 cm), frame: 49 1/2 x 62 3/8 inches (125.7 x 158.4 cm). Private Collection, New York

He was a master draftsman. His drawings, with their fine, elegant, expressive lines, and his use of grisaille (painting in shades of black and gray) help to define this master of 20th century art. These works trace his journey from realism to abstraction. Whatever the Picasso period, rose, blue, cubist, realist, neoclassical, surrealist, or abstract, black and white art was an ongoing and vital means of both planning and expression for this artist.

Curated by Carmen Giménez, who is the Stephen and Nan Swid Curator of 20th Century Art at the museum, the works in this landmark exhibit have been culled from many public and private collections. Amazingly, it is the first time an exhibit focusing on the black and white works of the artist has ever been mounted. Many of the works in it are on public view for the first time. The exhibit demonstrates that Picasso was not only harking back to the earliest charcoal cave paintings in Europe, but, the curator notes, "also was faithful to a centuries-long Spanish tradition, following in the footsteps of earlier masters... El Greco, José de Ribera, Diego Velázquez, Francisco de Zurbarán and Francisco de Goya." (El Greco, she stresses, had an especially strong influence on Picasso.)

The exhibit has 118 works, arranged in a cogent and chronological way that parallels the development of art throughout the 20th century. Many works in the exhibit are warmly familiar, "Woman Ironing" from 1904 and "Man, Woman, and



Catalogue of the exhibit: Pablo Picasso (1881-1973), *Marie-Thérèse, Face and Profile*, Paris, 1931, Oil and charcoal on canvas, 43 3/8 x 31 7/8 inches (111 x 81 cm), Private collection

Child" from 1906, while others are striking in their unfamiliarity. There are many nudes in multiple media, which demonstrate the artist's ongoing preoccupation with the human figure. The starkness of the art Picasso created during World War II is also clearly on view, from studies before and after his iconic "Guernica" to "The Charnel House," painted in Paris in 1944-45, a graphic meditation on the devastation of war.



Pablo Picasso (1881-1973), *Man, Woman, and Child*, Paris, Fall 1906, Oil on canvas, 45 1/2 x 34 13/16 inches (115.5 x 88.5 cm), Kunstmuseum Basel, Gift of the artist to the City of Basel, 1967

The crowds at the Guggenheim are awed by this exhibit. It forces us to look at the work of the master in an entirely new way.

"Picasso Black and White" is on view at the Guggenheim until January 23, 2013. A beautiful



Pablo Picasso (1881-1973), *Woman Ironing*, Paris, spring 1904, Oil on canvas, 45 3/4 x 28 3/4 inches (116.2 x 73 cm) Solomon R. Guggenheim Museum, New York Thannhauser Collection, Gift, Justin K. Thannhauser, 1978

catalogue, published by the Guggenheim in conjunction with Delmonico-Prestel, complements the exhibit.) ♦



Picasso (1881-1973), *Reclining Woman Reading*, La Californie, December 5, 1960, Oil on canvas, 51 1/4 x 77 1/4 inches (130.2 x 196.2 cm), frame: 61 3/4 x 87 1/2 x 3 inches (156.8 x 222.3 x 7.6 cm), Modern Art Museum of Fort Worth, Museum purchase, The Benjamin J. Tillar Memorial Trust.

# CUTTING DREAMS

Artist Xin Song lights up New York with traditional Chinese folk motifs.

by Tina Seligman

As a third-generation American, I confess that I rarely think about my birthright of freedom. Lady Liberty, often mass produced as kitsch souvenirs for tourists, has become a ubiquitous logo for New York like that of the Eiffel Tower for Paris. Illuminating the glass-enclosed Prow Art Space of Manhattan's Flatiron Building, Xin Song's monumental site-specific installation, Cutting Dreams, challenges me and over 500,000 passers-by weekly to enter a meditation and dialogue on the promise, complexities and changing perceptions of the country's most treasured value. Curated by Cheryl McGinnis in partnership with Sprint, the exhibit is on view 24 hours a day from November 2012 through January 2013, and viewers are invited inside the Prow to speak with the artist as she adds to this ongoing project on Tuesdays, from 11am to 3pm.

Having grown up in Zhongguanchun, the birthplace of China's high-tech "Silicon Valley," Xin Song did not come to the United States seeking freedom from oppression like the generation of Chinese artists who fled from Mao's Cultural Revolution. Although educated at Beijing Central Academy of Fine Arts, she was profoundly affected by the ancient folk tradition of Chinese papercut while visiting rural villages at the age of 18. Vastly different from her urban background, she learned from farming artists of all generations sharing techniques and talking about life. Transplanted to Brooklyn in 2000, her passion for conversing with community and place led Song to transform this ancient tradition into a living cross-cultural contemporary fine art that celebrates New York's rich tapestry of cultures.

Rising like a beacon from a flowing papercut river, Song's large-scale densely layered Statue of Liberty comes "home" to face Madison Square Park,

where the head and torch-bearing arm were displayed from 1876 to 1882 before Frédéric Bartholdi completed the design for his iconic neoclassical sculpture. Cutting Dreams shifts from two-dimensional paper into cutting space itself, using both natural and artificial light to create ever-changing shadow play and movement. "Made in America" by Song, multiple 11-inch high red replicas, hand-cut from industrial foam board, watch omnipresent from the river and all parts of a constructed bridge that connects cultures as well as people, boroughs, cities, states, countries and continents. As she documents the moment with a black and white montage of everyday life, Song chronicles the current climate of uncertainty with photographs of various neighborhoods layered with current events such as war, Occupy Wall Street

protests, and "Stop and Frisk" policies. Referencing each other daily, American and Chinese newspaper clippings are collaged respectively to each of the two walkways of the bridge, and elements of red throughout the installation echo the historic and continuing sacrifices for freedom sometimes forgotten as we inhabit our day-to-day routines.

Cutting Dreams' weighty issues are visually expressed by more compressed layers than her lyrical work such as Tree of Life, which was inspired by the process of numerous cultures establishing new roots, blossoming, and intertwining in a new home. Laminated between glass and permanently installed at Brooklyn's landmark Bay Parkway D train station through the MTA's Arts for Transit program, her colorful filigree of flora and birds on the platform side exalts the spirit of the community with



Tree of Life, MTA Arts for Transit Bay Parkway D Line Station. ©Anthony Verde, Photographer



36 Fish at Peekskill Project V. ©Richard Kranzler, Photographer

cut photographs of people, shops, restaurants, and residential buildings; the street view, cut from black paper, honors the area's historic ironwork. Interviewed by NYC-Arts co-host Paula Zahn for the 2012 PBS documentary "Treasures of New York: Art Underground," Song's work is already part of New York architecture and daily life for commuters. She was also featured as one of 12 distinguished Chinese-American artists in "Routes," a 2012 traveling documentary and exhibition, which previewed this summer at the Asia Society. In addition to numerous public and private collections, her papercuts are included in art historian Patricia Karetzky's book, Femininity in Contemporary Asian Women Artists Works from China, Korea and USA. If the Shoe Fits, and in Richard Vine's 2011 revised and expanded edition of New China: New Art.

Devoted to encouraging critical thinking and interaction between artist and viewer through educational outreach and her gallery in Tribeca, Cheryl McGinnis shares Song's passion for making art accessible to the community. McGinnis, who spent her childhood in Peekskill, is among fourteen notable curators of Peekskill Project V through the Hudson Valley Center for Contemporary Art. The



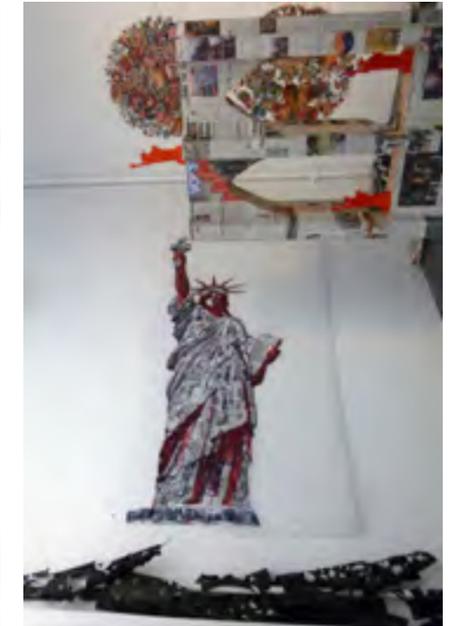
Cutting Dreams detail at studio. ©Richard Kranzler, Photographer

exhibition's theme of The New Hudson River School reflects the resurgence of a once declining town with site-specific installations by various artists. On view from September 2012 through July 2013, Xin Song's 36 Fish, cut from photographs of the neighborhood, fly against clouds and changing weather on the octagonal glass roof of the gazebo in the center of town, while her Ocean Fantasy converts a local church school's windows into a glass bottom boat revealing intricate waves of fish and coral patterns. ♦

For more information visit [www.cherylmcginnisgallery.com](http://www.cherylmcginnisgallery.com) and join in the conversation via Facebook and Twitter.



Installation of 36 Fish at Peekskill Project V. ©Richard Kranzler, Photographer



Cutting Dreams in process at Xin Song Studio. ©Tina Seligman, Photographer



Ocean Fantasy detail at Peekskill Project V. ©Xin Song, Photographer



Cutting Dreams in process at studio with McGinnis and Song. ©Richard Kranzler, Photographer



## REGARDING WARHOL SIXTY ARTISTS, FIFTY YEARS

SEPTEMBER 18–DECEMBER 31, 2012

at The Metropolitan Museum  
of Art in New York

POLLY APPLEBAUM CORY ARCANGELO RICHARD ARTSCHWAGER RICHARD AVEDON JOHN BALDESSARI MATTHEW BARNEY JEAN MICHEL BASQUIAT MAURIZIO CATTALAN VUA CELMINS CHUCK CLOSE JOHN CURRIN & GEORGE ROBERT GOBER NANI GOLDIN FELIX GONZALEZ-TORRES DOUGLAS GORDON ANDREAS GURSKY HANS HAACKE KEITH HARRING DANREN HIRST DAVID HOCKNEY PETER HUIJAR ALFREDO JAAR H KASS ALEX KATZ ANSELM KIEFER KAREN KILIMNIK JEFF KOONS BARBARA KRUGER LOUISE LAWLER GLENN LIGON KALUP LINZY SARAH LUCAS CHRISTOPHER MAKOS ROBERT MAPPLETHORPE MCCOLLUM VIK MUNIZ TAKASHI MURAKAMI BRUCE NAUMAN CADY NOLAND CATHERINE OPIE NAM JUNE PAIK ELIZABETH PEYTON SIGMAR POLKE RICHARD PRINCE GERHARD RICHTER EDWARD RUSCHA ARTOM SACHS JULIAN SCHNABEL ORNY SHERMAN SILENCE - DEATH PROJECT HIROSHI SHIGEMOTO WOLFGANG TILLMANS IVAN TRECCANI LUCTUYMANS FRANCESCO VIZZOLI KELLEY WALKER CHRISTOPHER WOOD

### by Sara Evans

The current show at the Metropolitan Museum in New York demonstrates the adage, “different strokes for different folks.” People of a certain age, who remember Warhol, his city and his entourage, his Factory and his every publicity-stoked action, react as though they are visiting old friends. Younger attendees, who did not experience the artist’s milieu, are reacting with a sense of delight and discovery.

For those of us who actually lived in that time and in that place, this exhibit evokes memories of the 60’s, of a city where all the old values and habits were turned on their ears, where everything seemed new and exciting and radical. At the time, Warhol and his gang were a constant, at auctions and fashion shows, spotted in bars and restaurants. They were everywhere; they were omnipresent. “I saw Ultra-Violet!” “I spotted Candy Darling.” “I just ran into Edie Sedgwick” or “I saw Nico in an elevator.” Max’s Kansas City, the Chelsea Hotel, seedy Union Square, all became places to be and to be seen, all because Warhol and his buddies hung out there.



Alex Katz (American, born 1927) Lita, 1964, Oil on canvas, 60 x 60 1/8 in. (152.4 x 152.7 cm), The Museum of Modern Art, New York, Gift of Lita Hornick, 1991, © Alex Katz/Licensed by VAGA, New York, NY

We were being forced, some kicking and screaming, to look at art, and even more importantly, to think about art, in new and truly radical ways. The debates were endless and ongoing: “Is it art? What is art?” Whether we knew it or not, we were being forced to redefine the very terms of art and of life itself.

For people who were not around then, this exhibition is a really revealing demonstration that this artist has had a truly profound influence on many of those artists who have followed, consciously or unconsciously, in Warhol’s footsteps. 45 of Warhol’s works are mixed in with 100 works by other artists, demonstrating what critics have labeled “the obvious,” but stand to be looked at together.

As one enters the galleries, a recent piece by dissident Chinese artist Ai Weiwei says it all: it is an ancient-looking clay vessel, stenciled with the ubiquitous “Coca Cola” logo. Warhol’s work and such tributes to it as this piece have moved from the trendy to the eternal; they have permanently taken their place in the pantheon of great art.

Along with his iconic images, it is Warhol’s ideas, ideas that were once considered to be incredibly radical and controversial, that have seeped into the mainstream and are now permanently lodged in our culture. That the banal and commonplace are art: the Campbell’s cans of tomato soup, the boxes of Brillo. That celebrities, like cans of soup or boxes of soap pads, are themselves commercial commodities, that they exist to be packaged and repackaged, mass-produced, advertised, sold and resold, and marketed to a fare-thee-well. In the current show, this notion is reflected in works by such artists as Jeff Koons, Robert Gober and Damien Hirst.

The idea of owning a unique piece of art was being constantly challenged by Warhol’s repeating images of Marilyn Monroe and his Jacqueline Kennedy, silk screened at his factory, and sold affordably to any and all. The artist’s conviction that art is profoundly and ultimately commercial had taken



Ai Weiwei (Chinese, born 1957), Neolithic Vase with Coca-Cola Logo, 2010, Paint on Neolithic vase (5000–3000 BC), 9 3/4 x 9 3/4 x 9 3/4 in. (24.8 x 24.8 x 24.8 cm), Mary Boone, New York, Courtesy: Mary Boone Gallery, New York

hold. Warhol believed and insisted that art was simply another aspect of the consumer culture that was thriving all around us. Its current manifestation, for example the ubiquitous presence of Damien Hirst’s dot paintings, is an undeniable expression of that truth. “Big Art is Big Money,” Warhol insisted. Other artists who use celebrity as a vehicle for their art include Jeff Koons, Cindy Sherman, Elizabeth Peyton and Chuck Close.



Sigmar Polke-plastic, Sigmar Polke (German, born 1941–2010), Plastik-Wannen[Plastic Tubs], 1964, Oil on canvas, 37 3/8 x 47 1/4 in. (94.9 x 120 cm) Private collection, New York © 2012 The Estate of Sigmar Polke, Cologne / ARS, New York / VG Bild-Kunst, Bonn

Another notion of Warhol’s that has taken tight hold is the idea that everyone deserves and insists upon their presence and time, his axiomatic 15 minutes, in the spotlight. Warhol presaged today’s reality television by noting, “I’m really jealous of everybody who’s got their own show on t.v. I want a show of my own.”

Warhol was obsessed with the daily news, especially with disasters. The news of the day was a key component in his art. The influence of this notion is reflected in the show in works by Sigmar Polke and Hans Haacke, while works by Vic Muniz and Sarah Lucas reflect our obsession with the news of the day.

It is easy to forget and important to remember that this was the time and the place when homosexuality became mainstream. Suddenly, amazingly, it was okay to be gay or lesbian, bisexual or out. Art reflected the sexual revolution that was taking place all around us. The section of the exhibition called “Queer Studies: Camouflage and Shifting Identities” demonstrates how true this is. Along with Warhol’s compelling and enigmatic “Self-portrait,” David Hockney’s “Boy about to Take a Shower,” and numerous works by such artists as Robert Mapplethorpe, Catherine Opie and Richard Avedon confirm that gay-ness is here to stay.

This is a large and complex show, one that has met with mostly negative reviews and reactions. (New York Magazine actually called it “shallow, pandering and feckless.”) But as one leaves to the gentle, mournful sound of Nico crooning, “What costume shall the poor girl wear—to all tomorrow’s parties?” one realizes that it’s about more than the 60’s, more than Pop Art, it is about us all, and the pathways we have taken.

“Regarding Warhol” is at the Metropolitan Museum in New York until December 31. An



Hans Haacke (German, born 1936), Taking Stock (unfinished) 1983–1984, Acrylic on canvas with artist’s frame, 95 x 81 x 7 in. (241.3 x 205.7 x 17.8 cm) Collection of Gilbert and Lila Silverman, Detroit, © 2012 Hans Haacke / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

excellent catalogue published by the Museum and distributed by Yale University Press accompanies the exhibition.) ♦



Jeff Koons (American, born 1955), Wall Relief with Bird, 1991, Polychromed wood, 72 x 50 x 27 in. (182.9 x 127 x 68.6 cm), Private collection © Jeff Koons



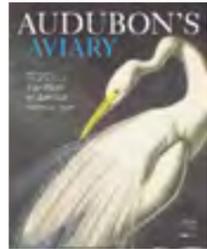
Gerhard Richter (German, born 1932), Helga Matura 1966, Oil on canvas, 70 7/8 x 43 5/16 in. (180 x 110 cm) Art Gallery of Ontario © Atelier Gerhard Richter 2012



Andy Warhol (American, 1928–1987), Flowers, 1964, Acrylic and silkscreen on canvas 24 x 24 in. (61 x 61 cm), Mugarbi Collection, © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

# BOOK LIST

The death knell for printed books keeps on tolling. But despite dire predictions, the traditional art book is alive and well. Rafts of new beauties fill the shelves at bookstores. Here are some of this year's best books, Art of the Times' pick of the crop:



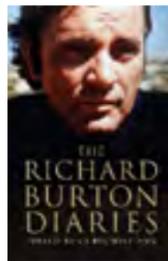
**Audubon's Aviary:** The Original Watercolors for the Birds of America edited by Roberta J.M. Olson (Skira Rizzoli, \$85.) This gorgeous edition is a must-have for lovers of birds, art or Americana. All 435 of the great naturalist's original sketches are included. This book reproduces the entire collection of the New York Historical Society's sketches, which were acquired from the artist's widow and are an important part of that institution's holdings.



**Egon Schiele's Women** by Jane Kallir (Prestel, \$85). Gallerist Jane Kallir is an undisputed expert in the field of Viennese art. This new book details some of the hundreds of drawings, watercolors, and oil paintings of women this artist created during his brief but prolific lifetime. His work is generally regarded as expressionistic, emotional, autobiographical, and highly sexual. In this elegant and beautifully illustrated book, Jane Kallir draws from the latest research as well as her own familiarity with Schiele's entire career. His portraits of his mother, his sisters, his lover, his wife and his sister-in-law all parallel his growth and evolution as an artist.



**Long Island Modernism** by Caroline Zaleski (W.W. Norton, \$80) is an extensive study of the Modernist movement based on a survey done by the Long Island Society for the Preservation of Antiquities (SPLIA). Some 300 archival photographs, along with new photos and original plans from the 1930's to the present, document both the exterior and interior work of 25 major architects and designers, including Philip Johnson, I.M. Pei, Richard Neutra, Frank Lloyd Wright, Edward Durell Stone, Mies van der Rohe, Marcel Breuer and others.



**The Richard Burton Diaries** Edited by Chris Williams (Yale University Press, \$35). Who knew? It turns out that Burton was not only one of the greatest actors of his century but also an intriguing and compelling diarist. The Burton in this book is a family man, father and husband. The book explores the actor's childhood in the mining valleys of South Wales, his climb to fame, and his marriages. These intimate diaries are a must-read for fans of theatre and cinema. It reveals the private world of this most public of men.



**A Kind of Archeology** by Elizabeth Stillinger (University of Massachusetts Press, \$65). A beautiful and scholarly look at 100 years of folk-art collecting in America, this book chronicles the discovery, the early collectors, and the very invention of the field. From weathervanes to decoys, cigar-store Indians to naive portraits, this book explores the art of who we are—and where we have been. Women and immigrants, bohemians and oddballs—these were the people who first began to collect these original examples of our material culture, who defined the parameters of the field and ushered folk art and the collecting of folk art into the mainstream.



**Georgia O'Keeffe and her Houses: Ghost Ranch and Abiquiu** by Barbara Buhler Lynes and Agapita Judy Lopez (Abrams, \$50). Arguably, no American artist has ever been so firmly rooted in her place as O'Keeffe was to New Mexico. The region totally informs and shapes her greatest works. This new volume explores the importance of her homes, their views and their profound influence on her work. Her sensibilities were inseparable from her homes, which overlooked her beloved mountains and their ever-changing light. Each of these Pueblo Revival houses provides a key to the mystery of what makes O'Keeffe so great.



**SOROLLA: The Masterworks** by Blanca Pons-Sorolla (Skira Rizzoli, \$50). Spanish artist Joaquín Sorolla (1863–1923) was a master plein-air painter and portraitist. He created four thousand works of art during his forty-year career, won numerous awards, and had many successful exhibitions. He was well known for his dazzling use of bright colors and his keen eye for light and shadow, which made his works so easily approachable and widely appreciated. This beautifully designed and produced volume brings together one hundred of Sorolla's major paintings, selected by his great-granddaughter Blanca Pons-Sorolla, who is the foremost authority on the artist, his life, his work, and his international legacy.



**The Scottish Country House** by James Knox (Vendome Press, \$50). This book, filled with lavish photography by James Fennel, profiles ten outstanding Scottish castles and mansions, from sprawling, Walter Scott-type baronial spreads to elegant neoclassical, Adam-designed treasure houses. Fascinatingly, most of these are still lived in by descendants of the original families. This book makes one want to get on the next plane for Edinburgh.



**Sourcebook of Scandinavian Design** by Judith Gura (Norton, \$60). A rich compendium of pieces from all the Nordic countries by a professor at the New York School of Interior Design who directs the design history program, this book focuses on the iconic designs of such major masters as Saarinen, Wegner, Aalto, Jacobsen and many others. With the inclusion of a useful CD-ROM, this book demonstrates that the spare, modernist designs of the last century translate perfectly for the homes of this one. ♦

# HIGHLIGHTS



**Lisa Breslow's New York State of Mind** Artist Lisa Breslow's solo show, "Recent Works" is at the Kathryn Markel Gallery in Chelsea, from November 15 thru December 15. Breslow's work is a love song to New York. Central Park and the High Line, Chelsea, Long Island City and the Village; these are her constant subjects. In her paintings and monotypes, Breslow visually plumbs the paradoxes of the city, the silence within the noise, the stillness within the bustle. (markel@markelfinearts.com).



**The Fall Avenue Antiques Show at the Seventh Regiment Armory** on Park Avenue had a wonderful roster of international dealers. The steady stream of visitors were savvy and focused. Show Director Barbara Goodwin notes, "The impressive thing about this show is that sales were strong & consistent in every category." New Yorkers and out-of-towners are eagerly looking forward to the Spring Avenue Antiques Show April 18-21.



**Saga-Sites at the American Scandinavian Foundation.** A charming exhibit that juxtaposes Victorian watercolors of Iceland by W.G. Collingwood with contemporary photographs by Einar Falur Ingolfsson, showing the magical landscapes of the ancient sagas of that country. (American Scandinavian Foundation, 58 Park Avenue, New York. www.scandinaviahouse.org, until January 12, 2013.)



**The New York Botanical Garden** in the Bronx, in conjunction with the Marlborough Gallery, has seven monumental metal sculptures dotted throughout their gorgeous landscape until May 26, 2013. These immense sculptural plant-forms provide gleaming reflections of the changing seasons. (www.nybg.org).



**The White Light Festival** at Lincoln Center is an international multi-disciplinary arts extravaganza from October 18 through November 18, 2012. The festival's focus is music's unmatched capacity to illuminate the many dimensions of our interior lives. Spanning musical traditions, genres and disciplines, the festival features 27 performances and events, taking place in nine venues, on and off the Lincoln Center campus. From the Punjab to Ireland, Latvia, Germany and many other countries, the Festival underscores the vibrancy of the arts around the globe.



**Due to overwhelming critical acclaim, producers of Edward Albee's "Who's Afraid of Virginia Woolf?"** have announced that the 50th anniversary Broadway revival has been extended, and is now on sale through February 24, 2013. The production, which was originally on sale through January 27, 2013, officially opened on October 13, 2012, at the Booth Theatre (222 West 45th Street), exactly 50 years to the day of the play's original Broadway opening on Saturday, October 13, 1962. It has been described as "searing" and "sensational."



**The Israel Philharmonic**, led by Maestro Zubin Mehta, is currently on its 28th annual tour of the U.S. Started in 1936, its rich history and unique repertoire make for a superb music experience. The current tour includes New York, Los Angeles, Palm Desert and Los Vegas. Yuja Wang, the beautiful and talented 25-year-old pianist from China, is with the orchestra on their tour.



**New York's Park Avenue** has been joyously punctuated by "Niki's" all summer and fall. Nine bright, monumental sculptures have lined the Avenue from July until November 15. The Park Avenue exhibition coincides with the ten-year commemoration of **Niki de Saint Phalle's** passing. The exhibition was organized by the Nohra Haime Gallery and the Niki Charitable Art Foundation under the auspices of the Sculpture Committee of the Fund for Park Avenue and the New York City Parks & Recreation's Public Art Program. The Saint Phalle estate is represented in New York by the Nohra Haime Gallery, www.nohrahaime.com. ♦

# NATURE INCORPORATED

A group show at art sites in Riverhead, New York looks at the world in a variety of ways.

by Joyce Beckenstein

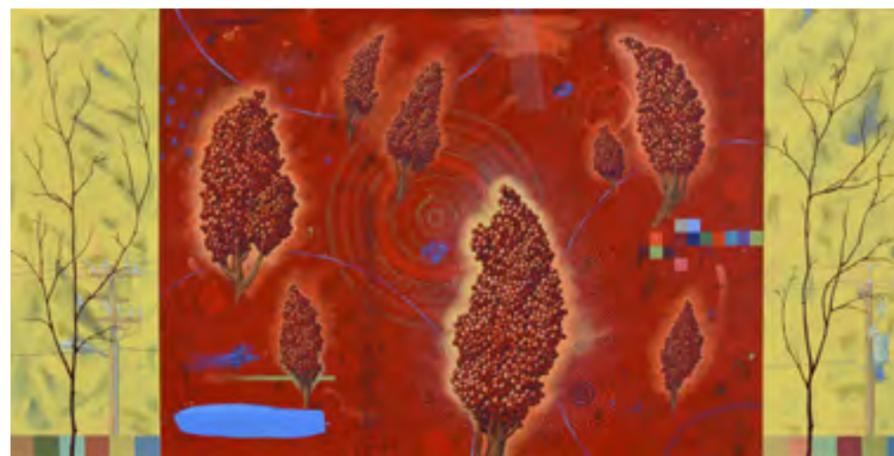
There's good reason why The New York Times called art sites that "quirky little gallery." Thanks to its inventive director, Glynis Berry, this landmark art space in the sleepy, historic town of Riverhead, Long Island in New York, has persevered during this recession where others have failed. Ms. Berry loves to mix and match works by well known artists together with art by emerging artists, many with untraditional art backgrounds. She looks first for great art, and then gauges how it reflects a certain theme. "Nature Incorporated," the current exhibition featuring works by eight artists, demonstrates the success of her method.

An installation by acclaimed conceptual artist, Hope Sandrow, in collaboration with photographer Ulf Skosbergh, provides the focal point for this exhibition. It's based on Sandrow's "Open Air Studio," a living environment she created after a chance encounter with a chicken that followed her home from a morning walk. Discovering that the magnificent cockerel was one of an endangered species, she found him some mates and provided a safe habitat for the ensuing brood that now serves

as a working studio for her provocative, poignant art.

The installation consists of (Re) Collection, Open Air Studio, spacetime, six bell jars containing chicken feathers, sorted by color, and two enormous photographic enlargements of single silken plumes. One image, Paduan Breed Fowl; Tolbunt, spans sixteen feet. The jars with feathers suggest both the suffocation of a species, and the need to protect what is delicate and fragile. Emboldening that message are massive photographs that detail an incredible, almost magical microcosm: hidden abstractions reminiscent of landscapes, thick with spiny grasses.

Hidden surprises in nature also inform Robert Oxnam's weathered wood sculpture. An Asia scholar, he came to his art later in life, also while taking a walk. Oxnam intuits in the decaying wood roots he discovers along the shore of his Long Island home the same metaphysical qualities that ancient Chinese scholars attributed to the rocks they collected; natural stones resonating the mysteries of Mother Earth. Following in this scholar's tradition, Oxnam cleans his weathered



Scott McIntire, Sumac Energy Field, 2011, enamel on canvas, 36 x 72



Nina Yankowitz, a still print from the DVD video of Global Warming Window, 2012

finds, locates their balance points, then applies layers of organic milk paint, burnished with wax, to reveal their yin/yang qualities. The twisting limbs of Anthracite, for example, contort like a practiced yoga master as he settles into calm repose.

Similar philosophies move Andrea Cote, who makes rubber molds of her body parts and uses them to print one-of-a-kind lithographs. Her series of Body Print Mandalas recall oriental abstract designs, and like those intricate abstractions, her graceful and delicate compositions convey ethereal visual poetry.



Hideaki Ariizumi, Inter-twining, 2011, watercolor 6" x 9"

Tracy Heneberger is well known for sculpture made from oddball natural media: squid, sardines, anchovies, antlers, shark parts, and vegetables, coated with resin and epoxy, or cast in metal. Alter Ego: a golden choker accessory to décolleté? No, a shark's jaw, its jagged teeth still packing a deadly bite. Like "Bouffant," a tempting cluster of epoxy-coated pomegranates, it says, "don't touch." Heneberger's works deliberately and simultaneously compel and repel, reminding us that nature, both giving but precarious, can't be allowed to perish by our careless greed.

Environmental issues also course through Scott McIntire's paintings. His figurative natural forms coexist with "energy fields," abstractions of hi-tech currents piercing the atmosphere, unseen. In "Sumac Energy Field," a landscape of berried plants becomes one with a glowering red space firing circles of searing energy. Flanking this central composition, two waiflike trees stand at the mercy of a yellow sky, snapping sparks from distant high wires.

Nina Yankowitz, who is an acclaimed installation artist, brings Armageddon cinema to this show with Global Warming Window. This video projection provides a virtual window through which one views an innocuous rainfall turning nasty, then catastrophic. The storm moves on. But it leaves



Tracy Heneberger, Bouffant, 2011, pomegranates, grape vine root, epoxy, resin 18 x 15 x 7



Hope Sandrow, Paduan Breed Fowl; Tolbunt; Remex; Right Wing Primary Flight Feather

behind a deluge cascading through the lower-level window of a lovely home, a timely reminder of a planet in peril.

Firebrand activist Lillian Ball takes global warming matters into her own hands. A celebrated conceptual sculptor turned eco-artist, she has garnered new acclaim for her WATERWASH projects, reclaiming flora and sea-life from polluted waters. The permeable material she uses to filter out pollutants in her projects on Long Island and in the Bronx make striking sculpture. WATERWASH Outtakes is a sparkling fantasy-like work made of salvaged castings from the Bronx WATERWASH site.

Hideaki Ariizumi, Ms. Berry's husband, is an architect and co-director of art sites. His watercolor sketches proffer happy endings to eco-woes. By turns diagrammatic and abstract, these drawings point the way to more sustainable and beautiful habitats. "Intertwining," for example, a semi-abstract layering of a house within a glasshouse, blurs the lines between interior and exterior space,

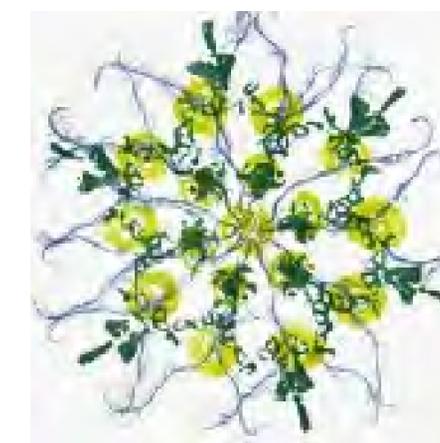


Robert Oxnam, Anthracite, 2010 weathered wood, organic paint, natural waxes, 22 x 12 x 12

suggesting living space drenched in natural light, with greenery providing natural beauty and privacy.

This show, energetically paced in its eclectic variety, juggles it all: installation art, sculpture, painting, works on paper, philosophy, history, ecology, and politics, all held together by that magical glue we call great art. ♦

(Joyce Beckenstein is a writer and art critic who divides her time between Long Island's North Fork and Manhattan.)



Andrea Cote, body Print Mandala, 2011, unique 3 plate photo lithograph, 22 x 22



Lillian Ball, WATERWASH Outtakes". 2011. Excess recycled glass and sand saved from the pathway casting process at WATERWASH ABC on the Bronx River. (Special thanks to Tori Swedin from Rocking the Boat and Bob and Dylan Govanale of Excav Services.)

# THE ART OF TRANSCENDING THE MUNDANE

An ancient Chinese practice brings about wellness, peace and vitality to modern living



by Pia-Maria Norris

**B**ased on four gentle exercises, meditation and the study of the principles of truthfulness, compassion and tolerance, the ancient discipline of Falun Dafa has transformed my life in the most wonderful ways," says the Finnish former fashion model and international cosmetics spokesperson Mrs. Pia-Maria Norris.

"It's all the wisdom of ancient China made accessible for the modern world," says Mrs. Norris. "For me, it's the art – and science – of living a rich, healthy and profoundly beautiful life."

## The Art of Self-Healing

The art of self-healing and the pursuit of longevity have been hallowed traditions in Eastern cultures for millennia and form an integral part of classical Chinese culture, and are often referred to as ways of "cultivation," or "self-cultivation". Various Daoist, Buddhist, and Confucian practices fit this rubric.

In many parks throughout China, as well as Western cities with large Chinese populations, groups of people can be seen in the early mornings performing graceful, gentle exercises. To a Western observer, they might seem like a cross between dance and calisthenics, and to most, do not fail to captivate and charm.

To the West, one of the most widely known practices of this sort is Tai Chi, but Tai Chi is only one of the many techniques known as "cultivation practices" that seek to improve physical, mental and spiritual well-being. In recent years the rise of one of these ancient disciplines, Falun Dafa, also known as Falun Gong, has been noted for its remarkable and rapid spread throughout China and the world, and for its many documented health and anti-aging benefits.



"People found that Falun Dafa worked, and worked well," says Zhao Ming, a post doctorate student and native of Beijing. "Pretty much everyone knew somebody who had tried it and benefitted, physically or psychologically."

Indeed, with Falun Dafa now practiced in over 100 countries worldwide by an estimated 100 million people, reports of health and energy improvements abound. "Better sleep, less stress, increased energy, better digestion, glowing and beautiful skin," says Mrs. Norris. "The list goes on and on... I even find my emotional state much more calm, focused and balanced."

## Falun Dafa, an Ancient Way in the Modern World

For thousands of years Falun Dafa was passed on privately before its public introduction by Mr. Li Hongzhi in 1992 in China. The practice quickly spread by word of mouth. Falun Dafa's primary text,

Zhuan Falun, appeared on China's best seller lists, and by 1999 Falun Dafa had already grown to become the largest and fastest growing practice of the sort in Chinese, if not world, history. In just seven years, an estimated 70 - 100 million people were practicing Falun Dafa. It was this same popularity that all of a sudden caused a dramatic and violent change in political winds in July 1999, when a few leaders of the Chinese communist regime declared it a 'threat', and began a violent persecutory campaign, despite having praised it for years for all its benefits.

For example by 1999, the same year the persecution began, Chinese officials went so far as to quantify Falun Dafa's benefits, such as when one official from China's National Sports Commission, speaking with U.S. News & World Report, declared that Falun Dafa "can save each person 1,000 yuan in annual medical fees. If 100 million people are practicing it, that's 100 billion yuan saved per year in

medical fees."

The same year, The People's Public Security News—the official newspaper of China's Ministry of Public Security—praised Mr. Li for his contributions "in promoting the traditional crime-fighting virtues of the Chinese people, in safeguarding social order and security, and in promoting rectitude in society."

The crackdown and persecution has lasted until today, resulting in millions abducted, tens of thousands tortured and thousands dead, and has been sharply condemned by human rights groups and governments across the world such as Amnesty International, Human Rights Watch, the U.S. Congress and the European Parliament.

Internationally Falun Dafa continues to be the subject of many citations, awards, and proclamations, conferred by government officials and a variety of organizations. Mr. Li is a five-time Nobel Peace Prize nominee and was nominated by the European Parliament for the Sakharov Prize For Freedom of Thought. Many who practice Falun Dafa have also been the recipients of service awards in their communities and at their workplaces.

## Deeper Health and Wellness

Prior to the persecution campaign, in 1993, Mr. Li was named the "Most Welcomed Qigong Master" in Beijing and bestowed by an official body with the Award for Advancing Frontier Science. Word was quickly spreading that Falun Dafa's healing efficacy had long-lasting, even remarkable, results. Chronic ailments disappeared, and even life-threatening diseases were healed.

People reported everything from better sleep and less stress to increased energy, better moods, better digestion, anti-aging benefits, and even recovery from chronic diseases.

But how does a simple program of exercise, meditation, and principled living make for such an impact? What makes Falun Dafa different? What makes it "work"?

In the words of practitioners, Falun Dafa works on multiple levels, going deeper, as it were, than typical exercise programs or health protocols.

Dr. Jingdian, MD, from the Tao Institute, who is both an eastern and western trained doctor in New York that has written various articles on the health benefits and anti-aging effects of Falun Gong, explains it the following way:

"It works on an energetic level. It is not just about your flesh and blood. It works on the body on a different level, it gets at the deeper roots of illness by working on the mind and the body."

From the modern Western medical perspective, we can appreciate that elimination of stress and unhealthy lifestyles and habits would reduce the incidence and severity of serious medical conditions, such as cancer, cardiovascular disease, hypertension, substance-related illnesses and other diseases. But we aren't able to fully understand why



this is so, nor can we identify the mechanism.

From the traditional Chinese medical (TCM) perspective, we are able to understand a little bit more about the mechanism. First, emotional stress is the fundamental cause of health problems; it makes the body vulnerable to external pathogens. In Falun Gong, cultivating xinxing (one's character) and practicing Truth-Compassion-Tolerance helps eliminate the primary causes of illness as it effects the body in profound ways, many of which also include anti-aging benefits such as improved skin, less wrinkles, a healthy and glowing complexion etc.

Second, TCM holds that qi (pronounced "chee") is a living energetic force, and its sufficient, smooth, and properly directed flow is the key to health. Third, in the view of TCM, blockage of energy channels, also called meridians, is the direct cause of pain, tumors, and many other health conditions. To keep meridians open is the essential element of successful TCM treatment, and the Falun Gong exercises and meditation are a very effective way of doing so.

A central component of Falun Dafa is its teachings, which complement the four gentle exercises and meditation. Many say it is the teachings, in fact, that form the core of the practice and that differentiate Falun Dafa. It's the blend of virtuous living, of aligning one's life with higher principles, and powerful exercises that proves such a winning combination.

In the words of Falun Dafa's founder, Mr. Li Hongzhi, "assimilation to the highest qualities of the universe—Zhen (truthfulness) Shan (compassion) Ren (forbearance)—is the foundation of practice. Practice is guided by these supreme qualities, and based on the very laws which underlie the development of the cosmos."

So, through consistent and dedicated practice, practitioners of Falun Dafa come to achieve a state of greater insight and awareness, selflessness, inner purity, and balance—the deeper workings of what might be called true health. And ultimately, he or she approaches a state of spiritual attainment that in the Asian tradition is known as "enlightenment" or "attaining the Dao (Way)", or just simply, transcending the mundane world.

Today Falun Gong is practiced in more than 100 countries around the world, and the Falun Gong books have been translated into over 30 languages. Mr. Li has always insisted that the practice be taught for free and available to all, and as such, all Falun Dafa books, video recordings, and related materials can be downloaded for free from [www.falundafa.org](http://www.falundafa.org), where you can also find a list of all available practice sites around the world. ♦



# TRANSCENDING THE MUNDANE

## Falun Gong and the age-old Chinese belief behind it

by Matthew Kutolowski

It is an idea with staying power. A belief as old as Chinese civilization itself, having resonated with a stunning range of dynasties, provinces, and personalities. To generations has it spoken. In the very substrate of China's culture is it firmly embedded.

The idea has, if not moved mountains, at least ennobled them: China's celebrated "Five Sacred Peaks" were christened as such for their connection to this idea. It was a defining pursuit in the life of Wang Wei, one of China's most beloved and celebrated Tang poets, as it was in that of the reputed founder of China's fabled Shaolin Monastery, Bodhidharma.

And today the idea lives on in important ways, as seen in the Falun Gong phenomenon, where it is a central component. I would even argue Falun Gong can't be understood in its absence.

The idea is this: that a human being can, through disciplined spiritual practice, transcend this ordinary existence. A higher state of being is envisioned, one having its own privileged joys and knowledge. In the Chinese model the ingredients of this transformation have primarily been a life that is morally robust and the use of special meditative exercises. The successful disciple of these arts is called variously "a transcendent," "one who has attained the Tao," "an Enlightened one," or more commonly, "an Immortal."

As early as the 4th century BC, the traits of the transcendent were taking form. It was perhaps Zhuangzi, the playful Taoist philosopher, who first wrote of such figures. In one of his best known passages, he tells of how "on Miao-ku-yi Mountain there lives a divine one, whose skin is white like ice or snow, whose grace and elegance are like those of a virgin, who eats no grain, but lives on air and dew, and who, riding on clouds with flying dragons for his team, roams beyond the limits of the mortal regions." This higher state, the text seems to insist, is not to be read as fiction or fantasy but as a prospect.

By the time of the Han Dynasty a couple of centuries later, the image of the Immortal was firming up and in increasingly wide circulation; the possibility was now held out, as it were, that human and heavenly qualities were not altogether separate, the goods of different realms; rather, they were on a continuum. Most importantly, there were methods to cultivating the latter. Programs existed.

Means and ends  
This idealized entity, which we'll call the Transcendent for simplicity, has from his (or occasionally "her") inception been marked and made by his physicality. That is, just as it has long been certain physical traits (e.g., radiant health or relics) that signify some form of higher spiritual attainment in the Chinese tradition, similarly it has

been physical means that secure them.  
One leading scholar of Chinese religion, Livia Kohn, has explained that in the Chinese tradition, "Physical exercises are the first active step taken toward the Tao [or "Way"]. They serve to make the body healthy to extend its lifespan, and to open it up to the free flow of the Tao." China's Taoists have thus for centuries made the body "the basis, the root, the foundation of the cultivation process, [a way to] anchor oneself in physicality and transform the very nature of bodily existence as part of the divine undertaking."

Put another way, the idea of a mind-body connection is old news in the Chinese context. Scholars such as Russel Kirkland have aptly dubbed this approach to self-transformation "bio-spiritual cultivation."

To this end, a rich host of physical-spiritual disciplines have been developed over the centuries in China. Generally these practices have involved controlled breathing, special diets and fasting, visualization, medicinal drugs, and gymnastics-like exercises (called by many "Chinese yoga"). Any program involving these is thought to recalibrate, as it were, the invisible landscape of the body. The body in this worldview is seen as an amalgam of vital forces and essences, the disequilibrium of which, or compromised circulation of, leads to illness.

At their simplest, then, programs of proper breathing and diet could bring the movement of subtle bodily energies into balance, ensuring good health. They also readily found application in other arenas, such as the martial arts, archery, and even calligraphy or landscape painting.

But applied in a more focused manner, and for higher ends, these were the very fodder for self-actualization and bio-spiritual transformation. Such efforts are generally referred to by scholars as "self-cultivation," or simply "cultivation", for short. In their fullest, they often combine physical discipline with moral rectitude of the strictest order. Kohn writes that, "cultivation means action and forward motion, progress and enhancement. Once begun, it is a continuous process, an ongoing movement of transformation. It requires that one challenges basic assumptions about self and world, becomes a new person with every phase, and is never quite satisfied, done, or finished. There is always the divine ideal looming above..."

Such approaches, grounded in the locus of the body, could be contrasted with the more "devotional" traditions familiar to us in the West. There the body, in all its carnal and cavorting ways, is more burden than boon. It stands between oneself and spiritual realization, rather than being grist for the latter.

This is not to say, of course, that the mind or spirit was not essential in the Chinese aspirant's work of self-cultivation. Indeed, the severing of

desires, the clearing out of attachments, defilements, and other spiritual clutter, have long been critical ingredients; the ability to restrain one's thoughts and desires has been fundamental in this process. Moral self-mastery is indeed often fundamental. Cleanliness here too is close to godliness.

Rather, for the Taoist and many others, the two oft went hand in hand. As the famous 7th century physician Sun Simiao once wrote, "If you wish to calm the spirit, first refine the primordial energy. When this energy resides in the body, spirit is calm and energy is like an ocean. With the ocean of energy full to overflowing, the mind is calm and the spirit stable."

Of discipline and caves  
With all due respect to Denise Austin, this was not "Yoga Buns," to be sure. The level of discipline and commitment such practices took when directed toward higher, spiritual ends, was so drastic as to exclude most all but the privileged elite of traditional China. The demands made upon one's time, resources, and—perhaps most of all—willpower, would be enough to make even today's most extreme of athletes shudder.

Consider how some old-time aspirants gave a whole new meaning to "do or die." The person would climb into a cliff-side cave with the help of a rope, only to then cut the rope, determined to either cultivate to enlightenment or perish—slowly and certainly hungrily—trying. Others took often-toxic alchemical potions, knowing their risks. These were not escapists, however, but persons intensely devoted to confronting the most pressing facet of reality they knew: the human condition. Mortality was not so much a given, as a challenge.

The image of a carefree Taoism and warm-fuzzy Buddhism, popular in the West, belie this fact. According to Kirkland, this has to do with a series of botches. Taoism and similar Eastern spiritual arts were "deeply misunderstood" and "falsely imagined" in the West, he claims. Narcissistic, commercially minded folk have misrepresented such practices as teaching "going with the flow" and "just being spontaneous." Indeed, books purportedly on Taoism and Zen often read remarkably like "Chicken Soup for the Soul." The result is a growing literature on Taoism and its kin that amount to "mindless fluff," in Kirkland's opinion.

"In Taoism, achieving the spiritual goal has never been something that happens 'spontaneously,'" Kirkland says, but "rather, it emerges out of a demanding personal process, which requires work, dedication, and a sacrifice of self-centeredness."

The goal of such practices was "to attain an exalted state of existence through diligent cultivation of the world's deeper realities,"

according to Kirkland, and not, thus, stress relief, a good night's sleep, or trim abs, though these might be byproducts of the practice. "Such attainments were generally predicated upon a process of personal purification and an enhanced awareness of reality—i.e., a process of moral, spiritual, and cognitive growth."

Another scholar, Akira Akahori, echoes this appraisal, both in terms of the means and their fruits. He writes that, traditionally, "One can only become immortal by being singularly dedicated to the work, renouncing the common world completely, and being fearless even in the face of death." This often meant, in practice, hours of dedicated practice each day. Some adepts would perform their gymnastics and meditations for more than a dozen hours a day, and this atop the study of scriptures and consumption of carefully concocted foods and medicinals. Such programs, practically speaking, could only be commenced in a monastic setting or the isolation of a mountain hermitage. Or cave. Just one disruption at the wrong time could prove disastrous.

The promise, then? "Utter freedom of body and mind is the ultimate reward, an immortality equal to that of heaven and earth," according to Akira.

Into the parks  
In 1980s China, shortly after the death of Mao, all of this would give way more or less to a new incarnation of the classical pursuit. This was to be a modern version of immortality, complete with all the trappings of progress—scientific credentialing, State approval, and available to the masses. It was almost the complete inverse of the private, religious, elite pursuit of immortality. For this, the qigong craze, was thoroughly public, secular, and mundane.

"Qigong" (literally, "working qi-energy") was the term fashioned for this new version of bio-spiritual cultivation. Coined in 1951, the very name would suggest a break with the past: The emphasis was now on qi, a quasi-material form of energy, and the health it could bring; the intangible spiritual goals of yore were a sort of embarrassing, or at least problematic, remnant, branded by many "superstition."

In the words of the Japanese scholar Kunio Miura, in this era "the average qigong practitioner would not ... connect any spiritual aims with the techniques. Good for health and therefore for the family and fatherland, fun to do and a nice way to meet people informally. A new sport for the masses—that's what it seems to boil down to." Call it Yoga Buns, Chinese style.

What is important to note here is that this domestication of a once rough, demanding, and quixotic pursuit meant for the first time that the general public could taste of its fruits, even if not its highest ideals. In other words, the pleasant health benefits of Chinese gymnastics and their ilk were remarkably accessible now. By the break of dawn, indeed, most every inch of China's parks would by the late 1980s be filled with qigong and tai-chi enthusiasts. Some 2,000-plus forms of qigong were reportedly being practiced, with over 200 million daily participants. "Qigong Masters," as they were

called, came forth in droves during this period, offering what were previously private lineages of transmission. In Chinese parlance, they "came forth from the mountains." For many, their remarkable feats of strength, healing, and magical powers cast them as transcendents in their own right. Whatever the case, qigong, in granting health, gave millions a taste of things greater: By changing the course of illness, one could change destiny.

Enter Falun Gong  
It is in this context, transcendence past and present, that we do well to place Falun Gong. Few analyses have done so, surprisingly, despite a burgeoning body of scholarship on Falun Gong and qigong. The focus thus far has been largely at the social level, or, if historical, focused on the group level and in terms of movements.

But for the many members of Falun Gong I have spoken with in Beijing, Taiwan, and North America, the practice is first and foremost a deeply personal affair, and only secondly, if at that, a social thing. This wasn't another "nice way to meet people" or a healthy "sport," as post-Mao qigong had become for China's masses. It was rather a movement inwards, a deepening, that reached toward the infinite; "inward cultivation" many call it. For many, the practice introduced them to an inner world—that of one's own mind. It was taste of something greater, even divine.

In Falun Gong many found the transcendent ideal rekindled. Combining both the bodily and spiritual in a disciplined program of Buddhist self-cultivation, Falun Gong's approach to perfection was a throwback. A 6th century Chinese monastic would have been at home with the practice.

For the majority of adherents, certainly health benefits served as an entrée; many took up the practice on account of aches and ailments. Word got out early that Falun Gong was unusually "effective," and efficacy, more than anything, was what had come to decide success or failure for a qigong. Even the Chinese state weighed in, such as when the People's Public Security News, a publication of the Ministry of Public Security, praised Falun Gong's founder for giving qigong healings to disabled crime-fighters. The publication declared that, "After the treatments, they unanimously agreed upon their amazing improvements."

What has proved defining is that in Falun Gong health is not an end in itself, as in most if not all other qigong forms, but rather a byproduct along the path of bio-spiritual cultivation; at best, it might be a means to an end. Healing in contemporary Chinese qigong has after all been largely a secular, disenchanted thing—the stuff of qi.

In Falun Gong, by contrast, the "message is profoundly moral" according to David Ownby, a historian of Chinese religion who has written extensively on Falun Gong. Indeed, one's moral state is understood here to inform wellness or its absence; debts of wrongdoing, or "karma" in the Chinese vocabulary, translate into suffering or misfortune. As in the early Taoist communities, physical health is ultimately a statement having to do with one's overall moral and spiritual state.

The positive bodily effects of Falun Gong have

translated, many tell, into a spiritual epiphany of sorts: that there is something more, a beyond. Beyond qi and bodily conduits are much larger, and deeper, things. Cosmic laws are here every bit as real as flesh and blood, and as such, can be studied as one would a science and even abided by. The promise is, as in days of yore, far-reaching: transformation of the bodily-spiritual self, or even "enlightenment."

With Falun Gong, however, the offer is extended to all. It has always been made accessible and immediate, asking only the individual's willingness to invest effort in his or her own personal growth. The practice has always made its teachings available for free online, and attached no conditions to their study (e.g., age, fitness level, fees).

Ownby has remarked that, "when you talk to Falun Gong practitioners, over and over and over again they come back to the notion of being good, that the universe itself is good ... what I have found when I talk to people is that there is [for them] a great pleasure in being able to devote oneself to being good."

I believe this bespeaks of what might be called the joys of self-discipline. In the quest for self-mastery that China's religious aspirants have narrated so well, there is more than pain and peril. To be able to sit, legs crossed in "full-lotus" position for an hour is a physical feat, and one requiring a certain form of mastery; it's one the Falun Gong enact daily. Similarly, there is the self-restraint practiced—the harnessing of wild, once undetected thoughts and desires. If we are to believe Sun Simiao and others, with such mastery comes an "ocean of energy full to overflowing." I find the claim to ring true, having sampled these arts. Inner stillness, as with self-control, amounts to a kind of subtle joy that may be worn as a smile, but perhaps never fully expressed.

For many then, "doing" Falun Gong amounts to a form of positively becoming, a process of assimilating to higher laws of nature and cosmos (summarized as "truth," "compassion," "tolerance") and a cleansing of body just as of soul. It is in this light that so much of the group's activities in the face of state-suppression become intelligible—the disciplined response, the patience, the optimism, the dogged tenacity. These are people who daily imbibe of other realms. They are people who feel, by their account, nothing short of the cosmos coursing through their veins. Theirs is a grounding of a different sort, not likely to be supplanted by the whims of the day.

This then is a sensibility, an orientation, that runs through and undergirds so much of Chinese culture. If history is any indicator, it is here to stay. Some ideas are transcendent.

For more information about Falun Gong, and to find local practice sites: please visit [www.falundafa.org](http://www.falundafa.org)  
Additional information can also be found on [www.faluninfo.net](http://www.faluninfo.net)

Matthew Kutolowski studied Chinese religion and culture at Columbia University, and is currently an Assistant Professor. ♦

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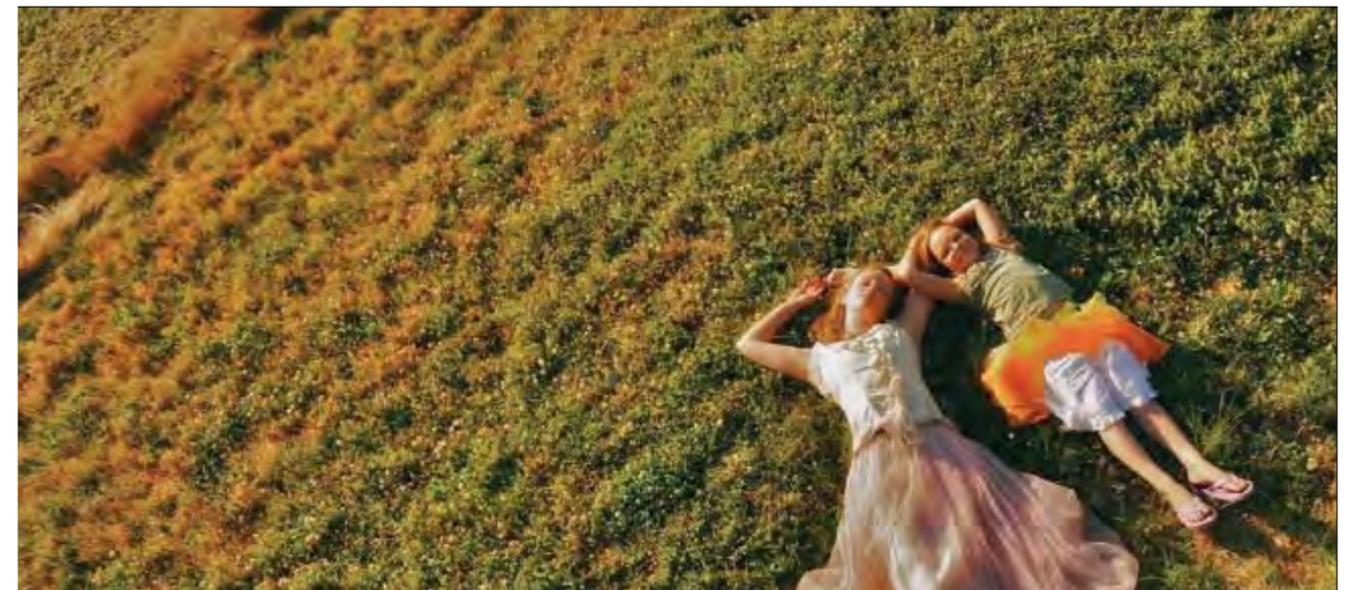
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<sup>1</sup> Phoenix High Net Worth Market Insights, August 2010  
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# PHILHARMONIC CENTER FOR THE ARTS/ NAPLES MUSEUM OF ART 2010-2013 SEASON



**T**he Patty and Jay Baker Naples Museum of Art's 2012-13 highlights of the 2012-13 season at the Naples Museum of Art:

**Out of this World: Extraordinary Costumes from Film and Television** (from the Experience Music Project, Seattle). Out of This World features more than 30 costumes and related items from your favorite science fiction films and television shows including Batman, Star Trek, Blade Runner, The Terminator, Ghostbusters and others. The exhibition examines how costume design incorporates color, style, scale, materials, historical traditions and cultural cues to help audiences engage with the characters being portrayed. Costume highlights include: the hat worn by Margaret Hamilton as the Wicked Witch of the West in The Wizard of Oz (1939), the leather jacket worn by Arnold Schwarzenegger in The Terminator (1984) and much more. Thru December 30.

**Fletcher Benton: The Artist's Studio** (from the Sonoma Valley Museum of Art).

This experiential and interactive exhibition explores the unique attitudes and methods that Benton, a world-renowned kinetic and constructivist sculptor, applies to his work. The exhibition recreates Benton's studio, with the images, textures and inspirations that constitute his working environment. Conceived by Benton himself, this exhibition provides a rare opportunity to see inside the artist's studio – a typically private space – through the artist's eyes. The exhibition will also include several outdoor sculptures from this artist who received the International Sculpture Center Lifetime Achievement in Contemporary Sculpture Award in 2008. Thru January 2. Exhibition organized by the Sonoma Valley Museum of Art.

**Martin Schoeller: Close Up.** German-born photographer Martin Schoeller's remarkable, larger-than-life photographs strip the facades from some of the most recognizable faces of our time.

**Schoeller's Close Up** invites the viewer to consider the depths of the human face and to discover his subjects' vulnerabilities. The artist's hyper-close portraits push this form of intimacy to unprecedented levels, encouraging us to see the familiar in an unfamiliar way. The exhibition features photographs of famous actors, singers, athletes and politicians along with ordinary people living private lives. September 22-December 9.

**Sight Unseen: International Photography by Blind Artists.** The first major exhibition of work by the world's most accomplished blind photographers, Sight Unseen explores the idea that sight-impaired photographers can see in ways that sighted people cannot. For the blind artists featured in this show, the act of making a photograph has provided new ways of seeing. The artists employ diverse strategies in their work. Some use the camera to present their own inner visions. Others capture the outside world unfiltered with a non-retinal photography of chance. And a number of the artists, legally blind but retaining a limited, highly attenuated sight, photograph to capture the outside world and bring it into their realm. Sight Unseen examines our definitions of blindness and encourages us to re-evaluate what it means to see. December 22-March 24.

**Institution of ARTSblock,** the University of California, Riverside, and toured by Curatorial Assistance, Pasadena, California.

**Painting Women** (from the Museum of Fine Arts, Boston). More than 80 works from the MFA's permanent collection explore the role of women in art. These paintings by and about women include works by Mary Cassatt, Georgia O'Keeffe, Lilla Cabot Perry, Helen Torr, Edgar Degas, Gretchen Woodman Rogers and many others. There have always been great women artists, but beginning in the 19th century, increased opportunities for education, domestic independence and artistic training

allowed many women to pursue their dreams of becoming painters. No longer simply the subjects for a male artist's gaze, women took brush and paint into their own hands, using them to depict a broad range of subjects and creating accomplished works in a variety of styles. As one of them confessed, however, "The chief obstacle to a woman's success is that she can never have a wife." Thus, some women artists engaged in creative and reciprocal relationships with male artists, among them Edgar Degas and Mary Cassatt, Georgia O'Keeffe and Alfred Stieglitz, and Lillian and Philip Hale. This exhibition explores the myriad contributions of such women to the art. January 12-April 21.

**Revelation: Major Paintings by Jules Olitski** (from the Kemper Museum of Contemporary Art). Jules Olitski (1922-2007) has received international acclaim for his maverick Color Field paintings of the 1960s. However, the larger arc of his career remains to be fully appreciated – an opportunity addressed by Revelation. This exhibition draws together more than 25 monumental canvases from public and private collections, spanning Olitski's career. The exhibition covers five decades of creative endeavor, highlighting the series that define Olitski's major advances: Stain paintings, Spray paintings, Baroque paintings, High Baroque paintings and his last great series, With Love and Disregard. February 2-July 7.

**Multiplicity** (from the Smithsonian Museum of American Art). The concept of multiplicity has been integral to printmaking ever since the earliest prints were pulled from woodblocks and metal plates in the 15th century, with each impression considered an original artwork. Many of the artists in this exhibition have expanded the idea of multiplicity, creating series, sequences and images that comprise numerous parts. The artworks in this exhibition, drawn from the museum's permanent collection, challenge the viewer by presenting multiple angles, perspectives and meanings. April 6-July 7. ♦



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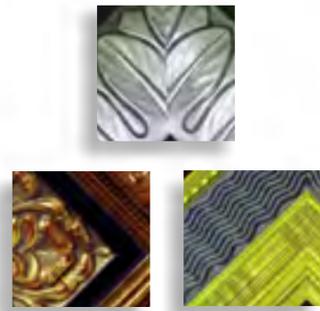


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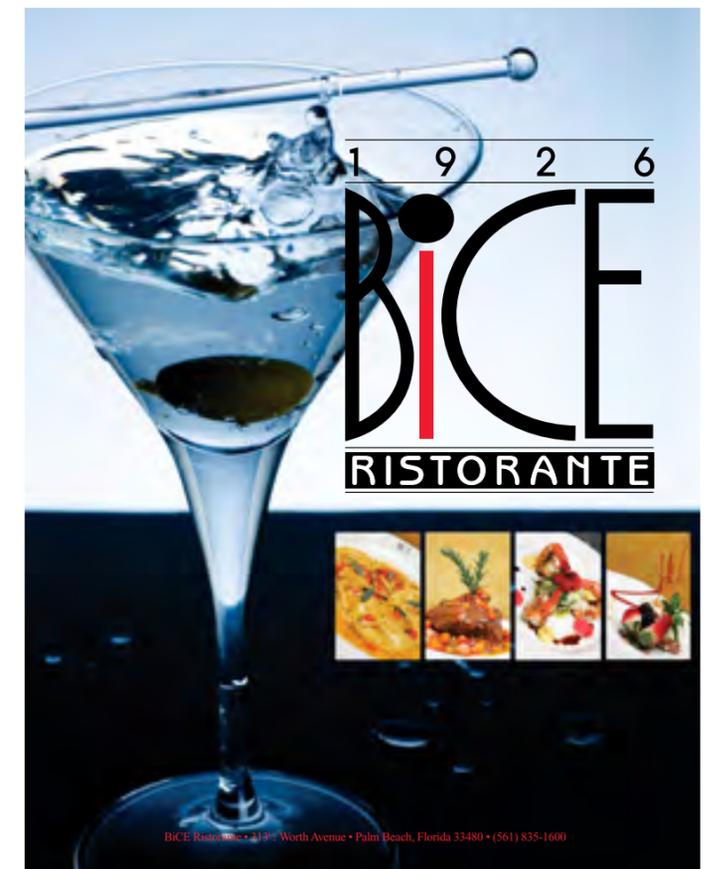
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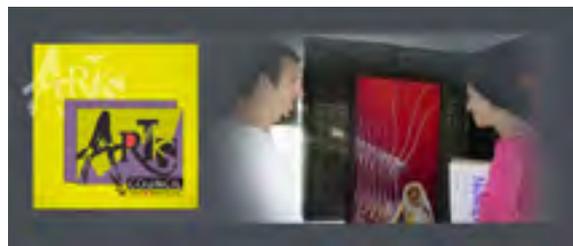


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# WEB ADDRESSES FOR EVENTS CALANDERS



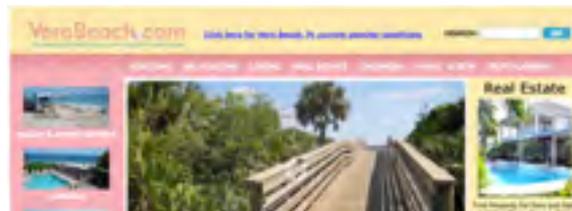
<http://pbccc.org/>



<http://martinarts.org/>



<http://www.broward.org/>



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



<http://gmcvb.com/Index.asp>



<http://www.tcpalm.com/news/entertainment/calendar/>



<http://fla-keys.com/>



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



[http://www.pinellasarts.org/cultural\\_directory.htm](http://www.pinellasarts.org/cultural_directory.htm)



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

## Florida Museum Calendar listings - alphabetical

<http://www.flamuseums.org/exhibits/>

## USA Museums Calendars listings by State

<http://www.museumsusa.org/>

