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Julyan Davis, "Wildwood Flower" 20 x 24"

**ENO**

GALLERY



'To grow in the Sick Tree's Path' 2014 62 x 184

# "...BEAUTY CAN BE FOUND IN EVEN THE DARKEST OF PLACES" ...JULYAN DAVIS

by Adrienne Garnett

An ephemeral beauty lingers in old, often derelict or abandoned places that suggest experiences cloaked within; it can echo through our being if we are open to it. The eye of artist Julyan Davis, British transplant to the hills of North Carolina, bears remote witness and reminds us of barely noticed, forgotten trailing of other lives. Julyan says that his work "is a response to the beauty to be found in overlooked places- the way that muted colors, an abstract composition, or an effect of sunlight bring a rarer emotion to the everyday...the sublime hidden in the familiar."

The Eno Gallery, 100 South Churton Street, Hillsborough, NC is presenting "Conjured Ghosts," a solo exhibition of paintings by Julyan Davis. It brings together some of his new landscapes and small town urban scenes of North Carolina including Hillsborough. Some figurative studies from Davis' extraordinary traveling museum exhibit of "Murder Ballad Paintings" are here as well.

Davis grew up in London and the southwest of England' where the neighborhoods and manners were well-manicured. Concurrently, his young imagination was filled with tales of dark human impulses related in traditional folk ballads and histories. "I grew up listening to all kinds of folk music, and clearly the ones with the strongest stories stuck in my young mind. My father's own interests must have been a great influence too - he was a criminal prosecutor, a barrister at the Old Bailey in London. Several of his trials involved murder, and he wrote historical crime fiction based on notorious Victorian criminals under the name

John Cashman."

"My father used to tell us great ghost stories. There was a lot of family history, stories of remarkable ancestors. There was also the music, of course. My father sang all this old, traditional music. I was allowed to play his great stack of records. It's funny to think of all that tragedy, all that morbid dry wit, seeping into my five year old brain."

".. A lot of what intrigues me about stories I hear

about and from Southerners is that they are close relatives to my countrymen, my ancestors. That historical similarity fascinates me. For example, there is a strong, long-untouched Scots-Irish strain here in the Appalachians."

Burl Ives recorded a version of the old folk ditty "Bonnie Wee Lassie" about Johnnie, a lad who in courting his beloved poked his head through a hole in the window to snatch a kiss. Grandmother came



"Three Hoses" 14 x 18"



"Montford Avenue" 38 x 72"

and took a switch to his bottom. Johnnie, with his head stuck in the sash, ran away down the street "framed" leaving his lass alone. This song resonates for Julyan when contemplating his painting WILDWOOD FLOWER. He reframed this scene to one more somber, and reflective perhaps of the cultural context. Here we see a lovely, pensive girl sitting at a window, the glass pane is broken. She is holding a bouquet of "wildflowers" that is beginning to wither. Is there correspondence between her sadness and the somewhat desiccated flowers? One of her shoulders is slightly outside the window frame. There is interplay of interior and exterior spaces/shapes. Verticals and some horizontals suggest a "cage." The wild strands of her hair break free like the grasses outside.

Drawn to the American South, Davis' acute observation pinions places that reside on the fringes of our awareness, reminding us all of derelict rural communities that haunt the shadows of our imagination. His present home and studio are in Asheville, NC where physical geographies are congruent with landscapes he loves to paint while surrounding him with the vibrant Asheville art community. "I don't just start painting a landscape because of its visual attraction...I have to have a human connection with a landscape...not just a wilderness.

"Compositionally, America has suited my work. I like anything that breaks and chops up traditional



Cover photo- "Wildwood Flower" Oil on linen 20 x 24"

perspective, and I love something I take from (Pierre) Bonnard: the seemingly random detail that keeps the eye moving around the canvas in unexpected ways."

"I am drawn to the untidy reality of my environment: all the stuff that seems to tumble out across people's yards, or clutter up the skyline. I was always being asked if I could paint out the telephone poles. Actually, for me mess is very soulful."

In Julyan's paintings there are diagonals, unique, dramatic perspectives, and triangles (triangulated grid work of bridge trusses; roof



"Diner," Hillsborough 10 x 20



"Corner Store," Canton, NC 46 x 48"

pediments; points, arrows; lots of verticals (sometimes slightly akimbo): telephone poles that provide rhythmic, framing, marching counterpoint to softer and more organic images (e.g. figures, vegetal growth)...Markers? There are lots of evocative shadows (usually diagonal) that heighten a feeling of drama, of mystery. And there are pathways (roads, streams, avenues of choice) that resonate in our inner confusions.

"The more we feel, the more we are open to feeling pain. I love all that expressionist angst in art- (Francisco) Goya's horror, (Edvard) Munch's despair, the cheerless world view of England's own recent painting heavyweights - Francis Bacon and Lucien Freud. The world would be much diminished without their soul bearing contributions."

"I am a realist painter because it best suits what I choose to paint. My style - realistic at a distance, playing with paint and abstraction up close, allows me the broadest range of subjects. A part of me has always been drawn to lose myself in paint, to plunge into complete abstraction. I love painters like (Willem) de Kooning, but I love life's odd details more. When I paint a landscape - a beach on Kiawah, for example, the subject will allow me room for more abstraction, but if I choose to paint the way the light hits a row of abandoned washing machines outside an Alabama Laundromat, well, I need people to be able to see what it is!"

"I am currently painting a show for the Greenville and Morris Museums that would be considered very dark indeed. It sets the passions of Appalachia's old murder ballads against today's South. On very large canvases, I have painted young couples in graffiti - covered ruins or beside wintry rivers, caught up in love's stormiest moments. Why paint such a subject? I grew up on that music. It is part of me. I have lived in the South's Scots - Irish 'honor society' half my life, and I see from the police reports that passion is still passion, and that love can be dangerous. Most of all, whether as therapy or meditation, these paintings address my need to return, after twenty odd years, to this narrative thread in my work."

"I think when it comes to the murder ballads; I'm interested in everything that leads up to that moment rather than any crime. The stories behind

those songs make the scenes compelling, but I'm really interested in the more universal emotions that the viewer can share with the figures, situations or places in the paintings. A gripping tale provides the bones for a study of our shared concerns."

TO GROW SICK IN THE TREES PATH is a huge triptych from Julyan's "Murder Ballad Paintings" series. It is compelling and chilling. Confronting this painting seizes one's attention and wrenches the gut. Almost fifteen feet long, it is shown here as an example of the series power. In the left panel, the artist's view point is from under the extreme raked angle of the bridge; the woman towers, looking down at...what? Her bedraggled hair masks her face. Trees in the middle ground that are echoing her verticality, act as sentinels. The derelict/burned out house in the mid-ground suggests a clue, but only suggests. The turbulent sky is worthy of El Greco or late Goya. The right panel witnesses a couple in the river; her back is to us while she confronts a man kneeling in the swirling water. Is the diagonal tree branch on the side a hint of drama to come? The wide center panel shows a winding, bifurcated waterway; choices, with a presentiment of danger in an eternal landscape. Titles of these works often come from the songs.

Davis has explored the theme of THE CORNER STORE a few times. In this Eno show, a close-up of the store looms large. It is the focal point of the exhibition; and what a focal point it is! The corner of the store (just left of composition center) is depicted at such an acute angle that it brings to mind an ax blade or some kind of weapon. A tilted telephone pole spanning almost the height of the canvas on the left anchors the extreme building corner. As the right wall recedes, it almost touches the back wall of the building behind, obscuring most windows and any doors. This is mysterious and almost surreal. Color tones on the building walls change minimally while a bright off-white building on the left mid-distance, visually advances. Davis uses a sort of Hans Hofmann "push-pull" technique in several paintings. Julyan referred again to his wanting to surprise the viewer. He said he's gone back to that location several times, but only when the sun was at the same angle as in the painting did the scene project such a sense of foreboding. "I find it best to wait to paint a place, to go back a second, even a third time, perhaps. That way the painting carries a certain weight: of memory, loss, even. A Proustian view, I guess? Sometimes you don't get to go back and those places are never painted."

MONTFORD AVENUE is another version of the corner store but at a distance. It shows the store in a pocket of blazing light. Five implied roadways intersect in the middle and the store is anchored to the sky by a light pole that is like as a central spindle on a turntable that subtly teeters; a "bongo board" confusing our balance...which path to choose?. Another pole (and its reflection) is almost hiding on the right as it spans most of the canvas height. Nearby, a street marker with a brilliant white sign

evokes a cross, it haunts. So many roads to choose from; which to pursue? Which to leave behind? All the streets are glistening in bravura abstract painting. Here, this writer is reminded of the photorealist painter Richard Estes whose photographic detail is built upon abstract reflective surfaces. Here, glistening streets reflecting absent lives; violets, blues, reds dancing all around and with bright spots that pull the eye, like Bonnard does. "I love a lot of modern painting...my inclination is to be more abstract, more expressionistic, but I'm aware that the less realistic a narrative painting is, the more the technique gets in the way of the viewer responding to the subject matter...I really like a painting to surprise me."

Julyan recalled that in art school, he kept trying different genres and period painting styles and was criticized for this. He would start expressionistically (Henri Matisse-like, freely, then gradually "tighten" or formalize the work to make it more representational.) He loves Bonnard for the way the artist suddenly redirects the viewer's eye to a different part of the canvas...bouncing it around...all unexpected.

Julyan's color application in THE CEMETERY IN HILLSBORO reveals his appreciation of Paul Cezanne. And the distant bright yellow bridge pops forward like the light-bathed building in MONTFORD AVENUE; some Hans Hofmann-like "push-pull."

The subject of THE VILLAGE DINER, HILLSBORO recalls Edward Hopper, but not the lighting. There is much more back light, side light and supplied light (some of the hazy ceiling lights are almost ghostly suggesting a scene haunted by memories) others provide direct contrasts; anchored again by rhythmic, marching black poles.

The painting, MR. WAFFLE is of a large abandoned diner. Broad, open spaces still in shadow are pierced by dazzling sunlight from an outside world that has passed this haunt by; now devoid of life and energy, with paint peelings as the only reminder of the vibrancy that once defined this place, sort of like Décollage (remainders of layered, glued on posters, et al that have been worn or torn away).



'Mr. Waffles' "Abandoned Diner, Kinston, NC" 10 x 20" North Carolina



"Abandoned Mansion," Hale Co. AL 38 x 36"

The subtle neutral tone changes (vertical surfaces of buildings on the right) in THREE HOSES resonate Italian still life painter Georgio Morandi. The ice-green hue of the building on the right, so different from all the neutrals, is echoed in the grass; the far right and the three hoses. Ha! Fun!

Geometry of spaces, particularly in architecture, fascinates Julyan. Witness how palpable are his see-through negative spaces playing with all the verticals, horizontals, diagonals, jumping highlights and recumbant shadows and his subtle tonal changes in APARTMENT STAIRWELL.

More peeling paint: Décollage in DERELICT FARMHOUSE. The diagonally hanging ceiling plank heightens the drama along with the abandoned, shredded stuffed furniture in the cramped space of that room. The rays of light piercing the gloom add to the eeriness. Such a strong presence exists here of what was once upon a time.

Julyan cooled his palette to the blues and greens in HALE COUNTY, ALABAMA. Someone who was clearly here at one time seems suddenly absent. The bureau's shadow on the wall is suggestive, as is the oval "eye" overlooking this scene that is bereft of present life.

One of the Murder Ballad paintings is YOUR CAGE SHALL BE OF BEATEN GOLD (Young



"Cemetery," Hillsborough 18 x 30

Hunting) and a Detail. It is a kind of Memento Mori, a Latin reminder that we all have to die. It is often symbolized by an hour glass image. Look at this composition side-ways; triangulation softened only by run-away vegetation. The "Cage of Gold" is from a 16th Century song line. It makes this writer think of Maya Angelou's autobiography "I Know Why the Caged Bird Sings", though this bird does not seem to be singing in her extreme isolation. The fuzzy blossoming vegetation that surrounds this caged bird's house makes it all the more fragile, like the lives of so many.

Despite Julyan's fascination with mystery and the "dark side", he considers himself a lighthearted, open and joyous person; "I learned you can also make art you can keep for yourself...It can be quiet and steady. It can be 'the scent of a rose.' It can, and should, reflect joy as well as tribulation."

"I have another responsibility, to the public and myself that I find challenging but essential: that is to never copy myself, to keep pushing both style and subject. I must have got this from all my early excitement about Picasso and Matisse, all those old



'Your cage shall be of beaten Gold' (Young Hunting III) 50 x 48'



Detail

Modernists reinventing themselves endlessly on the Riviera."

"I feel honored that I've become known for capturing a lot of aspects of the South that are close to people's hearts, but which hadn't been recorded much before, at least in paint: the untidy edges of a state fair, car lots, suburban alleys, places that in the raking light of early evening remind people of reflective moments in their lives. It took a long time for this work to be accepted. The South can be sensitive, and perhaps they thought I was being judgmental. In the main, I was just saying there is a kind of overlooked beauty in such places, a wistful sadness."

'CONJURED GHOSTS' A solo exhibition of new oil paintings by Julyan Davis

Thru June 21, 2015 at The Eno Gallery, 100 South Churton St, Hillsborough, NC www.enogallery.net enogallery@gmail.com 919 602 2550



"Apartment Stairwell" 24 x 24"

The Julyan Davis quotes were taken from our interview at the Eno Gallery opening of this exhibition. Other quotes were cited in the articles below.

- JulyanDavis.com.
- Read more about Julyan Davis's Murder Ballad paintings.
- Morris Museum features paintings inspired by murder ballads - Aiken Standard
- 2015 exhibition at the Spartanburg Art Museum.
- 'And The Stars Fell' is an interview with Julyan Davis by Deanna Elaine Piowaty read more here.
- Deborah Walden, wrote this profile published in the Nashville Arts Magazine
- Interview with Julyan Davis published in 'Painting Perceptions' by Larry Groff

Adrienne Garnett is an artist, art critic and art educator for North Carolina and New York venues. ♦



"Derelict Farmhouse," Kinston, North Carolina 24 x 24"

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Ken Watanabe and Kelli O'Hara in RODGERS & HAMMERSTEIN'S THE KING AND I, directed by Bartlett Sher, at the Vivian Beaumont Theater (150 W 65th St.)  
Photo Credit: Paul Kolnik

**SOMETHING WONDERFUL:** The current revival of “The King and I” at New York’s Lincoln Center is Broadway theater at it’s very best.

by Sara Evans

There are revivals—and then there are revivals. Bartlett Sher’s production of Roger and Hammerstein’s evergreen musical, which opened at the Vivian Beaumont Theater at Lincoln Center in April, is utterly glorious—and more timely than ever.

Starring Kelli O’Hara, who began her musical career on Broadway in Sher’s LCT production of “The Light in the Piazza” is the quintessential Anna. Set in 1860’s Bangkok, the musical tells the story of the unconventional and tempestuous relationship that develops between the King of Siam and Anna Leonowens, a British schoolteacher, whom the imperious King brings to Siam to tutor his many wives and children and to help to usher the country into the modern age. O’Hara is her usual extraordinary combination of lightness of being and purity of voice. Japanese actor Ken Watanabe is a complex, ascetic King of Siam. While lacking Yul Brynner’s sexy, bombastic delivery and body-language, Watanbe’s tall, thin, pale King is intriguing and compelling. He knows that history is not on his side, that all around him, other South East Asian countries are being colonized by the French and the British at a fierce clip. The necessity

of making nice to colonizing powers while keeping Siam independent is both demanding and debilitating for him.

This production also feature Ruthie Ann Miles (as Lady Thiang), Ashley Park (as Tuptim), Conrad Ricamora (as Lun Tha), Edward Baker-Duly (as Sir Edward Ramsey), Jon Viktor Corpuz (as Prince Chulalongkorn), Murphy Guyer (as Captain Orton), Jake Lucas (as Louis), Paul Nakauchi (as Kralahome), and Marc Oka (as Phra Alack).

One of Rodgers & Hammerstein’s finest works, The King and I boasts a score which features such beloved classics as “Getting To Know You, Hello Young Lovers, Shall We Dance, I Have Dreamed,” and “Something Wonderful.” Each note is hard-wired into our collective psyche and yet each sounds fresh and new to our ears.

The 29-piece orchestra, is conducted by Ted Sperling and the cast of 51 actors, includes many of the most enchanting children ever seen on stage.. The production features choreography by Christopher Gattelli based on the original choreography by Jerome Robbins.

The King and I boasts sets by Michael Yeargan; costumes by Catherine Zuber; lights by Donald

Holder; sound by Scott Lehrer; and casting by Telsey + Company/Abbie Brady-Dalton, CSA. The production will feature the musical’s original 1951 orchestrations by Robert Russell Bennett with dance and incidental music arranged by Trude Rittmann.

The Broadway musical is a truly American art form—and this production of the “King and I” showcases the art form at its very best.

Don’t miss it. It’s something wonderful.. (for further information, check out: [www.lct.org/about/beamont-theatre](http://www.lct.org/about/beamont-theatre)). ♦



# SURFS UP WITH LEO BERSAMINA AND BRITTA CAMPBELL

## Heather Marx

Leo Bersamina and Britta Campbell create art that is inspired by the Bay Area environment, their California spirits and a love for surfing. Campbell's timeless designs and Bersamina's freeform works convey a sense of movement--in body and in nature--and evoke a spiritual experience that heightens the senses emotionally, physically and artfully. The



"Bracelett" by Britta Campbell

ebullient, honest and fresh feel of each piece brings about the pensive and calming effect of gazing at the crashing waves of the Pacific ocean.

Leo Bersamina is a Bay Area native, born in San Francisco, spending his formative years in the South Bay and now lives in Marin County. Bersamina is a mixed media artist who closely observes patterns and relationships between humans and nature in his artwork, combining manmade and natural elements to create a new observation of the world around us. His mixed media color photographs of surfers in action are marked with colorful, radiant abstractions, sunbursts and repetitive paint patterns. In contrast to the delicate paper, Bersamina's driftwood sculptures are expertly constructed, recalling driftwood debris and kelp seen at the beach. They're painted in palettes reminiscent of the ocean, creating folkloric wall sculptures that suggest beach habitat.

Britta Campbell draws inspiration for her sterling silver and yellow bronze jewelry from the sun, sand and surf of the Northern California coast. Her work reflects a captured glimpse of the environment, which Campbell distills into the

organic shapes, textures and edges of curling waves, floating kelp and pelican wings. Each piece is thoughtfully crafted to evoke the spiritual connection between the surfer and their environment, mimicking the repetitive, yet ever-changing motions of the water and radiating the power used to paddle out into the waves. Her work is at once modern and relaxed, embodying a refined



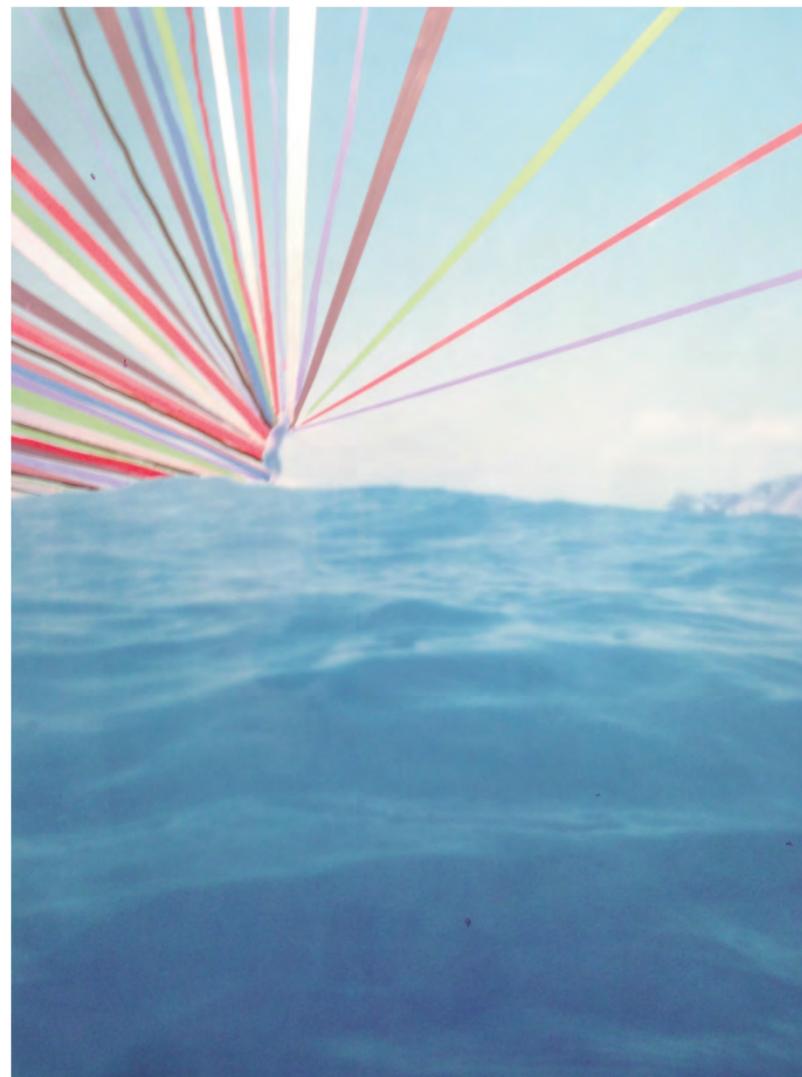
"Ring" by Britta Campbell



"Wall Hanging" by Leo Bersamina



"static1.squarespace" by Britta Campbell



"Painting" by Leo Bersamina

coastal vibe.

Bersamina received his BA from San Francisco State University and went on to earn his MFA in Painting at Yale School of Art in New Haven, Connecticut. The artist has had multiple solo and group shows in: New York, California, Florida, Illinois and internationally in Italy and France. Bersamina currently teaches at Diablo Valley College where he is a full-time instructor. His first public art project will be completed in Walnut Creek, CA in the fall of 2015.

Born and raised in the East Bay, Campbell received her BA in Studio Art from the University of California, Berkeley. She has been a successful art consultant in the Bay Area for over 20 years and recently began creating her jewelry line from her studio in Santa Cruz.

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# CHINA: THROUGH THE LOOKING GLASS

Costume Institute's Spring 2015  
Exhibition at The Metropolitan Museum Focuses on  
Chinese Imagery in Art, Film, and Fashion

The Costume Institute's spring 2015 exhibition, "China: Through the Looking Glass", is on view at The Metropolitan Museum of Art August 16, 2015 in New York City.

Presented in the Museum's Chinese Galleries and Anna Wintour Costume Center, the exhibition explores the impact of Chinese aesthetics on Western fashion and how China has fueled the fashionable imagination for centuries. In this collaboration between The Costume Institute and the Department of Asian Art, high fashion is juxtaposed with Chinese costumes, paintings, porcelains, and other art, including films, to reveal enchanting reflections of Chinese imagery. The exhibition is made possible by Yahoo.

Additional support is provided by Cond. Nast and several Chinese donors.

Thomas P. Campbell, Director and CEO of the Met. "The artistic direction of acclaimed filmmaker Wong Kar Wai takes visitors on a cinematic journey through our galleries, where high fashion is shown alongside masterworks of Chinese art."

In celebration of the exhibition opening, the Museum's Costume Institute Benefit took place on Monday, May 4, 2015. Silas Chou served as Honorary Chair. The evening's cochairs were Jennifer Lawrence, Gong Li, Marissa Mayer, Wendi Murdoch, and Anna Wintour.

"From the earliest period of European contact with China in the 16th century, the West has been enchanted with enigmatic objects and imagery from the East, providing inspiration for fashion designers from Paul Poiret to Yves Saint Laurent, whose fashions are infused at every turn with romance, nostalgia, and make-believe," said

Andrew Bolton, Curator in The Costume Institute. "Through the looking glass of fashion, designers conjoin disparate stylistic references into a fantastic pastiche of Chinese aesthetic and cultural traditions."

Through the Looking Glass features more than 140 examples of haute couture and avant-garde ready-to-wear alongside masterpieces of Chinese art. Filmmic representations of China are incorporated throughout to reveal how our visions of China are shaped by narratives that draw upon popular culture, and to recognize the importance of cinema as a medium through which we understand the richness of Chinese history.

The Anna Wintour Costume Center's Lizzie and Jonathan Tisch Gallery presents a China: Through the Looking Glass series of "mirrored reflections" focusing on Imperial China; the Republic of China,

especially Shanghai in the 1920s, 1930s and 1940s; and the People's Republic of China.

These reflections, as well as others in the exhibition, are illustrated with scenes from films by such groundbreaking Chinese directors as Zhang Yimou, Chen Kaige, Ang Lee, and Wong Kar Wai. Distinct vignettes are devoted to "women of style," including Hu Die (known as Butterfly Wu), Oei Huilan (the former Madame Wellington Koo), and Soong Mei-Ling (Madame Chiang Kai-shek).

Directly above the Anna Wintour Costume Center, the Chinese Galleries on the second floor showcase fashion from the 1700s to the present, juxtaposed with decorative arts from Imperial China, including jade, bronze, lacquer, and blue-and-white porcelain, mostly drawn from the Met's collection. The Astor Court features a thematic vignette dedicated to Chinese opera, focusing on John Galliano's spring 2003 Christian Dior Haute Couture Collection.

Designers in the exhibition include Cristobal Balenciaga, Travis Banton, Bulgari, Sarah Burton for Alexander McQueen, Callot Soeurs, Cartier, Roberto Cavalli, Coco Chanel, Christian Dior, Tom Ford for Yves Saint Laurent, John Galliano for Christian Dior, Jean Paul Gaultier, Valentino Garavani, Maria Grazia Chiuri and Pierpaolo

Picciolo for Valentino, Craig Green, Guo Pei, Marc Jacobs for Louis Vuitton, Karl Lagerfeld for Chanel, Jeanne Lanvin, Ralph Lauren, Christian Louboutin, Martin Margiela, Alexander McQueen, Alexander McQueen for Givenchy, Edward Molyneux, Kate and Laura Mulleavy, Dries van Noten, Jean Patou, Paul Poiret, Yves Saint Laurent, Paul Smith, Van Cleef & Arpels, Vivienne Tam, Giambattista Valli, Vivienne Westwood, Jason Wu, and Laurence Xu.

The exhibition, a collaboration between The Costume Institute and the Department of Asian Art, coincides with the Museum's year-long centennial celebration of the Asian Art

"China: Through the Looking Glass" Department, which was created as a separate curatorial department in 1915. China:

Through the Looking Glass" is organized by Andrew Bolton, Curator, with the support of Harold Koda, Curator in Charge, both of The Costume Institute. Additional support is provided by Maxwell K. Hearn, Douglas Dillon Chairman; Denise Patry Leidy, Curator; and Zhixin Jason Sun, Curator, all of the Department of Asian Art. Internationally renowned filmmaker Wong Kar Wai is the exhibition's artistic director working with his longtime collaborator William Chang, who supervised styling. Nathan Crowley serves as



Chinese Cheongsam, 1932; The Metropolitan Museum of Art, Gift of Mme. Wellington Koo, 1976 (1976.303.1)  
Photo: Courtesy of The Metropolitan Museum of Art, Photography © Platon



Festival robe worn by Emperor Qianlong, second half of 18th-century; The Metropolitan Museum of Art, Purchase, Joseph Pulitzer Bequest, 1935 (35.84.8)  
Photo: Courtesy of The Metropolitan Museum of Art, Photography © Platon



Evening coat, Yves Saint Laurent (French, 1936-2008), autumn/winter 1977-78 haute couture; Courtesy of Fondation Pierre Bergé-Yves Saint Laurent, Paris  
Photo: Courtesy of The Metropolitan Museum of Art, Photography © Platon



Gallery View, Chinese Galleries, Gallery 207, Guo Pei Evening gown, Guo Pei (Chinese, born 1967), spring/summer 2007 haute couture; Courtesy of Guo Pei, Photo: © The Metropolitan Museum of Art



Gallery View, Anna Wintour Costume Center, Imperial China, Photo: © The Metropolitan Museum of Art



Gallery View: Chinese Galleries, Frances Young Tang Gallery, Blue and White Porcelain, Photo: © The Metropolitan Museum of Art

# GALLERY BIBA

## MODERN & CONTEMPORARY ART

Gallery Biba opened its doors at 224 A Worth Avenue in November of 2006. The realization of a vision by the gallery's principal, Biba St. Croix, Gallery Biba is proud to feature constantly rotating selections by the finest Modern and Contemporary masters. Mrs. St. Croix has more than 20 years of gallery experience, and has concentrated her expertise to bring together offerings by some of the most important and sought-after artists from around the world.

Throughout the Gallery can be seen exquisite paintings, sculptures and works on paper by artists such as Pablo Picasso, Jim Dine, Andy Warhol, Robert St. Croix, Robert Rauschenberg, Francesco Capello, Elizabeth Murray, Dan Flavin, Jean Dubuffet, Victor Rodriguez, and numerous others.

The Gallery's exterior space, a serene enclosed garden, is complemented by a variety of sculptures, both abstract and representational.

Gallery Biba welcomes seasoned connoisseurs and beginning collectors alike. Business hours are Monday through Saturday, from 10:00 a.m. to 6:00 p.m. (Summer Hours: Tuesday through Saturday, 10:30 a.m. – 5:00 p.m.) Appointments are not required. ♦

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- |                    |                        |                     |                     |
|--------------------|------------------------|---------------------|---------------------|
| Peter Anton        | Jean Dubuffet          | Mathias Köster      | James Sagui         |
| Jeff Bark          | Liu Fenghua            | Peter Maier         | Salustiano (b.1965) |
| Bill Beckley       | Carole Feuerman        | Salvatore Mammoliti | Peter Sarkisian     |
| Fernando Bermejo   | Dan Flavin             | René Magritte       | Regine Schumann     |
| Adolfo G. Bigioni  | Warner Friedman        | Veronica Marrocco   | Barbara Segal       |
| Peter Blake        | Daniel & Geo Fuchs     | Henry Matisse       | Jonathan Seliger    |
| Emily Brock        | Romero Fudyma          | Heidi McFall        | Jonathan Stein      |
| Alexander Calder   | Titti Garelli          | Harding Meyer       | Gavin Turk          |
| Francesco Capello  | Hubertus Von Der Goltz | Andrei Molodkin     | Federico Uribe      |
| Jorge Cardelli     | Qu Guangci             | Elizabeth Murray    | Willy Verginer      |
| Felipe Castañeda   | Reuben Hale            | Ioana Nemes         | Andy Warhol         |
| Marc Chagall       | Jan Hendrix            | Julian Opie         | Tom Wesselmann      |
| Dale Chihuly       | Martin C. Herbst       | Mirko Ostojja       | Lee Gil Woo         |
| Robert St. Croix   | Jo Hormuth             | Pablo Picasso       | Beverly Zimmer      |
| Natasza Czajkowski | Ana Mercedes Hoyos     | Angel Ramirez Vapor |                     |
| Zhang Dali         | Patrick Hughes         | Robert Rauschenberg |                     |
| Yury Darashkevich  | Walter Jervolino       | Victor Rodriguez    |                     |
| Jim Dine           | Kay Kaul               | Claudia Rogge       |                     |



production designer for the exhibition—he has worked on three previous Costume Institute exhibitions including Superheroes: Fashion and Fantasy (2008), American Woman: Fashioning a National Identity (2010), and Schiaparelli and Prada: Impossible Conversations (2012). All headdresses are specially created for the exhibition by Stephen Jones. Exhibition lighting design is by Philippe Le Sourd. The design for the 2015 Costume Institute Gala Benefit was created by 59 Productions and Raul Avila, who has produced the Benefit decor since 2007.

These events and the exhibition are featured on the Museum's website, [www.metmuseum.org/ChinaLookingGlass](http://www.metmuseum.org/ChinaLookingGlass), as well as on Facebook, Instagram, and Twitter using #ChinaLookingGlass, #MetGala, and #AsianArt100.



Gallery View: Chinese Galleries, Astor Forecourt, Anna May Wong Evening dress, John Galiano (British, born Gibraltar, 1960) for House of Dior French, founded 1947), autumn/winter 1998–99 haute couture; Courtesy of Christian Dior Couture Photo: © The Metropolitan Museum of Art

Ensemble, Yves Saint Laurent (French, 1936-2008), autumn/winter 1977-78 haute couture; Courtesy of Fondation Pierre Bergé-Yves Saint Laurent, Paris Photo: Courtesy of The Metropolitan Museum of Art, Photography © Platon



Gallery View: Anna Wintour Costume Center, Imperial China, Photo: © The Metropolitan Museum of Art



"China: Through the Looking Glass" Exhibition Catalogue Cover Photo: Courtesy of The Metropolitan Museum of Art



reprint from the art of the times 2007 issue

# GUSTAV KLIMT TAKES MANHATTAN— AGAIN!

A Glorious Exhibition at the Neue Galerie Showcases  
Everyone's Favorite Austrian Painter

by Sara Evans

From his seemingly endless trove of glittering prizes, Ronald Lauder has once again created an exhibition of staggering beauty. On October 18, the Neue Galerie opened "Gustav Klimt: The Ronald S. Lauder and Serge Sabarsky Collections," with more than 150 drawings and paintings by the controversial artist on view together for the first time. The exhibit was organized by Renée Price, director of the Neue Galerie, and seeing these works together we realize what a startling innovator Gustav Klimt was—libertarian, eroticist, visionary, and consummate artist. It is clear that his influence is both profound and ongoing. The exhibition fills all the elegant, intimate galleries of Lauder's beautiful boutique museum, and includes a meticulous reconstruction, complete with original furnishings, of one of the rooms from Klimt's Vienna studio. The reconstruction provides an intimate sense of period and context in which to view Klimt's beautiful drawings and paintings, his landscapes, figures, and portraits.

The Klimt paintings and drawings are a core component of the museum's permanent holdings, a collection that was showcased and bolstered by Ronald Lauder's record-

breaking purchase of Klimt's iconic "Adele Bloch-Bauer II" for \$135 million in 2006. The painting was inspired by the Byzantine mosaics Klimt saw when he visited Ravenna, and is richly layered and intricately gilded. Its complex patterning of geometric squares, spirals, and mysterious fish eyes never fails to fascinate and intrigue. The subject herself is both sexy and saint-like, both come-hither and remote.

This 1912 painting of the wife of wealthy Viennese industrialist Ferdinand Bloch-Bauer, along with several others by Klimt, had been confiscated from the family by the Nazis in 1938. When she died suddenly of meningitis at the age of 43 in 1925, Adele Bloch-Bauer's will expressed her desire (but was not a direct or specific bequest) that the painting be left to the people of Austria. The painting held pride of place in the Belvedere on the outskirts of Vienna. The restitution of these paintings was the subject of decades of litigation, which culminated in the U.S. Supreme Court agreeing to hear the case. Rather than subjecting themselves to yet another public airing of their murky past under the Nazi regime, the Austrian government ceded the case. The Bloch-Bauer

heirs, who live in Los Angeles, sold the paintings at auction.

Klimt, who lived from 1862 to 1918, was one of the founders of the famed Viennese Secession movement and its love-child, the Wiener Werkstätte, the Vienna workshops. Their work, like Klimt's, was truly original. He was one of the giants of late nineteenth and early twentieth-century art. As the founder and first president of the Secession in 1897, Klimt was a central figure in the cultural life of Vienna's Golden Age. As an artist, he provided a crucial link between nineteenth-century Symbolism and Modernism. He profoundly influenced successive generations of artists, including his student, Egon Schiele; Norwegian expressionist Edvard Munch; Paul Klee; and countless others. His sensual portrayals of women and richly patterned landscapes anticipated many of the formal advances of his peers. He pushed the boundaries of artistic expression and developed a unique pictorial vocabulary, drawing from many sources of the past to create a uniquely refined, delicate, and highly evocative style. Klimt's work embodies the quintessence of fin de siècle Vienna.

No artist exists in a bell jar, and Klimt himself was strongly influenced by the pointillism of French Impressionists Paul Signac and Georges Seurat; by the intricate, gilded richness of Byzantine icons and mosaics; and by the lovely woodlands and villages that surrounded his native Vienna. His landscapes present a unique, yet contextual view of his world. Over and over again, he painted woods filled with birches, poplars, beeches, and pines carpeted with grasses in springtime and pointillist fallen leaves in autumn. He painted fields strewn with flowers, poppies and sunflowers, orchards in bloom and in fruit. His pictures are filled with fruit trees, chickens, barns, and farmhouses, quaint villages, lakeside castles, and rustic country villas. His earliest works, painted in a traditional, nineteenth century mode, were influenced by such Austrian painters as Emil Jacob Schindler and Marie Egener. These early Klimt landscapes are lovely—but altogether conventional. Towards the end of the 1890's, Klimt began to hit his stride as a landscape artist, evolving his unique vision and style, and became at once more loose and more impressionistic, unique, and symbolic. Klimt's landscapes make manifest the

Austrian love of their countryside with its rotating seasons, its lakes, mountains, and forests, its orchards, farms, villages, and woodlands.

Klimt's lifetime companion was the pretty and exuberant Emile Flöge who, together with her sisters, had a successful dressmaking atelier in Vienna where they made, among other things, the long, flowing "reform" smocks that were an important part of the Secessionist movement. Klimt and Flöge shared a fondness for this "reform" style of dress which they both designed that was so strongly advocated by members of the Secession—long, loose, flowing smocks. It was Emelie who enticed Klimt to the countryside each summer. Her family summered in a villa on the Attersee, a beautiful, glittering lake in Upper Austria, and it was there that Klimt created many of his loveliest landscape paintings. His paintings of the Attersee itself shimmer invitingly in luminous shades of turquoise and mauve, evoking and reflecting the work of Claude Monet.

By the early 1900's, Klimt's landscapes were so loose and impressionistic in style that they seem almost abstract. In 1906, a Van Gogh retrospective was held in Vienna and it is clear that Klimt was profoundly influenced by the artist and his work. Like the paintings of Vincent Van Gogh, many of Klimt's works from this time have a spinning, dizzying, and almost psychedelic quality. His flowers splash across the canvas; they fill the field of each picture without regard to traditional spatial conventions or perspectives.

Despite his penchant for wafting around in floaty garments, Gustav Klimt was definitely a ladies' man. He was bearded and virile, tall and handsome and strong. Although the lively and lovely Emilie was a loyal and constant friend, confidante, and muse, as well as a portrait subject, their relationship is believed to have been a platonic one. That doesn't mean Klimt was celibate; he had affairs with many of his models, and perhaps with more than one of the Viennese socialites he painted (including, it was rumored, Adele Bloch-Bauer herself). But his sister described him as a "loner," because at the end of each day at his studio in Vienna, he came home to his mother and sisters, usually for supper and an early night. After his death in 1918, there were fourteen paternity claims against his estate; it is likely that Vienna is still teeming with little Klimts.

The landscapes exhibited are lovely, luminous, and rich. But it is in his paintings and drawings of women that the work of Gustav Klimt found its finest flowering, and it is his drawings and paintings of women for which he will be most remembered. They are, each and every one of them, quite simply, gorgeous. Many of the Klimt's drawings and painting push the envelope—hard; showing women together in erotic lesbian poses, heads thrown back, clearly ecstatic. Staid Vienna was, of course, shocked by these works. However, the rumors that raged about this libidinous artist made the women



of the Viennese haute bourgeoisie line up to have their portraits painted by him. These society-lady paintings were Klimt's bread and butter. The earliest ones are conventional in technique and pose, but the figures in Klimt's later portraits are charged with eroticism, beautifully figured, well-dressed, and dripping with jewelry.

Then there are the mythic paintings, the beautiful "Judith," with "tempress" written all over her, his most famous painting, "The Kiss," "Water Snakes," "The Virgin," and "Danaë." These paintings are unique and amazing. They convey the artist's own view and interpretation of the world, of the unseen powers that move and motivate us. In these powerful paintings, Gustav Klimt has taken the invisible and the unknowable—and for all time has

made them visible, for all of us to see.

"Gustav Klimt: The Ronald S. Lauder and Serge Sabarsky Collections" is on view until June 30, 2008 at the Neue Galerie, Fifth Avenue and 86th Street, New York. A lavishly illustrated catalogue published by Prestel accompanies the exhibition (www.neuegalerie.org) ♦

# A PICASSO MASTERPIECE FINDS A HOME

After wandering through Europe and America since 1919, "Le Tricorne" is on display at the New York Historical Society through the summer of 2016.

by Sara Evans

When the real estate mogul Aby Rosen recently decreed that he no longer wanted the magnificent centerpiece of the iconic Four Seasons restaurant, Picasso's iconic "Le Tricorne," the New York art world was in a tialspin? Where should it go? Was it too delicate to move?

Pablo Picasso (1881-1973) was commissioned to design and paint the stage curtain for the two-act ballet *The Three-Cornered Hat* ("Le Tricorne" or "El sombrero de tres picos") by the impresario Serge Diaghilev for his avant-garde, Paris-based Ballets Russes, the most influential ballet company of the early 20th century and a crucible of experimental modernism. Picasso was intensely involved with the Ballets Russes while married to Olga Khokhlova, a dancer with the troupe. Choreographed by Léonide Massine who was also the principal male dancer, with music by the Spanish composer Manuel de Falla, *Le Tricorne* was based on a Spanish romantic novella and featured fiery flamenco and folkloric dances.

Picasso created the curtain for *Le Tricorne* over a period of three weeks in 1919 in London with Diaghilev's scene painter Vladimir Polunin and his wife Elizabeth Violet. Working with paintbrushes affixed to broom-handles and toothbrushes, Picasso and the Polunins wore slippers to stand on the canvas as they painted. The ballet, which premiered on July 22, 1919, at the Alhambra Theatre in London, with sets, costumes and the monumental stage curtain all by Picasso, was a resounding critical success. Shown during *Le Tricorne's* overture, Picasso's curtain signaled a quintessentially Spanish vignette: a bullfight. In the foreground of the painting, five spectators and a young fruit vendor are watching the bullfight from a classic colonnaded balcony. In the background, a slain bull is dragged out of the arena, the violent image partially concealed by spectators. The scene is painted in ochre yellow and reddish orange, the traditional colors of the bullring, and the figures are outlined in black, in the bold style of the posters

then in vogue. Although unrelated to the libretto's plot, Picasso's curtain clearly set the Iberian mood for the ballet.

In 1928, in need of money to finance new shows, Diaghilev cut out the center of the large curtain and sold it to a private collector. In 1957, it was first acquired by Phyllis Lambert, architectural historian and daughter of Samuel Bronfman, CEO of the Seagram Company Ltd. (now Vivendi), who displayed it in the Four Seasons restaurant in the Seagram Building from 1959-2014. Vivendi gifted the Picasso *Le Tricorne* curtain to the New York Landmarks Conservancy in 2005 as a "Gift to the City." The Conservancy has now entrusted the New York Historical Society with this New York City landmark.

Inspired by Picasso's painting for *Le Tricorne*,

the exhibition explores stylistic and thematic connections between the curtain and artworks and objects in New-York Historical's holdings, supplemented by three special loans. Among the collection highlights are two large, recently-conserved tapestries that have not been displayed for decades 'Judocus de Vos' *The Triumph of Apollo* (ca. 1715), which dates to the end of the reign of the French "Sun King" Louis XIV, and the Art Deco Belgian *Settlers Landing* on Manhattan Island in 1623 (1939), created by Floris Jespers for the New York World's Fair of 1939. Masterworks by El Greco and Goya, on loan from the Hispanic Society of America, showcase Picasso's artistic influences.

Picasso's "Le Tricorne" also presents works by American artists who were Picasso's contemporaries, many of who participated in the



According to Picasso biographer John Richardson, the rapturous reception of the ballet *Le Tricorne* in London in 1919 launched "a fashion for things Iberian: a fringed shawl on the piano, a beribboned guitar on the wall, kiss curls on the cheek and fans and Gypsy earrings. London was soon full of Spanish dancing schools." In his *Le Tricorne* curtain Picasso painted women (*majas*) wearing mantillas and lace-trimmed shawls and carrying fans similar to this one.

Unidentified maker, Fan, 1825-50. Tortoise shell, lace, linen, cardboard, other textile. New-York Historical Society, Gift of the Estate of Ethel Frank, 1973.45ab



Clara Driscoll, designing for Tiffany Studios, *Cartoon for Peony shade* (model 1505), 1900-04. Ink and graphite on linen, 37 1/2 x 34 inches. New-York Historical Society, Gift of Fred and Nancy Lee Dikeman, 2007.4.8

Like Picasso, Elie Nadelman harnessed classical forms to forge his modernist art. Although none of Nadelman's sculptures have their traditional attributes, each is true to its respective season: Spring twists her hair (like classical representations of Venus, born from the sea in Spring), while Winter is swathed in heavy fabric, Summer removes her drapery, and Autumn gathers her cloak to warm herself. In 1908 the two artists met in Paris, introduced by Gertrude Stein's brother, Leo.

Elie Nadelman, *The Four Seasons*, ca. 1912. Terracotta, 31 1/2 inches (tallest). New-York Historical Society, 2001.223a-d

1913 Armory Show that introduced modernism to U.S. audiences. The *Circus* (1912) by George Bellows, on loan from the Addison Gallery of American Art, underlines the importance of the Armory Show, where Picasso also showed his work. Elie Nadelman, who also exhibited at the Armory Show, met Picasso in Paris in 1908 and whose terracotta sculpture *The Four Seasons* (ca. 1912) shows a similar classical inspiration, sometimes claimed that in fact he – not Picasso – had invented Cubism. The exhibition also notes the craze for Spanish culture inspired by the success of *Le Tricorne*, showcasing ivory and lace fans and a lace shawl that echo the fashions of Picasso's painted figures, as well as dance-related objects from the collection that relate to New York City, such as Malvina Hoffman's bust of acclaimed Russian dancer Anna Pavlova (1924). It also features a video of the 1994 performance of *Le Tricorne* by the Paris Opera Ballet. ♦

Picasso's curtain for the ballet *Le Tricorne* set the scene for the Ballets Russes production of 1919 with a quintessentially Spanish vignette: a bullfight (*corrida*). His bullring, with spectators gathered in a classical arcade, recalls one of his favorite arenas for bullfights, the Roman amphitheater at Nîmes, France, and stays true to the traditional colors of the plaza de toros: ochre yellow and reddish orange. It hung like a tapestry from 1959 in the iconic Four Seasons Restaurant in the Seagram Building in New York City.

Pablo Picasso, *Curtain for the Ballet "Le Tricorne,"* 1919. Tempera on canvas, ca. 20 x 19 feet. New-York Historical Society, Gift of New York Landmarks Conservancy, Courtesy of Vivendi Universal, 2015.22. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS) New York



# OAXACAN TREASURES

The Santo Domingo Cultural Center traces the history of Mexico from its prehistoric past to its formative years in the early 20th Century.

by Sara Evans

Housed in the magnificent former Santo Domingo Monastery, built in the ancient mountain city of Oaxaca in the early 17th century, this cultural center demonstrates just how good contemporary museumship can be.

Filled with richly carved archways and pediments, cloisters and broad porticos, painted walls and ceilings, long passageways and sweeping staircases, this building, a transitional blend of Gothic and Baroque architecture, is a classic example of Spanish church architecture in the New World. Its sweeping terraces overlook the city and the beautiful ethno botanico, the city's garden of endemic and native plants.

Founded in the south of France by St. Domingo de Guzman in 1216, the Dominican order took strict vows of poverty, chastity and obedience. Known as the "hounds of God," the Dominicans were known for their zealous commitment to spreading Christianity among native peoples in the far corners of the world. They followed a strict order of prayer throughout the day and built their churches and monasteries to conform to their patterns of observance.

The first Dominicans came to New Spain, the vast territories of meso- and South America in 1521, following the defeat of the Aztecs by Hernan Cortez.



The archeological site Monte Aln\ban, Building 8, believed to have been both an observatory and a temple



The Santo Domingo Monastery Cultural Center in Oaxaca, Mexico

The Santo Domingo Monastery in the city of Oaxaca, which was then known as Antequera, was first built by the Dominicans in 1608, and was completed in 1629. It is a building of rare beauty, with impressive stonework and domed ceilings, intricate brickwork and richly appointed chapter rooms. The impressive library boasts some 20,000 books and documents dating back to the late fifteenth century. The chapter rooms, cloisters, dormitories, oratories and chapels, all the rooms within the monastery, had specific purposes for the religious order that lived there.

The monastery survived earthquakes and years of occupation by the military, until it was beautifully restored and reopened in its current iteration as a museum and cultural center in 1998. The building works perfectly as a museum, with its broad staircases leading to the second floor. Its long, arched passageways are lined with small rooms,

now opened to form larger spaces, which were once former cells lived in by individual monks. These are filled with exhibitions highlighting the material culture of the region, both of the indigenous



Stone head from the Treasure of Tomb 7.



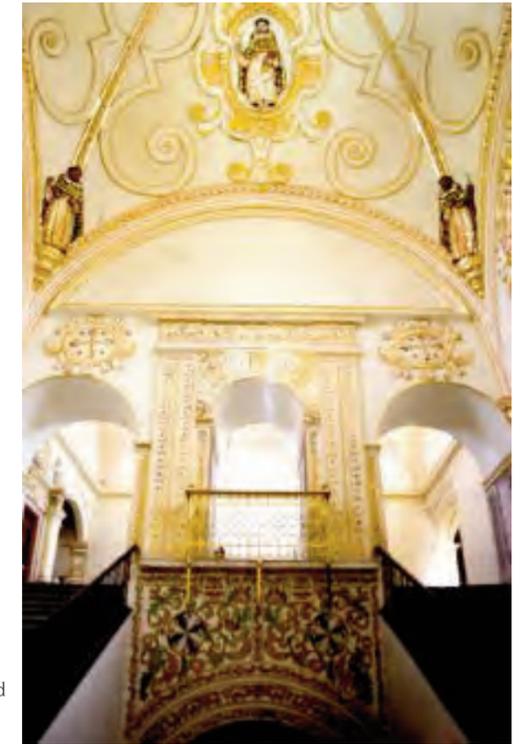
Interior passageway, formerly a processional cloister

peoples of the region, as well as the material culture of the Spanish colonists and settlers and those who lived in the area after the arrival of the Spanish. Pottery, metalwork, leather goods, woodwork, tools and agricultural implements are all on view. In larger rooms, more conceptual issues are examined: The conquest, the Church, Revolution, independence from Spain, the emergence of political autonomy, all are on display throughout the museum's fourteen galleries. The juxtaposition of artifacts and concepts give the visitor a satisfying sense of how the region has evolved throughout the centuries.

One of the most compelling and popular exhibits in the museum is the Treasure of the Seventh Tomb of Monte Alban. Monte Alban, 1000 feet above Oaxaca, was originally founded by indigenous people around 500 B.C. A World Heritage site, it is the largest archeological site in the Americas. Lasting until around 850 A.D., it is also one of the longest lived settlements on either continent. Monte Alban was a highly sophisticated city-state, with outlying agricultural settlements, a central administration, religious and ceremonial buildings, burial grounds, and a ball court. Terraced fields, dams and canals, impressive architecture, carvings and hieroglyphs, all demonstrate the cohesion and sophistication of the peoples who lived there throughout the centuries. Alternately lived in by Mixtecs and Zapotecs, the site is vast and impressive and not to be missed.

The Treasure of the Seventh Tomb was discovered early in the 19th century. It includes a staggering wealth of pottery and gold, masks, jewelry, carvings and sculptures, all moved to the Santo Domingo Cultural Center in Oaxaca for safe-keeping. Room after room in the museum, filled with ancient finds, display the lives of pre-European societies who possessed impressive technological and artistic skills and advanced social structures.

The archeological artifacts, the wealth of post-conquest objects and art, the rich historical context in which all of these are displayed, all give the visitor to the Santo Domingo Monastery Cultural



Richly decorated interior staircase

Center a sense of the deep history of cultural richness of a region that is both beautiful and unique. No visit to Oaxaca should miss this incredible museum and the outlying archeological sites. ♦



Mixtec gold pectoral from the Treasure f Tomb 7.



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

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

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



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

As CEO Georges Kern explains: "We are extending this popular family to include a midsize format, not expressly ladies' watches, that will appeal to both women and men everywhere. The Portofino line is particularly well suited for this because the name is more feminine and, compared with other IWC models, the collection is generally more Portofino - a name that resonates with the promise of all that is best about Italy. Just a short distance away is an ancient former abbey, with magical, sprawling gardens and endless views over the Golfo del Tigullio. It has been maintained with breathtaking delicacy, nothing disturbs the aura of timeless grandeur surrounding the location. In places like this, history is written - or photographed.



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**IWC**  
SCHAFFHAUSEN



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anchoring putting in this day and age.

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

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PARIS

**For note**

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

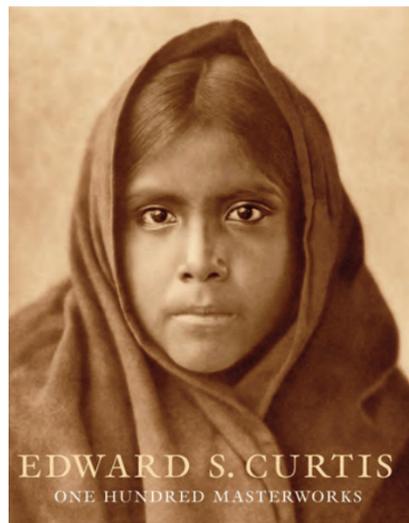
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# THE BOOKS OF SUMMMER

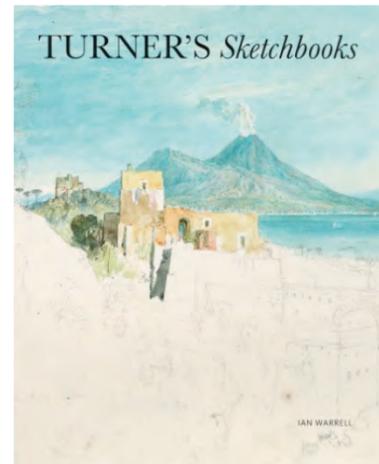
The rumor that the print book is dead is highly exaggerated. Books on art and design are flooding the market. The problem is—what to choose?

by Sara Evans

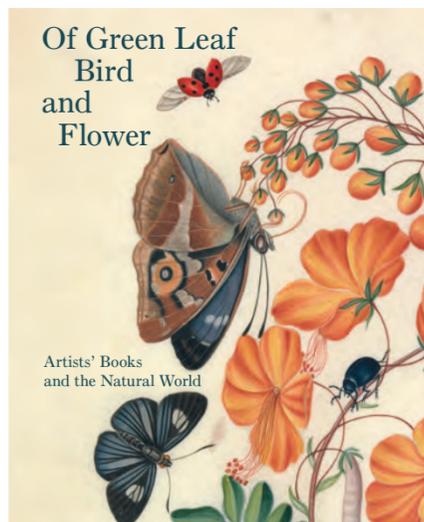


**Edward Curtis: One Hundred Masterworks** by Christopher Cardozo (DelMonico Books: \$65.) "The North American Indian," the photographer's controversial and epic work, chronicled the lives and times of over eighty distinctive tribal groups from all over North America. Christopher Cardozo, who is the world's leading expert on Curtis, has chosen one hundred powerful and evocative images that crystallize the important work to which Curtis devoted his professional life, and the spiritual and material lives of America's native peoples.

**Turner's Sketchbooks** by Ian Warrell (Tate Publishing: \$45). Arguably the inventor of Impressionism, J.M.W. Turner's work created a scandal when it was first viewe in the early 19th century. He was an artist before his time, who was passionate about the British countryside and roamed its beautiful counties, sketching as he went. This book, by one of the world's leading authorities on Turner, captures the artist's creative process and unique way of seeing and painting the world. It

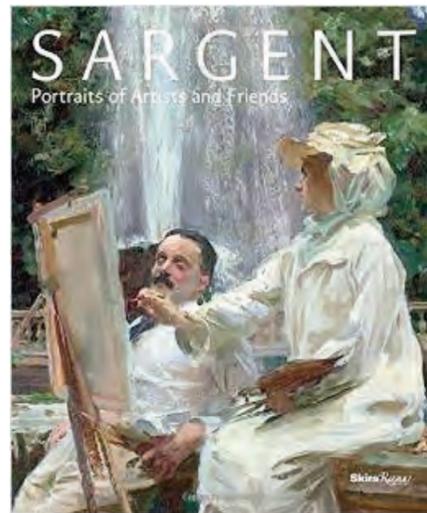


documents his travels throughout Britain and Europe while tracing his chronological growth as an artist.

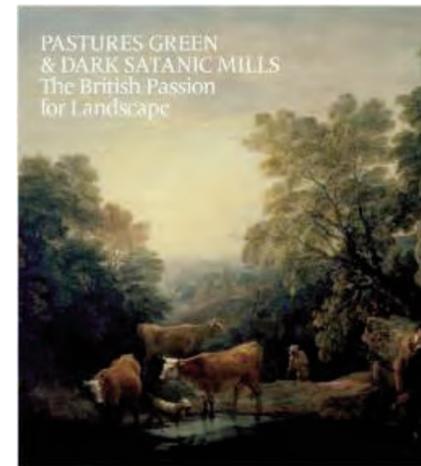


**Of Green Leaf Bird and Flower: Artists' Books and the Natural World** (Yale University Press: \$70) An example of exquisite bookmaking, this volume explores depictions of Britain's countryside and its native plant and animal life through more than two

hundred objects drawn from centuries-old manuscripts to contemporary artists' books. An important focus is on the activities of self-taught naturalists during the Victorian era, particularly those of women, who collected and drew specimens of butterflies, ferns, grasses, feathers, seaweed and shells, and assembled them into albums and commonplace books.



**Sargent: Portraits of Artists and Friends** by Richard Ormond with Elaine Kilmurray (Skira/Rizzoli: \$60). Arguably the finest American portrait artist, Sargent's deft brush captured not only the images but also many inner qualities of his subjects. This new book includes such subjects as Robert Louis Stevenson, Monet, Rodin, Fauré, Yeats, and Henry James. Complementing an exhibition at the Metropolitan Museum of Art from June 30 to October 4, this is an important addition to any library of American art.



**Pastures Green and Dark Satanic Mills: The British Passion for Landscape** by Tim Barringer and Oliver Barraclough (American Federation of the Arts: \$40) This book is a thorough and beautiful thematic exploration of the rich tradition of British landscape painting from the late 18th century to the present. It also documents the evolving industrialization of Britain that was unfolding within the same time frame. Along with lesser known artists, the book includes paintings by such important painters as Monet, Constable, Gainsborough, Turner and Joseph Wright of Derby.



**Frida Kahlo's Garden** edited by Adriana Zavala, Kathryn E. O'Rourke and Juan Rafael Coronel Rivera (DelMonico Books: \$34.95). This vibrant book provides a thrilling new perspective from which to appreciate Frida Kahlo's paintings against the backdrop of her home and garden as explored in the New York Botanical Garden's current groundbreaking exhibition "Frida Kahlo: Art, Garden, Life." Frida Kahlo created a natural paradise in her home and birthplace, the Casa Azul in Mexico

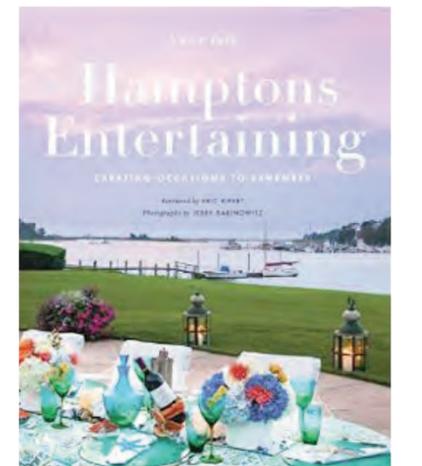
City. The plants cultivated there were vital components of some of her most original work, and an important part of her fascination with indigenous Mexican history and culture. From early paintings dating from the 1920s to her last known work, Kahlo's use of botanical imagery reflects not only a love of the natural world, but also an evolving iconography. By focusing attention on this aspect of her art and its relationship to her garden sanctuary, the book demonstrates how the natural world provided Kahlo with inspiration.



**Elaine de Kooning Portraits** by Brandon Brame Fortune (Prestel: \$49.95). Sometimes, women artist who are married to more famous artists have an uphill slog in gaining the respect they deserve. The insightful new book, which accompanies an exhibit at the National Portrait Gallery in Washington, which is on until January of next year, demonstrates how enormously talented Elaine de Kooning was in her own right. Eclipsed during her marriage to famed abstract expressionist Willem de Kooning, the current recognition her work is receiving is well deserved, and sets her within the important context of major women artists. The portraits in this book include such famous people, artists and poets such as Frank O'Hara, Allen Ginsburg, Merce Cunningham and many others.



**Malevich** by Achim Borchardt-Hume (Tate Publishing: \$49.95). The Russian avant-garde's most important artist, Kazimir Malevich worked in a strongly abstract-geometric style that was banned in Stalinist Russia after being labeled "bourgeois." Of necessity, he switched to figurative art that was ground-breaking and important in its own right. This new book documents his evolving importance as a 20th century master.



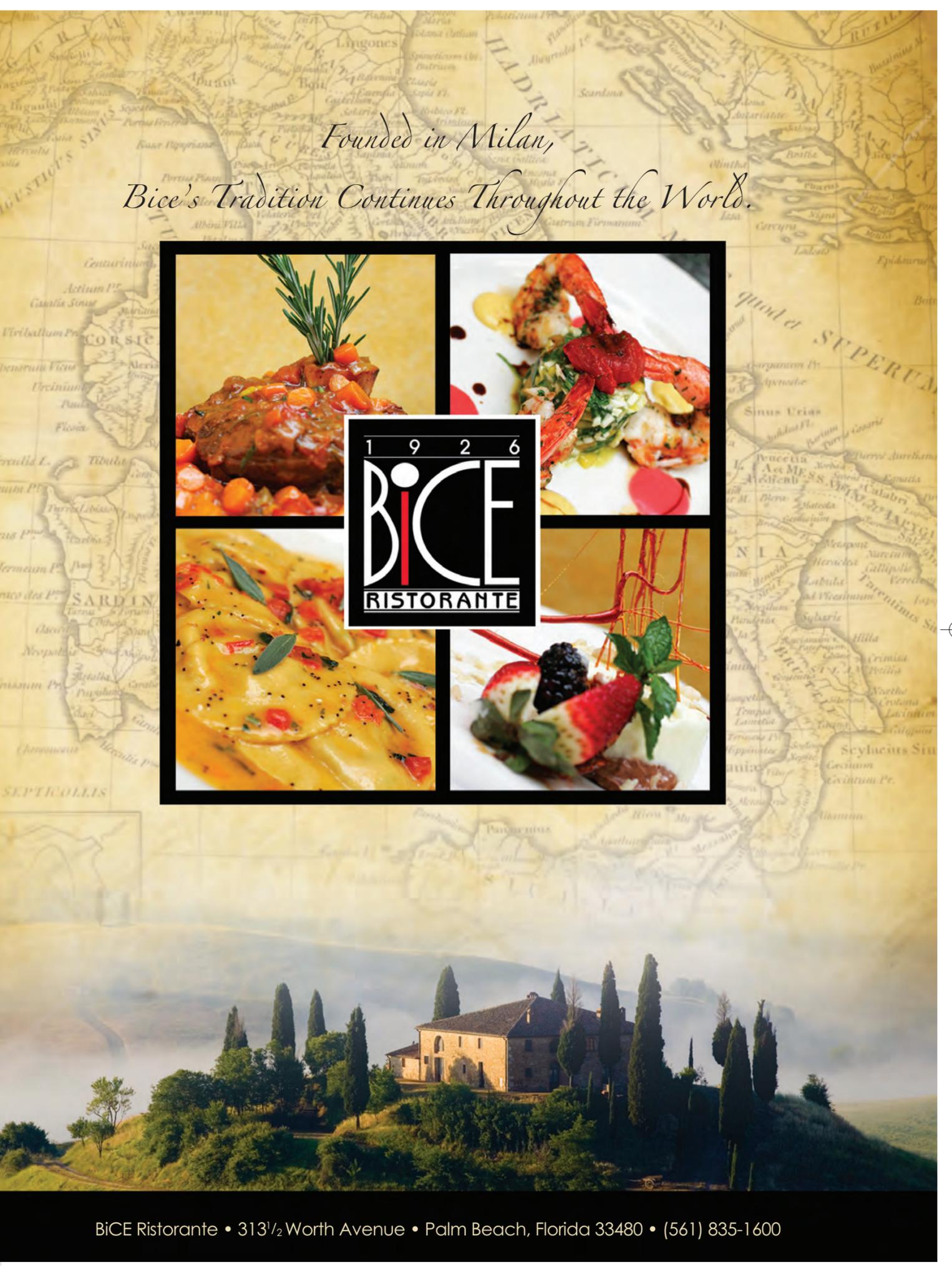
**Hamptons Entertaining: Creating Occasions to Remember** by Annie Falk (Stewart, Tabori & Chang: \$45). Party hearty with this beautiful book that provides wonderful summer recipes, entertaining, decorating and event ideas. The Hamptons are synonymous with summer, the place where "To Summer" is a verb. The book's 18 lavishly photographed parties are nothing short of inspirational, and its many summer recipes are original and enticing. ♦



SANDY BUTLER GROUP

# PRIVATE GOURMET COLLECTIONS

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# WOMEN OF TOMORROW MENTOR & SCHOLARSHIP PROGRAM AT 2ND ANNUAL PALM BEACH COUNTY WINE DINNER EVENT Boca Raton, FL.



Palm Beach County Advisory Committee - Deborah Martyn, Robbin Newman, Laurie Silvers, Dr. Krista Rosenberg, Julie Peyton-Stein, Judith Temple



David Silvers, Laurie Silvers, Mitchell Rubenstein



Ron Klein & Dori Klein, Robert Weinroth



Chef Patrick Adams, Jaime Klein, Liz Williams



Dr. Jeffrey Stein & Julie Peyton-Stein, Linda Behmoiras & Ralph Behmoiras and Heather Shaw, Tom Soares



Jim Sharon & Fran Sharon, Catherine Rappaport, Dr. Krista Rosenberg & Paul Rosenberg



Farah Easton, Lourdes D'Dio, Debra Rubenstein



Jennifer Valoppi, Marisa Toccin Lucas, Robbin Newman, John Gio, and Dr. Krista Rosenberg and Deborah Martyn



Judith Temple, Eileen Youtie, Marisa Toccin Lucas, Dr. Krista Rosenberg



Eris Sandler and Renea Austin

The Women of Tomorrow Mentor & Scholarship Program hosted its 2nd Annual Palm Beach County Wine Dinner Event on May 18th at New York Prime in Boca Raton. Event co-chairs and Palm Beach County Leadership Council members Dr. Krista Rosenberg and Robbin Newman, Esq. welcomed nearly 150 of south Florida's community members to a sold-out event which raised \$70,000 to benefit at-risk girls in all 25 public high schools in Palm Beach County.

The Women of Tomorrow Mentor & Scholarship Program was launched locally in Palm Beach County in 2003. Former West Palm Beach television news anchor and founder of Women of Tomorrow Jennifer Valoppi addressed the crowd explaining the need for a high-level mentoring program that inspires young women to maximize their potential. She said that Women of Tomorrow is now in every Palm Beach County high school and helps over 500 of the community's girls yearly, through a network of over 70 highly accomplished, professional women who volunteer their time as mentors. Since the inception of the scholarship program and through the generosity of its supporters and partners, the Women of Tomorrow Mentor & Scholarship Program has awarded over \$4.5 million in college scholarships nationally to close to 1,600 at-risk girls.

Palm Beach County Wine Dinner Event Co-Chair Dr. Krista Rosenberg said, "We are truly elated with the success of the dinner and our community's overwhelming support of Women of Tomorrow. The evening was so vibrant from start to finish. Many

thanks to our wonderful sponsors, patrons and New York Prime for making this such a fantastic event." Event Co-Chair and Women of Tomorrow Mentor, attorney Robbin Newman said, "The event was a tremendous success thanks to our patrons, sponsors and supporters in attendance. We are thrilled that the important work of Women of Tomorrow was so warmly received and recognized through this fundraising dinner." During the event, Women of Tomorrow graduate and now Yale University junior Dara Huggins spoke about how the Women of Tomorrow program impacted her life. Because of Dara's speech and the message conveyed that evening about how the program has significantly touched the lives of so many of its mentees, supporters generously donated to the scholarship program to benefit area high schools.

Palm Beach County Council members included C-Chairs Dr. Krista Rosenberg and Robbin Newman, Esq., Scholarship Chair Laurie Silvers, Silent Auction Chair Judith Temple, Entertainment Chair Julie Peyton Stein, and Program Chair Deborah Martyn, Deputy Mayor of the City of Boca Raton Robert S. Weinroth and Ronald Klein, former member of the United States House of Representatives for Florida's 22nd congressional district were in attendance at the fundraising dinner. Event sponsors included The Boca Raton Observer Under the Sun;

Luxury Hotels & Resorts; Temple Development Company; BankUnited; Hollywood Media Corp.; PNC Bank; Newman Law Office, P.L.; Mittleman Eye; Baritz & Colman, LLP; Daszkal Bolton; Encore Plus Inc.; Florida Power & Light Company; Morse &

Morse, LLC.; Holland & Knight, LLP; New York Prime and Linea Luxe among others.

The Women of Tomorrow Mentor & Scholarship Program has been recognized on the floor of U.S. Congress 8 times and has been ranked a 4-Star Charity by Charity Navigator for three consecutive years, an achievement reached by only 12% of the more than 7,000 charities rated nationally. About Women of Tomorrow Mentor & Scholarship Program Women of Tomorrow was conceived in 1997 by Television Journalist Jennifer Valoppi and co-founded with Don Browne, retired Telemundo Network President. The Women of Tomorrow

Mentor & Scholarship Program is designed to inspire, motivate and empower at-risk young women to live up to their full potential through a unique mentoring program with highly accomplished professional women and scholarship opportunities. Women of Tomorrow currently mentors approximately 3,500 at-risk girls in 183 public high schools in South Florida, Metropolitan Detroit and Greater Philadelphia with its network of over 500 Mentors. Research shows that Women of Tomorrow mentees have increased self-esteem, a 95% high school graduation rate, and increased academic performance each year they are in the program, to a statistically significant degree. Women of Tomorrow has awarded over \$4.5 million in college scholarships to almost 1,600 mentees.

For more information, call 561-705-0901 or visit [www.womenoftomorrow.org](http://www.womenoftomorrow.org)



# MAKE-A-WISH SOUTHERN FLORIDA LIFETIME BENEFACTORS AL AND NANCY MALNIK HOST ANNUAL GARDEN PARTY

The Garden Party, held Sunday, April 26, 2015, celebrated the 21st anniversary of the InterContinental® Miami Make-A-Wish® Ball Miami, Fla. (April 2015)—Al and Nancy Malnik, Make-A-Wish® Southern Florida Lifetime Benefactors, hosted their annual Garden Party on Sunday, April 26, 2015. The private affair, held at their Palm Beach County oceanfront estate, celebrated the 21st anniversary of the InterContinental® Miami Make-A-Wish® Ball, taking place on November 7, 2015. Shareef Malnik, Gala Chairman and proprietor of The Forge Restaurant | Wine Bar, announced this year's theme will celebrate the mystical world of Mythology.

In 2014, the InterContinental® Miami Make-A-Wish® Ball raised a record high of \$2.5 million, which helped grant 500 wishes. In the event's 20 year history, the InterContinental® Miami Make-A-Wish® Ball has granted over 3,500 wishes, and raised \$16.8 million, of which The Malnik Family's unprecedented gift of \$1 million to Make-A-Wish Southern Florida remains the single largest contribution to the charity. As the Ball Founder, 20-Year Partner and In-Kind Donor of Make-A-Wish Southern Florida, the InterContinental Miami is more than just a venue, and continues to play a pivotal role in the planning and execution of the Ball.

Notable event attendees Robert Hill, Gala Host and InterContinental® Miami General Manager, with wife Breda Hill; Norman Wedderburn, CEO and President of Make-A-Wish® Southern Florida; actress and filmmaker Gabrielle Anwar, who has graced the InterContinental® Miami Make-A-Wish® Ball stage for the past five years as celebrity emcee; Maxwell Blandford, Vice President of The Forge Restaurant | Wine Bar; Adriana De Moura, star of "The Real

Housewives of Miami," with husband Frederic Marq; television personalities Fabian Basabe and James Davis; and Miami socialites Linda Levy-Goldberg, Danny and Meryl Weiss, and Alison Zhuk.

Additional attendees included Chairman's Society Members Geert-Jan and Joyce Bakker, Robin Levinson, Todd and Kim Glaser, and Richard Polidori; Make-A-Wish Southern Florida Board of Directors Jamie Elias, Jill Johns and Jodi Siravo; InterContinental Miami executives Mike Kovensky, Director of Sales and Marketing; Christine Corson, Director of PR and Marketing; and Hugh Anderson, Regional Director of Operations for IHG Florida and wife Sheila Anderson.



Shareef Malnik, Gabrielle Anwar, & Al Manik  
www.artofthetimes.com



Shareef Malnik, Al Malnik speaking, Nancy Malnik, & Gabrielle Anwar



Robert Hill, Norman Wedderburn, Ian Sallee, Nancy Malnik, Shareef Malnik, Al Malnik, & Gabrielle Anwar



Norman Wedderburn, Ian Sallee, Robert Hill, & Nancy Malnik



Andee, Gabrielle Anwar, Nancy Malnik, & Ali Malnik



Maxwell Blandford, Alex Greham, James Davis, Antonio Misuraca, & Frank Guerrera



Elexis Ansley, Al Malnik, & Alex Farshchian



Robert Hill, Norman Wedderburn, Ian Sallee, Nancy Malnik, Shareef Malnik, Al Malnik, & Gabrielle Anwar



Dr Robert & Salma Stanton

ABOUT MAKE-A-WISH® SOUTHERN FLORIDA

Since 1983, Make-A-Wish Southern Florida has granted more than 10,000 wishes to children who have life-threatening medical conditions to enrich the human experience with hope, strength, and joy. The nonprofit organization serves families in Palm Beach, St. Lucie, Martin, Broward, Collier, Glades, Hendry, Highlands, Indian River, Lee, Miami-Dade, Monroe, and Okeechobee counties and the U.S. Virgin Islands. It receives no federal or state funding and raises money to grant wishes through corporate sponsorships, special events, foundation grants, and individual contributions. The Southern Florida chapter grants a wish every 16 hours, every day of the year, at an average cost of \$5,000. For more information, to make a donation, volunteer or refer a child, contact

Make-A-Wish at (888) 773-WISH or log on to [www.sfla.wish.org](http://www.sfla.wish.org).

The InterContinental® Miami's partnership with Make-A-Wish® Southern Florida is more than being just the venue. The hotel has donated the in-kind value of the event's food, beverage, parking accommodations and venue expenses, in addition to more than 8,500 management hours committed to the planning of the Gala over the past 20 years. Please help us recognize this and maintain our trademark. When referencing the event, the correct and only wording to be used is as follows: ♦

- 1) InterContinental® Miami Make-A-Wish Ball
- 2) InterContinental® Miami Make-A-Wish Ball Nightclub



Matt Simon & Robert Hill



Pamela, William, & Ashley Malinchak



Nancy Malnik, Nicole Lamy, & James Davis



Claus Blohm, Regina Blohm, Malinka Max, & Alena Graff



Jean Pierre Marq, Choupie Marq, & Adriana de Moura



Christine Corson & Brandon May



Andee & Friend



Anthony Rhodes & Steven La Fonte



Ian Sallee speaking, Robert Hill, Shareef Malnik, Gabrielle Anwar, & Nancy Malnik

# MAKE-A-WISH SOUTHERN FLORIDA LIFETIME BENEFACTORS



Minerva Arboleya & Silvio Sulichen



Tara Solomon & Nick D'Annunzio



Daniel Novela & Aria Leialoha



Judy Mitchell, Sonia Bittner, Elaine Reiner, Paul Kaufman, Michelle LaRicco, Madorne Lemaine, Dee Black, Amy Joy



Denise and Bill Meyer



Judy Mitchell, Sonia Bittner

The Raymond F. Kravis Center for the Performing Arts hosted an awards ceremony honoring its many dedicated volunteers



Paul Kaufman, Elaine Reiner



Dorothy and Jimmy Curry



Sandy Steur, Sidney Escowitz, Judy Boltax, Judy Axman, Barbara Escowitz



Dorothy and Jimmy Curry



Sagan Potenza, Andrew Potenza



Lauren Wahl and Arthur Nathanson

## KRAVIS CENTER SALUTES VOLUNTEERS WITH AROUND? THE?WORLD DINNER

They came from around the globe – in native dress from Scotland, Africa, Egypt, Holland and more – to be honored at the Kravis Center's recent "Around the World" themed Volunteer Salute. But none of the evening's 500 guests needed a passport to attend the April 20th night in their honor. Kravis Center volunteers were invited to wear costumes from their favorite countries for the annual thank-you dinner and several received awards for their outstanding dedication and volunteer service to the local not-for-profit arts organization.

With a mission to enhance the quality of life in Palm Beach County by presenting a diverse schedule of national and international artists and companies of the highest quality, it takes a diverse group of volunteers to keep the Kravis Center performing like a well-choreographed dance. Among its youngest volunteers, 18 year-old West Palm Beach resident Madorne Lemaine received the Student Volunteer of the Year award, presented by Michelle LaRicco, a De George Academy for Performing Arts administrator in the Kravis Center's Education Department.

"Madorne is a graduating senior at G-Star School of the Arts," said LaRicco. "She specializes in theater and has used her talents to serve the students, teaching artists and staff of the Kravis Center's De George Academy for Performing Arts throughout this past season. She has dedicated over eighty hours to our program, while also directing productions at her school, leading G-Star's Thespian Troupe as president, and also maintaining an outstanding academic record, ranking third in her graduating class."

The Rookie of the Year award was presented to Lake Worth resident Dee Black. Event Manager Amy Joy presented the award.

"Dee has been an absolute delight to work with," said Joy. "She is always dependable and happy to accept any assignment. She does an exceptional job of interacting with our patrons, and is both proactive and positive when assisting with the needs of our guests. We hope that she will remain a part of our team for many years to come!"

Event Manager Paul Kaufman presented the Usher of the Year award to Delray Beach resident Elaine Reiner and called her "perhaps one of the most understated and unassuming volunteers in our corps." According to Kaufman, "although she has many outside interests and commitments, Elaine is always available when we need volunteers to fill our usher rosters. She is the consummate professional in carrying out her duties. She handles the tough and demanding parts of her job with grace and ease and always with a smile. When she receives an assignment, she does so willingly and enthusiastically and is the model of dependability."

Kravis Center CEO Judith Mitchell presented the Kravis Center Volunteer of the Year award to Boynton Beach resident Sonia Bittner. According to Mitchell, the esteemed award goes to a volunteer who has demonstrated outstanding dedication to the Kravis Center and she noted that Bittner has volunteered with the organization for more than 22 years.

"Sonia has served in several departments, and has quietly, politely and efficiently gone about doing whatever task has been assigned," said Mitchell. "She is extremely knowledgeable about the Kravis Center, is extremely helpful to guests, and always strives to be an excellent representative of the Center. She has worked for our Education and Administration Departments and also currently serves as an usher. Her longtime commitment to being an active and integral part of our operation is outstanding."

Following an international dinner menu, guests were treated to a performance by the Young Singers of the Palm Beaches. As the group's 2nd through 5th grade performers took the stage, Maureen Gardella, Director of Guest Services for the Kravis Center and emcee and organizer for the evening, noted that offering comprehensive arts education programs, and providing a Palm Beach County home for local and regional arts organizations in which to showcase their work are key parts of the Kravis Center's mission. She shared with the audience that the office, rehearsal space and main stage performances for more than 400 Young Singers are based at the Kravis Center. The group performed a variety of global selections including "It's a Small World," sung by the Treble Choir, "Danny Boy," sung by Keith Williams, "Don't Cry For Me Argentina" sung in Spanish by Lauren Romero and "O Del Mio Dolce Ardor," sung in operatic Italian by soloist Ashlyn Taylor.

Centrally located in West Palm Beach, the Raymond F. Kravis Center for the Performing Arts is one of the premier performing arts centers in the Southeast with a renowned national and international reputation. Established as a leading force in the social fabric of the community, its many outreach programs are as broad and varied as the community itself. To date, the Center has opened the door to the performing arts for more than 2 million school children.

For general information about the Kravis Center or to inquire about volunteer opportunities, please visit the Center's website [kravis.org](http://kravis.org) or call 561-651-4294.



Bob and Lorie Clinger



Fran and Steve Roskin



Serena Rinker



Mickie and Hal Gittler

# ARTHOUSE 429

ArtHouse 429 celebrates the gallery's second season with a Fall group exhibition.

by Bruce Helander

The fall season is here now! Gallery owner William Halliday and curator Bruce Helander have assembled a fantastic new lineup of contemporary art from all over globe. Reaching from as far as Moscow, this season's collection of artists promises to raise the bar and raise the temperature here in south Florida. The success of the inaugural season has given ArtHouse429 the confidence that their mission to bring excitement and energy to the area's gallery scene is working, and Northwood Village has been buzzing with the addition of great new restaurants, galleries and shops. ArtHouse429 intends to lead the way in providing high quality, high value, and collectible fine art in Palm Beach County and beyond, and they've got some big events planned so be sure to sign up to their mailing list on [www.Arthouse429.com](http://www.Arthouse429.com) and follow the gallery on facebook for all the latest information and updates! Click [HERE](#) to take a 3d virtual tour of the gallery...

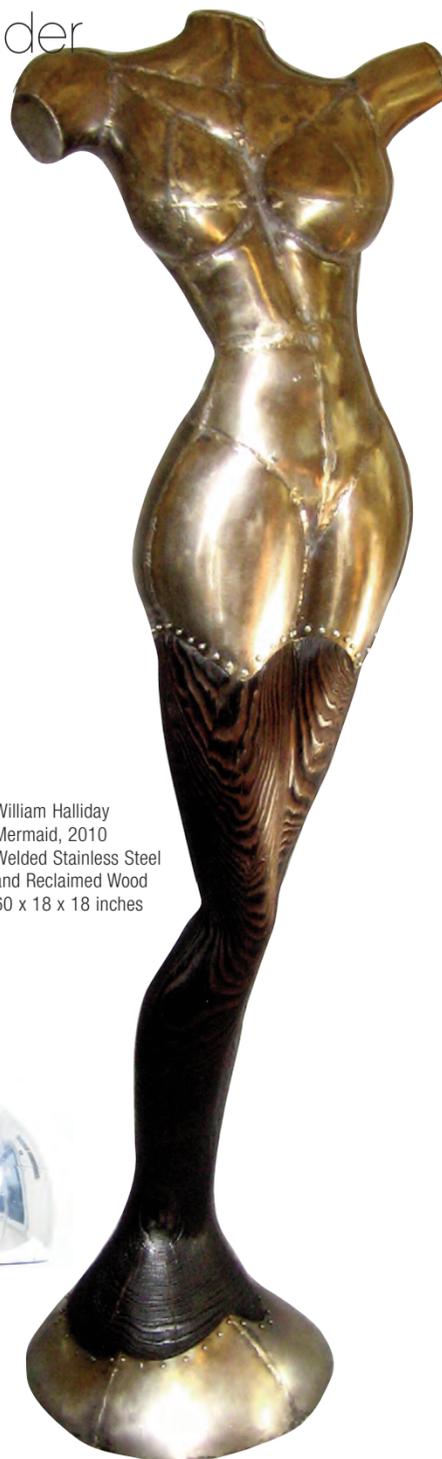


<https://www.google.com/maps?layer=c&z=17&ll=26.736355999999997,80.054087&cid=6264610511826292345&panoid=tOB4prBnb7AAAAQIt7iR2g&cbp=13,77.89395218568288,0,0&q=arthouse+429&sa=X&ei=K9xiUpODGYaO9QSHnIA4&ved=0CJUBEKAfMAs>

Connected to the ground floor exhibition area is the working studio of William Halliday, where the dealer/artist fabricates and assembles his intriguing and original metal sculptural forms that on are on view in the gallery. After a successful career in the design business in Washington DC and Dubai, Halliday decided to concentrate his creative efforts on fine art, specifically as a sculptor working in metal and wood. Throughout his career in the design business, Halliday also has designed and built custom motorcycles, planes, race cars and motor boats and the resultant fabrication skills that he developed are continually evident in his artwork. He currently works on metal sculptural objects in his Northwood Village studio, which adjoins the gallery space. Click [here](#) to see video of William Halliday taken in 2011 at his North Carolina studio...



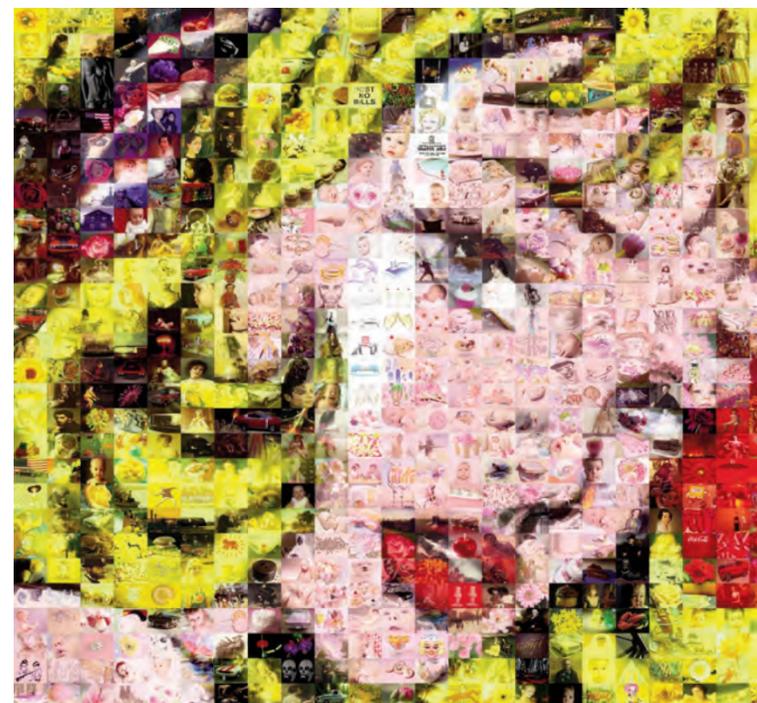
Sergey Fedotov\_Nu\_2005 oil on canva



William Halliday  
Mermaid, 2010  
Welded Stainless Steel  
and Reclaimed Wood  
60 x 18 x 18 inches



William Halliday, Recline 4, 2011 Polished aluminum with reclaimed wood 32 x 42 x 20 in.



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

<http://vimeo.com/18662403>

ArtHouse429 is located in the rejuvenated Northwood Village neighborhood, which has become a pioneering area for young artists, entrepreneurs, designers and architects who enjoy the dramatic spirit of a recently developed area that offers the excitement of innovation and renovation, giving vintage spaces a fresh life and sparkle.

Arthouse429's curator is Bruce Helander, a well-known and respected artist and art critic, who has curated numerous shows for galleries and museums, including most recently a survey of works by the celebrated painter Hunt Slonem at the Coral Springs Museum of Art. He is a former White House Fellow of the National Endowment for the Arts and former Provost and Vice President for Academic Affairs at the prestigious Rhode Island School of Design. His work was included recently in the



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



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

Christie's auction of the Dennis Hopper estate. He also is a frequent contributor of art reviews for The Huffington Post, the Art of the Times and is the editor-in-chief of The Art Economist. Helander was the director of exhibits at the Armory Art Center and founded the Northwood Temporary Contemporary Museum of Art, whose first show was of Andy Warhol's painted portraits. For ArtHouse 429, he was able to assemble an interesting and professional group of dedicated artists with a variety of styles and working methods.

Throughout the summer, ArtHouse429 has been working on several exciting new projects. One of those projects included the creation of a 75' mural, installed on an existing fence that sits across from the gallery on 25h Street. This Public Art project was part of a coordinated effort between ArtHouse429, the city of West Palm Beach, and the Art in Public Places committee. The mural, a collaboration

between William Halliday and collage artist Bruce Helander, was designed using fragments cut from large billboards that were once part of the I-95 corridor.

The first big show of the new season is a solo exhibition by Moscow Artist Sergey Fedotov, on November 14th, 6:30 to 8:30...Save the Date! For more information, please visit [www.Arthouse429.com](http://www.Arthouse429.com) or contact Gallery Manager Ali Zilieris at 561-231-0429, or email her at [manager@arthouse429.com](mailto:manager@arthouse429.com).

ArtHouse429 is open Monday-Friday from 11am-6pm, and by appointment. ♦



William Halliday, Horse, 2010, Welded Stainless Steel  
24 x 28 x 12 inches

PAUL BLOCH

METAMORPHOSIS

SEPTEMBER 19 – NOVEMBER 3, 2014  
PREVIEW + RECEPTION  
FRIDAY, SEPTEMBER 19, 5:30 – 7:30 PM

YARES ART PROJECTS  
123 GRANT AVE. SANTA FE, NEW MEXICO 87501  
www.yaresartprojects.com  
(305) 984-0044



Paul Bloch in studio

Paul goes to Carrara Italy at least once a year and chooses his marble from the same mountain as the masters. He works in his studio there on larger pieces (seven feet high by four feet wide as an example) until they are ready for finishing work. At that time he ships the large piece and other smaller blocks of stone back to his studio in Santa Fe where he finishes the large one and begins work on the rest of the stones he has brought home. He has been working like this since 1998. (see brief bio below) An avid reader, Bloch's work embodies ideas of quantum physics, philosophy, classic literature, and the human condition. Thus his sculptures are imbued with a constant motion and life, constantly moving and twisting in on themselves like life itself.

Biography

- 1951 b. 2 November, New York City
- 1969-73 Studied anthropology, Case Western Reserve University, Cleveland, Ohio. B.A., 1973.
- 1971-72 Studied sculpture, Cleveland Institute of Art
- 1973 Studied Music, Cleveland Institute of Music
- 1974 Began sculpting, Berkeley, California
- 1976 Began working in marble, Berkeley.
- 1980-83 Worked for James Prestini, reproducing his plaster designs in marble.
- 1984 Recipient of Athena Foundation Grant to sculpt at the Mark Di Suvero Studio, New York City
- 1985-97 Lived and worked in Carrara, Italy.
- 1998- Living and working in Santa Fe, NM and Carrara Italy.



White Ribbons, 2010, Carrara marble, 21 x 28 x 15 inches



La Gravita Contorta, 2008-09, Carrara marble, 24.25 x 28 x 17 inches



Wright Variation, 2010, Carrara marble, 24 x 34 x 18 inches



Forces, 2013-14, Carrara marble, 18 x 24 x 10 inches



Autumn Implosion, 2010, Carrara marble, 17 x 17 x 17 inches



Il Cervello, La Mente in Movimento, 2013-14, Carrara marble, 22 x 34 x 19 inches

Yares Art Projects is located in Santa Fe, New Mexico and was born from the legacy of the prestigious Riva Yares Gallery based in Scottsdale, AZ. Riva Yares, for the past 50 years, has dealt many if not most of, the artists who are the bedrock of post-war abstract, colorfield, and contemporary painting and sculpture. It is with great pride that Yares Art Projects headed by Dennis Yares, Riva's son, continues this history. The promotion of artists such as Paul Bloch along side artists such as Hans Hofmann and Kenneth Noland lays the ground work for the future histories of contemporary western art. Yares Art Projects participates in most of the major art fairs in the country and will participate at Art Miami 2014 this coming December. Yares Art Projects is a proud member of the ADAA. Visit their website at [www.yaresartprojects.com](http://www.yaresartprojects.com) ♦

YARES ART PROJECTS



# THE GREAT MIGRATION

The MoMA exhibit of Jacob Lawrence panels, “One Way Ticket,” documenting African-American life, is both culturally vital—and a show of exceptional beauty.

New York is celebrating American art in a big way this summer. With the opening of the new Whitney Museum of American Art downtown, and the Metropolitan’s landmark display of portraits by John Singer Sargent. But the most important, not-to-be-missed show is the Jacob Lawrence exhibition at the Museum of Modern Art. Lawrence was arguably the most important African-American artist of the 20th century. His 60 small paintings, of the great migration from the American South, “One Way Ticket,” offers all comers an insider’s view of the arduous journey, physical, economic, social and spiritual, taken by hundreds of thousands of people over the course of several decades.

The exhibition highlights the ways in which Lawrence and others in his circle developed innovative artistic strategies to offer perspectives on this crucial episode in American history. On view April 3 through September 7, 2015, the exhibition

reunites all 60 panels of Lawrence’s Migration Series: it is the first time they have been seen together at MoMA in 20 years. The exhibition includes other accounts of the movement in a broad variety of mediums, including literature, music, photography, sociopolitical writings, and paintings. As an extension of the exhibition, a rich menu of new commissions, public events, performances, film screenings, digital resources, and publications places contemporary artists in conversation with Lawrence’s masterwork and explores the legacy of the Migration on American culture and society. One-Way Ticket is organized by The Museum of Modern Art and The Phillips Collection, Washington, D.C., in collaboration with the Schomburg Center for Research in Black Culture, a division of the New York Public Library.

The exhibition at The Museum of Modern Art is organized by Leah Dickerman, The Marlene Hess Curator of Painting and Sculpture, with Jodi

Roberts, Curatorial Assistant, Department of Painting and Sculpture.

Jacob Lawrence (1917–2000) completed his landmark series of 60 small tempera paintings with text captions in 1941, when he was just 23 years old. A child of migrants himself and a resident of Harlem since the age of 13, Lawrence’s views as an artist were shaped by his immersion in heady contemporary debates about an artist’s social responsibilities and about writing—and giving visual

form to—African-American history. Lawrence spent months at the 135th Street branch of the New York Public Library (now the Schomburg Center for Research in Black Culture) studying historical documents, books, photographs and journals, and other printed matter related to the Great Migration. He worked on the captions first, combing through the notes he had taken from the sources at the



Dorothea Lange. On the Road to Los Angeles, California. 1937. Gelatin silver print, 8 1/16 x 7 3/4 (20.4 x 19.7 cm). The Museum of Modern Art, New York. Gift of the Farm Security Administration. Digital image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY



Romare Bearden. The Visitation. 1941. Gouache, ink, and pencil on brown paper, 30 1/2 x 46 1/2 (77.5 x 118.1 cm). The Museum of Modern Art, New York. Gift of Abby Aldrich Rockefeller (by exchange). Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY. Digital image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY



Jacob Lawrence. The Migration Series. 1940-41. Panel 3: “In every town Negroes were leaving by the hundreds to go North and enter into Northern industry.” Casein tempera on hardboard, 18 x 12” (45.7 x 30.5 cm). The Phillips Collection, Washington D.C. Acquired 1942. © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York. Photograph courtesy The Phillips Collection, Washington D.C.

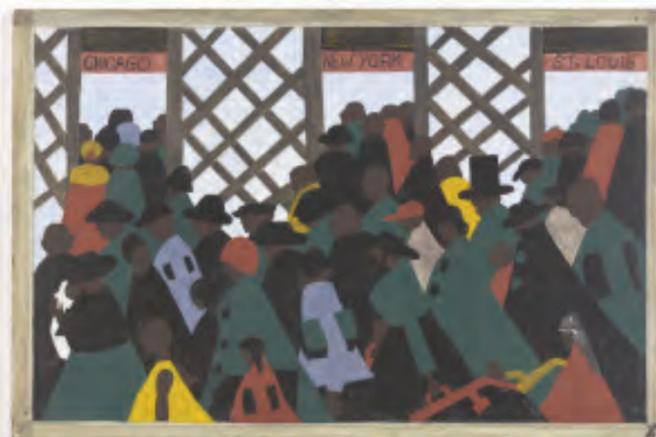
Schomburg Center. Once he had decided on the panels’ subjects, he began sketching. The resulting work depicts the mass movement of African Americans from the rural South to the urban North in an epic way: moving between scenes of great intimacy and tenderness and scenes of terror and violence, it gave the visual arts a radically new model for representing black experience in America. The series was shown at Manhattan’s Downtown Gallery in November and December 1941, where Lawrence was the first black artist to be represented by a New York gallery. Within months of its completion, the series entered the collections of MoMA and the Phillips Memorial Gallery (today The Phillips Collection), with each institution acquiring half of the panels.

One-Way Ticket’s central gallery offers visitors a rare chance to see Lawrence’s celebrated series in its entirety—in numbered order and at eye level—and includes other accounts of the movement by

Lawrence’s contemporaries in a broad variety of mediums. A gallery devoted to literary representations of the Migration includes novels and poems by writers such as Langston Hughes, Claude McKay, and Richard Wright. Other sections of the exhibition dedicated to music explore the integration of Southern sounds into music performed for Northern audiences and feature video and audio recordings of performances by Marian Anderson, Josh White, Duke Ellington, Billie Holiday, and others. The final section presents a selection of the many visual and textual sources that informed Lawrence’s paintings—works that reported and gave image to the Migration, including photographs by Dorothea Lange, Ben Shahn, Gordon Parks, and Robert McNeill; sociological studies by Carter G. Woodson, Charles Johnson, Emmett J. Scott, and Walter White; and political cartoons by Romare Bearden and Charles Alston. Paintings, drawings, and prints by Alston, Bearden,

Hale Woodruff, and Charles White further emphasize the interest in the Migration among those in Lawrence’s circles as a subject for artistic reflection. They also make clear the Migration’s role as an extraordinary cultural catalyst—producing new forms and genres that would become the music, images, and language of urban America.

The exhibition utilizes digital platforms that allow visitors to page through historical books immediately related to Lawrence’s work. Audio and video recordings of 10 poets reading their contributions to the Migration Series Poetry Suite—newly commissioned works inspired by the Migration Series, selected by acclaimed author Elizabeth Alexander—are presented in the galleries. The poets are Rita Dove, Nikky Finney, Terrance Hayes, Tyehimba Jess, Yusef Komunyakaa, Patricia Spears Jones, Natasha Trethewey, Lyrae Van Clief-Stefanon, Crystal Williams, and Kevin Young. ♦



Jacob Lawrence. The Migration Series. 1940-41. Panel 1: “During the World War there was a great migration North by Southern Negroes.” Casein tempera on hardboard, 18 x 12 (45.7 x 30.5 cm). The Phillips Collection, Washington D.C. Acquired 1942. © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York. Photograph courtesy The Phillips Collection, Washington D.C.



Jacob Lawrence. Bus. 1941. Gouache on paper, 18 5/16 x 21 7/8” (47.8 x 55.6 cm). Collection of George Wein, Courtesy of Michael Rosenfeld Gallery LLC, New York, NY. © 2015 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York



Gordon Parks. Harlem Newsboy, Harlem, New York. 1943. Gelatin silver print, 14 1/8 x 14 (35.9 x 35.6 cm). The Museum of Modern Art, New York. Acquired through the generosity of The Friends of Education of The Museum of Modern Art and Committee on Photography Fund. Courtesy of and copyright The Gordon Parks Foundation. Digital image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY



Photo from Migration Rhapsody: An Aleatoric Exploration of the Journey North through Music, Poetry, and Personal Narrative on April 23 in New York. Photograph © The Museum of Modern Art, New York. Photo by Julieta Cervantes.

# THE NEW WHITNEY

The Whitney Museum of American Art has relocated to a much larger space in downtown Manhattan, representing a major cultural project in New York City

by Erin Grattan Hale

It is not insignificant that The Whitney Museum of American Art has occupied four different locations since its founding in 1930. This physical movement mimics the innovative spirit that has always been a part of what is going on inside this museum – the first to focus exclusively on the work of living American artists – regardless of where it has stood. And yet, the Whitney's most recent physical move is hard to separate from the latest innovations within, and in fact has much to do with making them possible. On May 1, 2015, the Whitney opened its new building at 99 Gansevoort Street in Manhattan, having moved more than 60 blocks downtown from its prior location on the Upper East Side.

Gertrude Vanderbilt Whitney, a sculptor, founded the Whitney to meet the needs of early twentieth century American artists struggling to find support for their new ideas and work in the United States. First came her Whitney Studio, in 1914, which brought together and exhibited art from living American artists who had been otherwise excluded. Eventually, Mrs. Whitney sought to start her own museum. With its mission of focusing on American artists and only exhibiting American art, the Whitney opened in 1931 on West Eighth Street in Greenwich Village.

In 1954, the Whitney moved to a larger building on West 54th Street, only to move again, and farther uptown, in 1966; the Marcel Breuer-designed building on Madison Avenue at 75th Street became the Whitney's home until October 2014. The Whitney's 2015 move brings the museum back to downtown Manhattan (with Greenwich Village traded for the Meatpacking District) and encompasses what is considered to be one of the biggest cultural projects in New York City this decade.

The Whitney's new building was designed by award-winning architect Renzo Piano. Located just south of Chelsea (one of New York's major gallery districts), and between the Hudson River and the High Line (a public park built atop out-of-use, elevated railroad tracks), the asymmetrical building offers expansive views of the river and city. Through both indoor galleries and multiple outdoor terraces,



Photograph by Ed Lederman View from Gansevoort Street

the 220,000-square-foot, nine-story building approximately doubles the Whitney's exhibition space, allowing for a significantly larger portion of the museum's permanent collection to be displayed alongside special exhibitions, providing important context. Adam D. Weinberg, the Whitney's Alice Pratt Brown Director, explains that, "The most important, challenging and courageous artists of our time will have a constant presence," and, in this way, Donna De Salvo, Chief Curator and Deputy Director for Programs, says the Whitney can "continue to embrace the art of the present, but now against the backdrop of more than 100 years of history."

The new building boasts many firsts for the Whitney, including dedicated classroom, theater, and study spaces and a first-floor gallery that is accessible to the public free-of-charge. With this added space for exhibitions, educational programs, and performances, along with its move to the bustling Meatpacking District, the new Whitney is designed to allow for an even more engaging

experience for artists and audiences. The new location is invigorating; the vibrant neighborhood breathes new life into the museum, just as the museum contributes the same to the neighborhood.

The inaugural exhibition, *America Is Hard to See*, includes more than 600 works by approximately 400 artists, represents more than 115 years of American art, and is taken entirely from the Whitney's holdings. It is installed throughout the building and divided into 23 themed chapters. All mediums of art are displayed together, and pieces that have rarely or never been shown are shown next to those that are iconic. The exhibition examines the themes and ideas with which American artists have been concerned during this 115-year period, with an emphasis on invention, conflict, and engagement with political and social contexts, and with a desire to challenge our assumptions.

De Salvo explains that, "The title *America Is Hard to See* points to the impossibility of offering a tidy picture of this country, its culture and, by



Edward Hopper, 1882 1967, *Early Sunday Morning*, (1930), Oil on canvas, 35 3/16 x 60in. (89.4 x 152.4 cm), Whitney Museum of American Art, New York; purchase, with funds from Gertrude Vanderbilt Whitney 31.426, Whitney Museum of American Art



Eva Hesse (1936 1970), *No title*, (1969 1970). Latex, rope, string, and wire, Dimensions variable Whitney Museum of American Art, New York; purchase, with funds from Eli and Edythe L. Broad, the Mrs. Percy Uris Purchase Fund, and the Painting and Sculpture Committee 88.17a b © Estate of Eva Hesse; courtesy Hauser & Wirth.

extension, its art"; with that in mind, the exhibition, which is not intended to be a survey, is "re-examining well-known art historical tropes, proposing new narratives, and even expanding the definition of who counts as an American artist."

One of the 23 chapters, "Breaking the Prairie," takes its name from a piece by Grant Wood. This section looks at America as a myth, with artists like Wood, Edward Hopper, Chiura Obata and others who focused on America as a real place but also an abstract idea, along with James Castle and Georgia O'Keeffe, among others, who portrayed ordinary subjects with mystery and symbolism.

The "Rational Irrationalism" section features work from the artists known as the Minimalists and post-Minimalists, as well as from those who used new materials that they believed made art a more active and spontaneous process. Artists with pieces here include Eva Hesse, Donald Judd, Robert Morris, and Richard Tuttle

The exhibition's final chapter is "Course of

Empire," which focuses on the theme of progress and examines the period in which we live today. Artists in this section include Nicole Eisenman, Glenn Ligon, and Aleksandra Mir.

*America Is Hard to See* is stunning, provocative, and pleasantly overwhelming, as is the Whitney's new building and offerings. The innovative museum honors the American artist and captures the history of modern art, but with dynamism rather than finality. We are ever-encouraged to reexamine and reconsider, to appreciate what has been done but also what is yet to come, and to view them together and rearrange. We see, perhaps, a similar, dual celebration of the new and the old in this, the Whitney's fourth location. Even as the museum has relocated to an arguably hipper and more happening part of town, it is simultaneously enjoying a homecoming – back to its roots and where its founder began it as a celebration, first and foremost, of American art. ♦



Glenn Ligon (b. 1960), *Rückenfigur*, 2009. Neon and paint, 24 x 145 1/2 x 5in. (61 x 369.6 x 12.7 cm). Whitney Museum of American Art, New York; purchase, with funds from the Painting and Sculpture Committee 2011.3a i. © Glenn Ligon



Robert Henri, 1865 1929, *Gertrude Vanderbilt Whitney*, (1916), Oil on canvas, Overall: 49 15/16 x 72in. (126.8 x 182.9 cm) Whitney Museum of American Art, New York; Gift of Flora Whitney Miller 86.70.3



Photograph by Nic Lehoux Museum interior and visitors viewing exhibition

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**Nick Hasson** After graduating in 2004, I began weight training very seriously and realized that the health and wellness field was my calling. During the summer of 2005, I acquired my Certified Personal Training certificate through the National Academy of Sports Medicine and started working as a personal trainer at Ibis Golf and Country Club in Palm Beach Gardens, Florida. Over the past six years I have become a Certified Corrective Exercise Specialist allowing me to help clients fix postural distortions, improve flexibility and produce safe movement patterns to prevent future injury. In addition, I am a Certified Performance Enhancement Specialist which allows me to work with a wide variety of sport specific individuals including but not limited to, tennis and golf, improving balance, speed, agility, quickness and endurance. I am very passionate about my work and base each client's program solely on their specific goals and needs. I am a firm believer that starting a program with a strong foundation and progressing as necessary is the key to producing strong yet safe results. I like to use a wide variety of exercises and program designs to ensure a fun and exciting training program that my clients will enjoy and give them the results they are looking for. I feel that my extreme passion for the health and wellness field gives me great insight and knowledge to help each client reach their goals! "Motivation is what gets you started. Habit is what keeps you going"



**Nikki Flores** KIDS CAMP DIRECTOR, GROUP FITNESS INSTRUCTOR & CERTIFIED PERSONAL TRAINER. Nikki is a certified personal trainer and group exercise instructor whose passion for healthy living comes from her personal struggles of weight gain and proper nutrition. After college years filled with late nights and unlimited junk food & having a child, Nikki found herself weighing in over 220 lbs. Shocked when she saw a family video of herself, Nikki became determined to get healthy the right way, through exercise and clean eating, and found her passion in helping others who struggle to get fit. From children to seniors, Nikki has helped many people work towards achieving a balance in life, gaining strength & endurance and becoming more confident in themselves. Nikki's unique ability to personalize her workouts for clients, whether in a group setting or one-on-one, can motivate a wide-range of clientele to be successful in reaching individual goals.



**SEAN NELSON** From being that kid in school that no one believed in, to finding his ultimate passion in life, Sean Nelson brings energy and excitement to every workout. Being a star athlete in high school, it wasn't until after graduation that Sean realized importance of maintaining an active lifestyle in the "real world" filled with easy access to high calorie foods and other unhealthy habits. After becoming increasingly out of shape and he quickly realized he needed to take control over his life and health. So he decided that the road to mental and physical happiness was through creating healthy habits of diet and exercise. Empowered by his own physical transformation, Sean has now dedicated his life to helping others reach their goals and see their full potential.



**Patti Wilmoth** has over 20 years of experience training fitness instructors as a master trainer for AFAA, The International Sports Conditioning Association, and Resist-A-Ball. She is the Group Exercise Director for Ultima Downtown in West Palm Beach, Florida, and is a popular presenter well known for her energetic and innovative teaching style. Patti Wilmoth has been certified through ACSM, ACE, AFAA, NSCA, Fitness Institute International, and most recently, The Institute for Human Performance as a Functional Training Specialist.



**IGOR ZINOVIEV** Igor Zinoviev is a Russian former mixed martial artist. Igor grew up in St. Petersburg, Russia. Sickly and weak as a youth, he swam for exercise, becoming skilled enough that he entered a Russian sports academy. There, he trained in boxing, judo, and sambo. Like many Russian mixed martial artists, he received further training in the Russian military and police forces. He competed in the Extreme Fighting organization, holding the middleweight title until their demise, and then moved to the Ultimate Fighting Championship. Igor coached the Chicago Red Bears in the International Fight League in the 2007 season.

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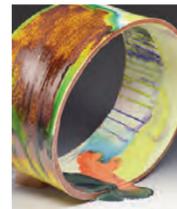
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**OPENING RECEPTION** Saturday, June 20, 4-6pm  
Meet artists Raymon Elozua, Lauren Mabry, Peter Pincus, Robert Silverman, and Linda Sormin.  
1315 MASS MoCA Way, North Adams

**ARTIST BRUNCH SALON** Sunday, June 21, 11 am -1 pm  
Join us for presentations and conversation with artists Raymon Elozua, Lauren Mabry, Robert Silverman, and Linda Sormin at Project Art, 54 Main Street, Cummington, MA

**CLAY IS HOT! Good Better Best** Sunday, July 19, 3 pm Contemporary ceramics from George Ohr to Ai Weiwei – join the experts Suzanne Perrault, David Rago, and Daniel Farrell for a panel discussion moderated by Leslie Ferrin about collecting ceramics, provenance and values in ceramics 1900-present.

**Sunday, July 19, DISH + DINE** 6:30-9 pm "The perfect pairing of local art and local food." Join the experts from GOOD BETTER BEST, artists, and curators for dinner in the gallery catered by Gramercy Bistro. Limited to 25.  
1315 MASS MoCA Way, North Adams, MA

**OPEN STUDIOS at PROJECT ART** Saturday, July 27, 10-1 & Sunday, July, 12-4  
Visit the studios of Sergei Isupov and Kadri Parnamets, meet the artists in residence Roberto Lugo, Alex Jelleberg, and June Ferrin. Artist presentations, demonstrations, and a local lunch catered by The Creamery. Join us!  
Project Art, 54 Main Street, Cummington, MA

**FIELD TRIP: ARTIST STUDIO and**

**JACK SHAMAN: THE SCHOOL GALLERY** Saturday, August 8, 2015, 12-2 pm  
Visit Raymon Elozua's studio in Mountain Dale, NY, and the Jack Shainman Gallery: The School gallery in nearby Kinderhook. Trip and transportation organized by Independent Art Projects.

**DOWNSTREET NORTH ADAMS** Thursdays, June 25 & July 23, 6-8 pm  
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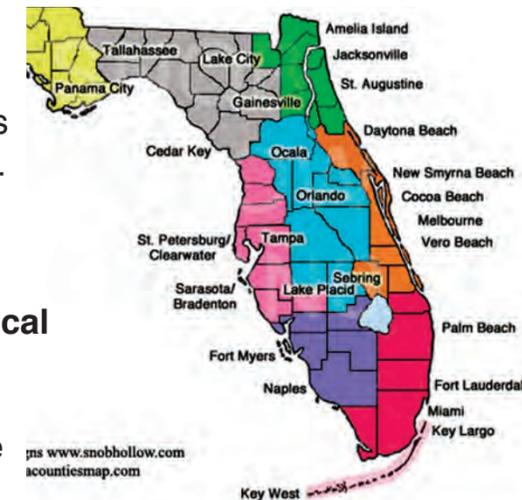
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