Jimmy Nelson
« Before they pass away »
Jimmy Nelson  
"Before they pass away"

between 2010 & 2014 Jimmy Nelson travelled the world to document some of the most fantastic indigenous cultures left on the planet today. He had come to realise that from a life spent travelling that his camera was the perfect tool for making contact and building intimate and unique friendships. Relationships with hitherto unknown and undocumented communities in some of the farthest reaches of the planet. He wanted to discover how the rest of the world is threatening to change their way of life forever. But most importantly, he wanted to create an ambitious aesthetic photographic document that would stand the test of time.

Jimmy’s projects title ‘Before they pass away’ is intended to be a controversial catalyst for further discussion as to the authenticity of these fragile disappearing cultures. Jimmy Nelson is not a trained ethnologist but rather a self-trained ethnologist and visual anthropologist who through curiosity is finding answers. He wants to tell stories that have room for the recipient’s questions. With the project Jimmy Nelson wanted to create an awareness for the fascinating variety of the culture and history charged symbols of the people, reflecting their rites, customs and traditions, that had hitherto has not existed.

He asks us, will we as a species sever the fragile umbilical cord to our extraordinary primeval past?

Thus potentially finding ourselves alone without a cultural purpose.

Or will we make a different choice

It is his hope that we can all gather around the digital fireplace of humanity and continue for generations to tell the stories. Of what it means to be alive on a planet that has survived the 21st Century.

Margaret Mead a great social anthropologist once said: "Having been born into a polychromatic world of cultural diversity, it is fair that our grandchildren will awake into a monochromatic world not having known anything else."

THE EXPERIENCE

“In February we visited the reindeer herding Tsaatan peoples in the Hovsgol Province in Northern Mongolia. We had been travelling for a number of days, every day breaking camp and moving onto the next location through the thick snow and extreme low temperatures. Despite my best efforts, I was unable to get the Tsaatan families to warm to me and eventually let me direct them and make the time consuming pictures that I needed. For one evening, I finally succeeded to their daily request to essentially get blind drunk on the local vodka – the cultural norm in the northern climes to escape the daily drudgery, dark and biting cold.

After a number of hours I and twenty other adult family members fell into a self-inflicted coma onto the fur-covered floor of the newly erected teepee amongst children of varying ages. After a few hours of sleep I needed to empty my bladder. I rolled laterally over all the bodies to the side where I wedged my body up against the skin of the teepee. It was too late. But boy, who was to know? The varying layers of outdoor clothing would soon freeze. The underside of the teepee was already frozen. The drunken reindeer herders were all still sleeping.

Not long after having rolled to my designated spot in the Mongolian sahline tin I soon became aware of a strange sound outside the tent. A chorus of excited grunts eventually ended up in a herd of excited reindeer trampling over the who. e teepee. Little did I know that that for reindeer, human urine is a delicacy. They will actively seek it out to drink and many tribesmen carry skin containers of their own urine which they use to attract stray reindeer back into the herd.

To my delight I found the next day that I was welcomed with open arms into the group by both young and old. And all requests to pose in front of my old cumbersome camera were granted. As it seemed that having accidentally shown my fallibility, in their eyes I was human after all. This experience was at the very beginning of the project and I subsequently soon learned that the more vulnerable I presented myself to sitter, the sooner I would could gain access to their patience and trust.”

— Jimmy Nelson

Soon after he was commissioned to cover a variety of culturally newsworthy themes for many of the world leading publications ranging from the Russian involvement in Afghanistan and the ongoing strife between India and Pakistan in Kashmir to the beginning of the war in former Yugoslavia.

In early 1994 he and his Dutch wife Ashkaine produced Literary Portraits of China, a 40 month project that took them to all the hidden corners of the newly opening People’s Republic. Upon its completion the images were exhibited in the People’s Palace on Tiananmen Square, Beijing, and then followed by a successful worldwide tour.

From 1997 onwards, Jimmy began to successfully undertake commercial advertising assignments for many of the world’s leading brands whilst creating a family based in Amsterdam the Netherlands. At the same time he started accumulating images of remote and unique cultures photographed with a traditional 50-year-old plate camera and awards followed.

International exhibitions and acclaim created the subsequent momentum and enthusiasm for the initiation of Before They Pass Away in 2010.

Jimmy Nelson (UK, 1967) started working as a photographer in 1987. Having spent 10 years at a Jesuit boarding school in the North of England, he set off on his own to traverse the length of Tibet on foot. The journey lasted a year and upon his return his unique visual diary, featuring revealing images of a previously inaccessible Tibet, was published to wide international acclaim.

Nelson defended his work against the criticism of Survival International in an article in the Amateur Photographer saying that every image in a “subjective, creative document of the photographer”.

Book can be purchased at Amazon Books.
Exhibition « Before They Pass Away » at A.galerie from October 1st to November 28th 2015 : www.a-galerie.fr
A PASSION FOR PARADES

Street photographer Paul Davies has never met a parade he didn’t love.

Born in Wales, Davies has been working in New York for over 30 years. Perhaps it is this outsider’s view that leads him to see the city and all its community unique. New York City is home to more cultural identity and an affirmation of what makes a city... and every year. These parades stand as a testament to the city’s multi-culturalism and ethnic and social diversity.

Some of the most enigmatic parades are the themed ones, such as the wild and wonderful Gay Pride parade, which has had profound national resonance. The annual Halloween parade, held in Greenwich Village, draws celebrants from around the globe. Another favorite is the Mermaid parade held in Brooklyn’s Coney Island, an encore, as if one were needed, to don the most extravagant and outrageous costumes imaginable. Consumers work long and hard to create dazzling outfits for many of the parades. As one observer of the annual West Indian American Day parade in a recent article in the New York Times, “The costumes are a symbol of the flair and vibrancy of the Caribbean. They are the centerpiece and main attraction.”

The history of holding parades in New York goes back centuries. The first St. Patrick’s Day parade was held in the city over 200 years ago, in 1762. Incomers of so many ethnicities, Scots and Sikhs, Poles and Persians, Nigerians and Norwegians, all celebrate who they are, where they come from, and the complex yet wonderful city in which they have chosen to live.

For New York based street photographer Paul Davies, New York City’s parades are the most joyous celebration of the city’s enigmatic, multicultural vibe.
The Mexican Museum receives grant from Bloomberg Philanthropies’ Arts Innovation and Management Program

by Terry Pfister

The Mexican Museum (TMM), a Smithsonian Affiliate, was recently awarded a grant from Bloomberg Philanthropies’ Arts Innovation and Management (AIM) program. Through the two-year initiative, Bloomberg Philanthropies is providing grants across select small and mid-sized nonprofit cultural organizations around the country. The money is to help strengthen these organizations’ board member engagement. The invitation-only training in fundraising, audience development, and operational and programming efforts, including money is to help strengthen these organizations’
cultural organizations around the country. The money is to help strengthen these organizations’ operational and programming efforts, including training in fundraising, audience development, and board member engagement. The invitation-only program supports nonprofit cultural organizations

Aperto Ameguin, Over the Rainbow, 2005, Oil on canvas, 48 x 42 in, Permanent collection of The Mexican Museum, Portrait of founder Peter Rodriguez

At the Heart of Latino Art and Heritage

The Mexican Museum was founded by renowned San Francisco artist Peter Rodriguez in 1975, and is currently located at historic Fort Mason. While the Fort Mason facility has drawn hundreds of thousands of visitors over the years, its tight quarters have severely limited the museum’s ability to showcase its extensive collections.

Today, the museum’s world-class permanent collections number more than 16,500 art objects, which together reflect Pre-Hispanic, Colonial, Popular, Modern, and Contemporary Mexican, Mexican-American, Latin American, Latino, and Chicano art. The collections also represent a vibrant cross-section of such creativity – from today’s most celebrated artists to famous 20th century masters, such as Diego Rivera, David Alfaro Siqueiros, and Jose Clemente Orozco, to pieces carefully crafted over a thousand years ago.

The collections of The Mexican Museum form a rich, moving tableau of what it means to be Latino,” says Kluger.

Who we are is communicated to the world through the activity, folklore, music, history, and heritage of our people.”

Along with the tremendous art on display, art students from across the United States and Mexico come to the museum to hone their skills as well, working with critically-acclaimed artisans and museum instructors to discover their own singular, creative voice. Hands-on, interdisciplinary community educational programs also draw crowds.

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The Mexican Museum is a member-supported, private 501(c)(3) non-profit corporation that has already been awarded funding from numerous notable sources. Along with Millennium Partners and Bloomberg Philanthropies, these include the California Cultural and Historical Endowment (CCHE), the City and County of San Francisco, the Rockefeller Philanthropy Advisors, the Wells Fargo Foundation, and Pacific Gas and Electric (PG&E). Additional support has come from Atthowe Fine Art Services, Ship Art International, Union Bank, and the Zellerbach Foundation.

The Mexican Museum has embarked on a combined $86 million capital and endowment enhancement campaign entitled “¡Adelante! The Mexican Museum Moves Forward.” To date, the museum has secured $53 million towards pre-development and construction costs and $11 million in endowments. A concerted effort on the part of the entire community will help reach the target amount.

According to Zumaya, a popular choice continues to be museum membership. “By becoming a member of The Mexican Museum, a family or individual becomes part of one of the fastest-growing cultural institutions in the United States,” he says. “And each new Member has the satisfaction of knowing that they are supporting for a greater appreciation and understanding of Mexican, Mexican American, Chicano, Latino and Latin American art and culture.”

Along with a wide range of membership levels, there are also opportunities for more grand gestures, such as legacy-naming opportunities for individuals, families, and businesses within the varied spaces of the new museum facility. The Mexican Museum is receiving commitments for naming opportunities and anticipates these opportunities to be fully identified by the end of 2016. Interested parties are encouraged to call now to secure their space.

To support The Mexican Museum by becoming a new member, making a donation of any amount, or joining the Builders Society of The Mexican Museum, please call Adriana Lopez at (415) 202-9700 or visit www.mexicanmuseum.org/support-the-museum. A check can also be mailed to: The Mexican Museum, Fort Mason Center, 2 Marina Boulevard, Building D, San Francisco, CA 94123.

For more information, please visit: http://www.mexicanmuseum.org.
A NEW ART DESTINATION

Eleanor McKenzie

Alejandro Zaia is rather popular in Marbella right now. You may ask, why? And, who is he? Well, he’s the man who brought the Art Marbella fair to town for four fabulous days in July and August 2015. The modern and contemporary art fair was hosted at Marbella’s Palacio de Congresos, which was transformed into an exposition of 20th and 21st century art, and where 5,000 people flocked to admire the work that had been flown in from all over Spain, Portugal, France, Italy, Norway, the UK, USA and a number of South American countries.

Of course, Alejandro Zaia is no novice when it comes to organizing art events. He is the founder of PINTA London and New York, plus he started off in PR and advertising. You could say that he’s Mad Men’s Donald Draper merged with Charles Saatchi. He is in fact, an Argentine who landed in the world of the art fair through his love of contemporary Latin American art.

So, why did Zaia choose Marbella? Because, he explains, “it is the hottest spot in the European summer and it is a multicultural city.” That isn’t the only reason he selected Marbella to launch a new art fair brand, he also studied the Marbella market and spotted an appetite for new cultural events, including a particular desire for an art event. It has been noticeable that a number of new galleries have opened in 2015, which underlines his claims that there are sufficient art lovers in the area to support an art market.

Considering this was Art Marbella’s first outing, the curation of galleries, and the work that they turned up with was pretty impressive. Certainly, on the opening night the atmosphere of enthusiasm from exhibitors and guests alike was palpable. The team handling the Facebook page had done an excellent job of preparing guests for the show with teaser images from the 40 galleries who attended; there was no doubt that exciting art was coming to town!

When the doors opened, one of the first galleries that guests would have come across was ArtSlant. This US-based online gallery and artist resource brought work by Brett Day Windham, a British-born and American-educated artist who is well established on the U.S. and European art scenes. Joel Kuennan, the Chief Operating Officer and Senior Editor of ArtSlant explained that “the enthusiasm of Alejandro Zaia for the project” totally sold them on coming to Marbella. They’d also had previous contact with him at the PINTA shows.

Brett Day Windham’s colourful work is rather eye-catching. She created her wall hanging and map of Paris while on an ArtSlant/Georgia Fee residency in the French capital during the first three months of 2015. She based the project on the archetype of Le Flâneur, celebrated by French poet Baudelaire, who wandered the streets of Paris, dressed up like a gentleman dandy.

She adopted the lifestyle of this ‘gentleman wanderer’ and walked around Paris collecting items that she cleaned, then grouped by colour and sewed into the large wall hanging, as seen in the illustration. Her colour-coded map that accompanies the wall hanging traces the lines of her walks around the 20 arrondissements and connects them through color to her found objects. Look closely at the yellow section and you’ll see a yellow paper hand saying “Tous Charlie” that she picked up in the street during the Charlie Hebdo tragedy. It is a tapestry of a personal journey, yet all the things thrown away by others have become part of it. We do not ever travel alone through the world and one message one might take from it was no doubt that exciting art was coming to town!

There was of course interest in locally-sourced art, and one piece that stood out was by Gaucín-based artist Joseba Sánchez Zabaleta, shown by AP Gallery of Segovia. His “Deshabitado Verde” uses a painting technique of ultra-realism and minute brush strokes to create a photographic impression. This is not a new technique, but Joseba’s subjects—decaying rubbish and abandoned buildings—in washed out tones that lend his images a misty romanticism, separate him from the rest.

The Galeria SaroLeón from Mallorca brought “Offrandes de Couleur” (Colour Offerings) by award-winning African artist Abdoulaye Konaté. It is a romanticism, separate him from the rest.

“Offrandes de Couleur” (Colour Offerings) by award-winning African artist Abdoulaye Konaté

And there was so much more. The curators, who are international experts, did a wonderful job of showcasing diversity and creating a conversation about what is happening in contemporary art. It was also nicely “oiled” by amazing Puerto de Indias strawberry gin from Sevilla, and Babi Wormwood vodka from the Czech Republic.

Several days later, I spoke to local artist Alejandro Hermans, and to international gallery owner Mikael Segelström, who is about to open another gallery in the Wynwood district of Miami, and asked them if they thought that the new Art Marbella might do for Marbella what Art Basel did for Miami? Interestingly they both agreed that the potential is there to lift the cultural profile of Marbella and at least put it on the international art circuit. Marbella is rather similar to Miami in many ways, although it is not a major city and lacks some of the attractions that Miami can offer however it would be lovely to think that in future years and Miami and Marbella might be ‘art fair siblings’ and that the art enthusiasts who flock to Miami in December would head to Marbella in July.

ArtSlant: Brett Day Windham - Paris

AP Gallery of Segovia: Joseba Sánchez Zabaleta
Santa Barbara’s Funk Zone

by Christine Davis

Santa Barbara’s Funk Zone, an old industrial neighborhood that has risen from fruity to fashionable within just the last few years, buzzes and booms with energy. Blooming with passion and booming with life, it’s now the happening place, with vibrant bars, cafes and restaurants as well as a hip art scene.

Often called the American Riviera, Santa Barbara offers a paradise for hikers, sports enthusiasts, shoppers, foodies, and wine aficionados. It has perfect weather and unbelievable natural beauty with a picturesque beachfront rimmed by the Santa Inez Mountains. High-end boutiques, galleries, bars and restaurants line State Street, and visitors delight in Santa Barbara’s landmark County Courthouse, repudient with Andalusian architectural elements, as well as its 18th century Mission, one of the most beautiful on the California coastline.

With its brawny commercial vibe, the Funk Zone contrasts vividly with Santa Barbara’s mainstays; it’s like walking into a different world. Historically, the 12-block district, just off State Street and steps away from the ocean and Stearns Wharf, was filled with bustling workshops, processing plants and markets that served the fishing industry and the waterfront. Artists and surfboard shapers also set up their studios in the area, because of its low rents.

“In the early days, ships were offloaded there, and it was more of a working-class neighborhood with lumberyards and welding shops. It’s and pieces still exist,” says Santa Barbara Arts Commissioner Ginny Brush. “Also, it had always been arts related.

“From our perspective, with our very regimented downtown with wrought iron and stucco, we tried to keep this particular area more contemporary and we encouraged more arts-related activities.”

It was all fairly low-key until the Urban Wine Trail got going. That’s when the Funk Zone’s spirit (or spirits, if you will) lifted, thanks to a cluster of wine tasting rooms that were also attracted by the district’s affordable rents.

The Urban Wine Trail trend evolved naturally, says winemaker Seth Kunin. “Santa Barbara is a tourist destination and corporate retreat. Visitors can take the 40-mile winding-road drive to the wineries in Santa Inez Valley, but now they have the option to experience Santa Barbara wine quick and conveniently in town.

“It’s simple logistics and geography. We just expanded what we already offered.”

Fifteen years ago, artist and The Art Fund’s, which has served as an emerging-artist incubator since 1998, became a community gallery at about the same time that the Urban Wine Trail blossomed. “We used to give a stipend and a show to an individual artist every year but we wanted to broaden our reach,” says Marcello Rici, The Art Fund’s program director. “Now we showcase Santa Barbara artists throughout the year, we also have group shows and a teen arts mentorship program.”

“Kunin Wines focuses on more rustic Syrah and Zinfandel, and kind of evolved into brands for Rhone-style wine,” Kunin says. “Then three years ago, we realized that Santa Barbara’s new vineyards were growing leaps and bounds and we wanted to try new varietals and vineyards, so we started the Valley Project, totally focused on regions of American Viticulture Areas. The little microclimates of Santa Barbara is what makes the wine unique, and our idea is to get people to think of wine in the sense of space.”

The Arts Fund’s, which has served as an emerging-artist incubator since 1998, became a community gallery at about the same time that the Urban Wine Trail blossomed. “We used to give a stipend and a show to an individual artist every year but we wanted to broaden our reach,” says Marcello Rici, The Art Fund’s program director. “Now we showcase Santa Barbara artists throughout the year, we also have group shows and a teen arts mentorship program.”

Fifteen years ago, artist and The Art Fund’s executive director Brad Hack, used to keep his works-in-progress in one of the containers in a fenced-in yard a block down the street. “I’d put up a sheet for shade, and I’d like to have about 20 canvases going at once,” then I’d cram them all back in the container and leave. I never thought of it as an artist’s area. It just sort of evolved.”

“Nothing much was happening at that time, he recalls. “It was sort of arbitrary. Artists did have studios here, but they weren’t thriving and it wasn’t a community.’’

“Then a few years ago, some artists thought we should make this area more viable as an artists’ destination. And now people are buying art here.”
Acquistapace for 70 years. Carter’s acrylics are a

cottage that had belonged to Mary Castagnola

McCracken share Green House Studios, a vintage

once served as a wine cave, and across the street,

assemblage artists Philip Koplin and Dan Levin,

spaces,” he adds. Down the alley, his neighbors,

says.

to be a drain that connected to the dishwasher,” he

property in the area), they rent reasonably,” Nack

Castagnola brothers (their families still own

to stay?

Cabana Home, Photo courtesy of Christine Davis

Brady’s oil paintings are swimming animals. Color is

Photo: patio: LesMarchands, courtesy of Erin Feinblatt Photography

influenced by 19th-century Mexican metallols.

McCracken does assemblages and the subjects of

Peanut’s oil paintings are swimming animals. Color is

there, go upstairs, and they’re sure to find

Photo courtesy of Erin Feinblatt Photography

Artists and wineries got a buzz going, so to

“Previously on the site was the Castagnola

brothers’ commercial fish-processing plant, which

built in the 1920s,” she says. “They were

fishermen and had brought in huge catches off the

channel, processed them, cleaned them, packed

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endaed by developers. There are still interesting corners

where people can explore art and artists – my

studio is a former refrigeration unit by the

dumpsters. Visitors stumble around, turn here, go

there, go upstairs, and they’re sure to find

something interesting.

Artists and wineries got a buzz going, so to

The Funk Zone has not been completely taken over

yet, says Nack. “I have high hopes for the area,” Nack

says. “It’s really exciting right now because we are on the verge of having a lot of things happen, and visitors will be witnessing the transformation.”

SIDEBAR

Hotel Indigo, 121 State Street, features a

satellite exhibition space for the Museum of

Contemporary Art with openings, artist’s talks and

rotating art exhibitions. The European-style

boutique hotel offers 41 rooms, some with private

outdoor gardens and mountain views. Amenities

include art library, business center and fitness room.

The Harbor View Inn, offering rooms and suites

with private patios or balconies, is a four-diamond

resort on the beachfront located at 28 W. Cabrillo

 Boulevard. 800-755-0222

Funk Zone tour Eat This, Shoot That! features a

food and photo tour of Funk Zone establishments.

Enjoy bites and drinks while learning about local

history as well as receiving photography tips 805-

694-5719
for various reasons, some connected to family and coming out of a corner of the world that is far from Ireland, Sarah Lewtas was not even Irish. The diversity of work that Liz is creating is a perfect place to find their creative voice. It's a great example of the beauty of being part of the Irish and American landscape and how people can make new work that is rich in history and tradition.

Liz Doyle was born on Inis Oírr island with her husband Malachy Doyle, who is an acclaimed children’s book author. The island is linked to the mainland by a bridge, which means they can enjoy the combination of Ireland and America. Liz's digital marketing skills and experience in working with Facebook, especially in Europe, have allowed her to promote her work. She is a talented artist who has a way with words and uses them to describe her work and the people and places that inspire her. She also uses social media and other platforms to connect with her audience and share her work with a wider audience.

Liz Doyle is a natural artist who has a way with words and uses them to describe her work and the people and places that inspire her. She also uses social media and other platforms to connect with her audience and share her work with a wider audience. Liz's art is a reflection of her love for the land and the people who have lived there. She has a knack for sharing her work in progress on social media and her friends often ask her for sneak peeks of her latest projects. She is passionate about her work and is always looking for new ways to express herself.

Liz Doyle: Summer 2 120cm sq
I also want to know how she approaches her work. Abstraction is more complex than figurative work, and I can see she uses the landscape around her as the foundation. I'm fascinated by how she extracts color and some sense of form. Liz says: "I love color and see the world and make my work with more relevance to color, tone, contrast and texture than to form or representation. However, the form, in terms of representation of what I see is not really important. So rather than saying what's NOT important, I'll try and explain what IS!"

Liz says: "I don't set out to make an image of what I see. I set out to make a painting, and the painting grows from the layers I lay down, the colors build and contrast and form a composition. What I have seen and what I feel influences the choices I make. I am compelled to paint broadly, and to paint purely abstract images, with composition and tone contrasts, and forms that have relevance to each other. She illustrates how she works by using her light and bold brushwork, especially with white highlights.""}

Liz Doyle: Orchids 80cm Square
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Liz Doyle: Summer 2 120cm sq
"The cold wax medium works better on a rigid surface, so panels are recommended. I use a palette knife for the cold wax medium, so the panel is safer because I have often cut through canvas! The wood surface is better for the paint and was combination because on canvas the surface can crack with the movement of the fabric, so you have to reduce the proportion of wax. Plus, the rigid surface is better for color, line and palette knife. Also, I love the finished product with the thick textured mat surface of the painting, with the clean waxed, chalky (or even the deep-4mm edges) timber of the edge." It has been great discovering the thinking and activity behind the images that I enjoy looking at regularly, either on social media or at various gallery websites, as Liz exhibits in galleries from Dublin to Barcelona. You can see more of Liz's work at www.dubladilady Doyle.com.

Sarah Lewtas
Sarah is a Londoner who has swapped the metropolis for the wilds of Donegal. Like a number of city dwellers I've known, she wanted to live closer to nature and in an environment that still acknowledges the seasons and power of nature in the way people live their daily lives, and she worked with her children, her partner and her art. She nearly ended up in Scotland, but a friend's suggestion that she visit Donegal turned out to be the place she enjoyed the most. When Sarah arrives in Donegal there was little in the way of an artistic community, and nowhere to exhibit locally. But, that has certainly changed since then.

Sarah's series of sculptures fascinate me and from the moment I saw a photo of one in the series you can tell that the artistic vision of seeing these is as archetypes in our collective unconscious - maybe angels, maybe 'something other' that could be feared or loved. That is our choice. I asked her about them: "Them' came about gradually. I like to walk most days and I have a habit of picking up things that catch my eye. We are surrounded by natural bog and there are lots of mountain sheep grazing everywhere, so the land is littered with bones and also collected the pelvis bones I came upon for a long time without any idea about what I was going to do with them. I graded them out like a necklace one day and saw the headless of a deity. After that, I began collecting bones in earnest. There are hundreds of bones in the finished piece mostly from my immediate environment, and from many different animals. It was after I had been working on this first piece for a while that I realized that there should be two others and I made a small mixed media image of 'Them' as three figures in red black and white. The black figure was made of two cows.
Wings. I dreamt of making the large piece of wings but couldn’t imagine how I would obtain them. Then by coincidence I came upon a chest freezer of crows. That is when I started to feel I was part of their agenda, rather than the other way around. I liked making the red piece after the other two because it was from a new and pristine length of red silken velvet.

I think the inspiration is spot on. There are three queens or goddesses in every tradition in the world if you look back to pre-Christian times. Also the alphabets of both Hebrew and Arabic contain them, so that is why they have no name.

Sarah Lewtas: Then Red

When I look at the diversity of Sarah’s work, I am intrigued by who she still names as her artistic influences:

“There are so many artists that have influenced me. It’s so hard to choose what art to look to. I think I saw the Turner room in the Tate with my father when I was a child was perhaps the first and therefore most powerful influence. I have always wanted to create drama in my work and I think it probably began with that experience. I was lucky enough to be in the centre of London in the ’70s and saw Mary Kelly’s ‘Post Partum Document’ and Judy Chicago’s ‘Dinner Party’ both of which were really big for me. Masaki Kobayashi’s film ‘HouHo the Earless’ in which there is a battle at sea of two warring tribes. Rather than love defeat and the widow throwing herself overboard and drowning. She is wearing the robes of the losing dynasty with her baby grandson throw to the shores and cliffs are battered and then it is: the sea. On the west coast of Ireland, with it, because at every edge of your existence, you’re an islander, you have a special relationship with the raw natural beauty they are both surrounded by. I experience your paintings as elemental – by the sea, the air, the wind. You can see more of Tina’s work at Teach Bán Gallery online at www.teachban-gallery.com”

Lorna Watkins
Lorna Watkins is a more local ‘blow in’ – she arrived in Sligo from County Kildare. She studied at Edinburgh College of Art, graduating in Textile Design. But, over the past few years she has focused on fine art. Among the four women in the series, Lorna is unique because she still practices life drawing. She describes her work as ‘expressive and responsive’ and she uses a variety of techniques: drawing, painting, encaustic, photography and print. Life drawing is hugely important to her practice and she sees it as ‘our internal landscape’.

I asked her what she means when she refers to life drawing as part of our ‘internal landscape’?

“Strandhill Peninsula and its unique Atlantic conditions. I have up to 7 or 8 paintings on the go at one time because I have no idea how long a painting will take to resolve, so I keep working. The information I glean from these, a gesture, a color, or mark made in response to the conditions, will be integrated later on larger canvases. Studio paintings are not pre-planned. I use a method of laying down paint and scraping it off. This process of layering and rejecting is repeated until I can locate and recognize the place and its weather. Essentially my paintings are an emotional response to my environment and times.”

I asked Tina if she finds the environment of Ireland’s west coast the most conducive to expressing your emotions about the environment in our time?

“I am a romantic and work with what’s on my doorstep, which is the Strandhill peninsula, a small piece of land jutting out into the Northwest Atlantic. I always attempt to develop and nurture a relationship with my immediate environment. The change of natural environment also came as a shock. I had left the leafy suburbs of south England for a stark, rocky, wind-battered land on the edge of Europe. My sense of displacement was huge. However I relished the freedom to roam fields, explore my surroundings and discover my love of nature. Then by strange coincidence I came upon a small canvas outside to paint, it’s about bringing something of the outside in. What I want to do is to observe and explore has proven to be a rich sensory experience of the elements. So in answer to your question I can locate and recognize the place and conditions. I review and reconsider painted decisions constantly. I have no idea how long a painting will take to resolve, so I keep working. The information I glean from these, a gesture, a color, or mark made in response to the conditions, will be integrated later on larger canvases. Studio paintings are not pre-planned. I use a method of laying down paint and scraping it off. This process of layering and rejecting is repeated until I can locate and recognize the place and its weather.”

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Sarah Lewtas: ‘Strandhill’ 1

Tina Brooks: A storm rose up. 2014 Oil on canvas. 25x32cm.

Masaki Kobayashi’s film ‘Hou Ho the Earless’ in which there is a battle at sea of two warring tribes. Rather than love defeat and the widow throwing herself overboard and drowning. She is wearing three queens or goddesses in every tradition in the world if you look back to pre-Christian times. Also the alphabets of both Hebrew and Arabic contain them, so that is why they have no name.

Sarah Lewtas: Then Red

When I look at the diversity of Sarah’s work, I am intrigued by who she still names as her artistic influences:

“There are so many artists that have influenced me. It’s so hard to choose what art to look to. I think I saw the Turner room in the Tate with my father when I was a child was perhaps the first and therefore most powerful influence. I have always wanted to create drama in my work and I think it probably began with that experience. I was lucky enough to be in the centre of London in the ’70s and saw Mary Kelly’s ‘Post Partum Document’ and Judy Chicago’s ‘Dinner Party’ both of which were really big for me. Masaki Kobayashi’s film ‘Hou Ho the Earless’ in which there is a battle at sea of two warring tribes. Rather than love defeat and the widow throwing herself overboard and drowning. She is wearing the robes of the losing dynasty with her baby grandson throw to the shores and cliffs are battered and then it is: the sea. On the west coast of Ireland, with it, because at every edge of your existence, you’re an islander, you have a special relationship with the raw natural beauty they are both surrounded by. I experience your paintings as elemental – by the sea, the air, the wind. You can see more of Tina’s work at Teach Bán Gallery online at www.teachban-gallery.com”

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I asked her what she means when she refers to life drawing as part of our ‘internal landscape’?

“It occurred to me if you zoom in an area of the paper, it forms an abstracted landscape. I began to imagine internally the tissue, the muscle,
cells zoomed up; what would they look like? Would they take a similar form as a landscape? I also like the idea that nature repeats itself. Its shapes everywhere. So, it’s the notion of the body having an internal landscape rather than life drawing that I focus on. And how life has altered or made a mark on a body externally and internally, the history of that human being, their life force. It is that energy and life force I am interested in capturing rather than an academic likeness.

Do you think life drawing is ‘out of fashion’, and are we missing some valuable element of art by ignoring it?

“IT seems to have been abandoned in art colleges now, which is shocking. If colleges ignore the value of basic hand eye co-ordination, it’s detrimental for drawing as a whole. It informs so much more of my practice, making me constantly question my ideas and work. Also, the energy of working with peers in a life class group fuels me. By looking at everyone else’s work produced on a morning new techniques are shared and learnt.”

Which artists have most influenced you?

“Mark Rothko was the first artist who made me weep uncontrollably in the National Gallery of Art in Washington, D.C. – I was 18. That raw emotional punch in the gut has stayed with me. I also love the work of Jenny Saville, Marlene Dumas, Frank Auerbach and William Kentridge for their emotive and sometimes disturbing figurative works.”

You like to work with monotones for your life drawings? Is the absence of color an important part of what you’re trying to communicate?

“I go to a life-drawing group every week so it’s just quicker to record and capture the energy of a pose in charcoal. It was a natural progression to maintain the monotone, but recently I have found myself fiddling with color!”

You can see more of Lorna’s work at www.lornawatkins.com

What I have most enjoyed about this series of interviews is hearing artists explain their process and techniques. Their paintings and sculptures make so much more revealing now and I appreciate the energy and imagination they put into their art – I hope you do too.

Lorna Watkins: Yellow Reclining Nude
Lorna Watkins: Incommunicado, acrylic and charcoal
Lorna Watkins: True Lies, acrylic and charcoal
Lorna Watkins: Leaning Nude
Lorna Watkins: Bird Song, encaustic on panel and photographic texture research

Silver Screen Artists

ARTBLEND is more than a gallery. It is a conduit for the celebrity and musician to showcase another side of their talent through art. Whether the medium is painting, drawing, or sculpture, these artists are not limited to just one form of creativity.

VIP Invitation

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General Public from 6-8pm

Special Guests
BURT YOUNG
FERDIE PACHECO
GORI GOLDFARB
GEORGE FRAYNE

Additional Works By
Tony Dow
Billy Dee Williams
Clive Barker
Tina Louise
Samantha Lockwood
Angela Cartwright

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www.artofthetimes.com
THE REMNANTS OF DREAMS,
THE AFTERSHOCKS
OF NIGHTMARES:
HENK PANDER,
THE STEWARD OF HISTORY

by Graham McLean

**B**

Stories of winged creatures glide above a wasteland. Gaunt figures sift through ruins, their faces contorted in fear. Nazi soldiers hunt a naked man hiding beneath the floorboards. A firestorm looms upon a hilltop engulfing an amusement park. A pilot's body is found near the site of the explosion. The Twin Towers are reduced to a smoking hole in the ground.

These are the glimpses of our past and of our future, some imagined and others too terrifyingly real, but all memorialized as artifacts in the work of Dutch-Born Oregon artist, Henk Pander.

Born in Holland in 1937, Henk was rigorously trained in the arts. His father, the influential Dutch artist Jaap Pander, instilled in his son the habit of sketching the natural world. Though his father encouraged him to take up the ministry, Henk preferred art, and began to take this ambition seriously. As a young artist, Henk studied the Dutch masters, Surrealists, German Expressionists, and Fauvists, very different styles that are evident in his masters' work. Henk's father, the influential Dutch-Born Oregon artist, Henk Pander.

In 1965, he immigrated to the United States. This decision was to change the trajectory his career. By 1969, he had moved to Portland to start his family. This move provided him with an outsider's perspective, move despite his Dutch upbringing. Henk's work stretches through the entirety of human experience.

As a record-keeper, Henk's work begins even before he puts his paintbrush to his canvas. Henk is like an investigative reporter when beginning a new piece. He goes out into the field and sketches, takes photographs or video, and talks to subjects. In 2008, for a series of paintings ordered by the Santa Clarita Cultural Affairs Commission, Henk's work into the scene allows him to capture the truth of the moment and assemble the evidence he will later need to construct the massive works for which he is known.

Henk's range of work also includes portraits, drawings, watercolors, and theater. His portraits of Oregon Governors Tom McCall and John Kitzhaber hang in the capitol building in Salem. Henk has also designed sets and costumes for performances at Portland's Storefront Theater. Henk's drawings form the basis for a brand new catalogue of work, containing both preliminary sketches of watercolor landscapes, portraits, and subjects as well as unique material.

Lately, though, it is his fantastical still life paintings that have generated the most interest. His method transforms the presentation of reality into art. His method transforms the presentation of history, while adding his own fantastical flourishes to the basis for a brand new catalogue of work, containing both preliminary sketches of watercolor landscapes, portraits, and subjects as well as unique material.

Born into a violent occupation of his homeland, learning the contours of a skill inherited from generations of European and Dutch masters, including his own father and dealing with an early uprooting from the Netherlands to the middle of Oregon, Henk has managed to develop a capacity to capture the good, the bad, and ugly of human existence. He has built a career as a steward of history, while adding his own fantastical flourishes to the process. Caught between glimpses of the past and the future is Henk's eye, constantly recording, capturing, interpreting, and recasting memories into art. His method transforms the presentation of art into a history that is imaginative and real, as well as constantly changing, an artist's talent with an artist historian's mind.

Henk's work is both record and interpretation of the fantastical. Henk's prolific output of sketches from public commissions on dams and bridges, to the flashpoints of the twentieth century, and beyond, to his own interests and peculiar extrapolations from history to imagination. Whether it's a direct artistic rendition of the Galileo spacecraft or a summoned nightmare derived from his own early childhood memories depicting a Nazi man hunter, Henk's work stretches through the entirety of human experience.

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Numerous art collections feature his work, including the Rijksmuseum in Amsterdam, the Portland Art Museum, the Frye Art Museum in Seattle, and the Hallie Ford Museum of Art at Willamette University. Henk's public works commissions include those for the Portland Center for the Visual Arts, Oregon State University, and the Oregon Public Safety Academy in Salem.

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**T**


**Abyss**. Oil on linen. 68" x 92". 2015.

**Something Happened on the Old Road**. Oil on linen. 72" x 96". 2008. Los Angeles County Fire Dept. Collection.

**Don’t Look**. Oil on linen. 68" x 92". 2015.

**The Hanford Reach**. Oil on linen. 68" x 92". 2011.

**The Floor**. Oil on linen. 81" X 109". 1992.

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

Shot in Portofino in spring 2014, Peter Lindbergh captured Cate Blanchett, Christoph Waltz, Leon McGregor, Emily Blunt and Zhuo Xue strolling along the Italian coastline and taking in the setting while dressed in tuxedo, elegant gown and IWC timepieces. The photographs transformed the fishing village into a modern yet nostalgic world in which the new Portofino Midsize collection fully 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 Colle del Fugale. It has been maintained with breathtaking delicacy, nothing disturbs the aura of timeless grandeur surrounding the location. In places like this, history is written – or photographed. IWC captures Time in Pictures.”

info@iw.com · www.iwc.com
A STORY OF THE EARTH: AUSTRALIAN ARTIST, HELEN IBRAHIM’S JOURNEY

“...we are all visitors to this time, this place. We are just passing through. Our purpose here is to observe, to learn, to grow, to love... and then we return home.”

— Aboriginal Proverb

Australian earth-artist, Helen Andronis Ibrahim, or “Eleni”, has always been an artist, but she never believed she could call herself one. For some, it takes an incredible burst of inspiration to get you through closed doors and into the public eye. For Helen, it only took a little push of confidence from a client’s prophetic friend to steer her in the right direction.

It’s no surprise that the subjects of Eleni’s work are spiritual and organic. Her work is not only a reflection of what it means to be part of this earth, but each piece tells a very enlightening, very specific story. It was the same prophetic friend who would introduce Helen to a life altering Aboriginal elder.

As fate would have it, Helen attended the screening of the documentary “Kanyini” by famed Australian Aboriginal leader, Kunmanara Randall. Kunmanara would become Helen’s spiritual guide and close friend, sharing with her the wisdom of his story. It was the same prophetic friend who would call the voice of truth and forgiveness amongst cultures, their belief systems and the connection of others and to preserving the history and culture of Australia’s indigenous people. Helen’s portrait of him, her beloved Tjilpi, is a lasting part of Kunmanara’s noble legacy.

After completing her portrait of Kunmanara, Helen’s next project came to her again as if by fate. Helen made the decision to travel to the United States, to a Hopi reservation in Arizona, where she knew no one. Guided by destiny, she simply arrived and let the universe show her the way. She met a woman who took her in and shared with her the wisdom of her people.

Helen has long felt a pull towards tribal cultures, their belief systems and the connection of neighbors to the earth. Under Kunmanara’s guidance, Helen rediscovered her life’s purpose and committed to spreading the word of truth and communication through art. She began a portrait of the Yankunytjatjara elder she affectionately called Tjilpi, meaning “Uncle”, and as she painted him, her sole purpose shone through.

Helen’s arresting portrait of Kunmanara, entitled “I Am,” captures the gentleness and integrity in the eyes of the individual who has been called the voice of truth and forgiveness amongst his people. Born around 1934, Kunmanara’s father was white and his mother Aboriginal. During the Second World War, when he was seven, Kunmanara was taken from his mother by the government that forcibly removed thousands of half-Aboriginal children from their homes. Kunmanara was given a new identity and spent the rest of his youth in institutions.

Yet, despite this painful beginning, Kunmanara went on to become a voice for those like him, who would be called the “Stolen Generation.” As a songwriter, filmmaker, author, educator, and tribal leader, Kunmanara dedicated his life to helping others and to preserving the history and culture of Australia’s indigenous people. Helen’s portrait of him, her beloved Tjilpi, is a lasting part of Kunmanara’s noble legacy.

“I Am” was a contender for the Archibald Prize and a finalist for the Doug Moran National Portrait Prize in 2012. The piece was also included in New York’s See Me Gallery’s exhibition “The Story of the Creative” in 2013. Both “I Am” and “Trust” were also among works digitally displayed on the outside of a twenty-five-story building in the middle of New York’s Time Square.

In just a few short years, Helen has established a very personal and important spot for herself in the art world. Her journey has taken her from life as a hairdresser in Melbourne, to becoming a world-renowned artist. More importantly, she has taught herself how to heal, and through her altruistic art work, she is teaching others.

Sadly, her spiritual guide Kunmanara passed away in May 2015, but his spirit lives on in Helen’s portrait “I Am,” which is on tour with “Trust,” spreading Helen and Kunmanara’s shared message of hope, forgiveness, and unconditional love around the world.
A spokesperson of luxury, ValGrine gives excellence to the putter, through the exclusive and perfectly balanced marriage between exceptional craftsmanship, refined design, and the latest in technology. We transmit in our putters a real pallet of unique experiences: sensoriality, exclusivity, watchmaker's precision and customized services. The Maison emphasizes the notion of pleasure, enhances an unparalleled tolerance, pushes the player’s precision to supremacy, crossing over to the height of luxury.

ValGrine settles in a new golf perspective, anchoring putting in this day and age. Savoir faire, trades in the arts and excellent craftsmanship are the strength of the Rhone-Alpes 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 Manufactury” for Louis XV and becomes the official supplier of the French troops.

Aware of this inheritance, ValGrine perpetuates this ancestral knowledge unique in France. Today, ValGrine joins this knowledge to modern techniques using the latest in technology. Surrounded by the best French craftsmen in order to offer an incredible range of exceptional finishing, displaying a delightful diversity of rare and noble materials, ValGrine turns the putter into a personal refinement, individual, and unique. Luxury deploys its nuggets of perfection from the birth of a putter handmade by ValGrine, the smith curves the head, the leather maker reveals the unicity of a skin to dress a special grip, the engraver prints an indelible trace, and the jeweler sets gemstones to conclude the putter as an exceptional item.

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

The city is hopping with exciting new exhibitions.

by Sara Evans

For New Yorkers and the millions of visitors who swarm to the city Fall is the time of new beginnings. And one of the most compelling aspects of Autumn in New York is the advent of new exhibits at the city’s many and varied museums. This year three-dimensional art holds center stage.

At the Metropolitan Museum, “Kongo: Power and Majesty” showcases stunning sculptures from the coast of Central Africa. The earliest piece in the show dates from 1463. Figures and masks intrinsically carved into ivory tusks depicting aspects of local life and encounters with Europeans, crucifixes from the religious conversions in the region, all give a view of the history of a complex continent in painful transition. The 146 objects, drawn from 50 collections, casts colonialism, encounters with Europeans, slavery and African culture in a whole, new light. (Until January 3, 2016).

At the Museum of Modern Art, the sculptures of Pablo Picasso are on exhibit. Seeing the three-dimensional work of this artist best known for his paintings provides a fresh look at the artist and his long career. Over the course of his long career, Picasso devoted himself to sculpture episodically, using both traditional and unconventional materials and techniques. Unlike painting, in which he was formally trained and through which he made his living, sculpture was uniquely personal for Picasso. He approached the medium with the freedom of a self-taught artist, ready to break all the rules. Picasso kept the majority of his sculptures in his private possession during his lifetime. It was only in 1968, through a large Paris retrospective, Hommage à Picasso, that the public became fully aware of this side of his work. (Until February 7).

The elegant Frick Library on Manhattan’s Upper East Side is showcasing its gorgeous vases porcelain. Between 1916 and 1918, Henry Clay Frick purchased several important pieces of porcelain to decorate his New York mansion. Made at Sèvres, the preeminent eighteenth-century French porcelain manufactory, the objects — including vases, potpourris, jugs and basins, plates, and decorative pieces — were displayed throughout Frick’s residence. From Sèvres to Fifth Avenue brings them together in the Portico Gallery, along with a selection of pieces acquired at a later date. The exhibition presents a new perspective on objects, dating from the 10th through the 13th centuries. This exhibition presents spectacular works of gold primarily discovered over the past forty years on the Philippine islands of Luzon, the Visayas, and Mindanao. The nuggets, jewelry, ceremonial weapons, and statuaries and liturgical objects attest to the recently uncovered evidence of prosperity and achievement of Philippine polities that flourished long before the Spanish discovered and colonized the region. Although the forms and styles of the majority of these works developed locally, some indicate that Philippine craftsmen had been exposed to objects from beyond their borders through the robust cultural connections and maritime trade in Southeast Asia during what was an early Asian economic boom. The Philippine archipelago of over 7,000 islands lies between the Pacific Ocean and the Indian Ocean in the region off the Asian mainland known as Island Southeast Asia. During the time when artists and craftsmen created the works in this exhibition, mariners, merchants, missionaries, and emissaries plied the waters connecting the tropical islands to distant lands including China and India.

The Jewish Museum: Becoming Jewish—Warhol’s Liz and Marilyn, constructed, but when they converted to Judaism, the change for both women was personal and profound. Becoming Jewish: Warhol’s Liz and Marilyn draws parallels between the actresses’ identities as Jewish women and Warhol’s exploration of their celebrity through his image-making.

Becoming Jewish: Warhol’s Liz and Marilyn explores Andy Warhol’s fascination with Marilyn Monroe and Elizabeth Taylor and the tabloid world they embodied. His episcopal paintings of the actresses in the 1960s coincided with the end of the Golden Age of Hollywood and an upswing in consumer culture. Jewish consciousness and openly Jewish celebrity were also on the rise. The fact that Hollywood’s blonde bombshell and violet-eyed siren were both converted less was significant: it signaled a growing popular acceptance of Jewish public figures. Warhol’s portraits, both photographically familiar and disturbingly abstracted, explore the complex, manufactured nature of identity. His images created their status as the most glamorous women of their era, the twentieth century’s greatest myth and legend.

ALLERY BIBA
MODERN & CONTEMPORARY ART

ALLERY 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.

224A WORTH AVENUE, PALM BEACH, FLORIDA 33480 TEL: 561.651.1371
American Heart Association’s 2015 Broward Heart Ball

The American Heart Association held their annual Broward Heart Ball on Saturday, May 9th at the Ritz Carlton in Ft. Lauderdale, from 6:00pm - 11:00pm. The Broward Heart Ball is a prestigious black-tie gala that celebrates the organization’s mission and success in building healthier lives, free of cardiovascular diseases and stroke. Raising just under one million dollars, the American Heart Association’s mission was celebrated and showcased among key community influencers in the social, medical, and business fields across South Florida. Chairman of this year’s Broward Heart Ball campaign was Mr. Jonathan Deluca. In partnership with the Executive Leadership Cabinet and 2015 sponsors, including Legacy Sponsors One Beat CPR, the Mariano Foundation, Patriot National Inc. and Open your Heart Sponsor The Florida Panthers Hockey Club, the American Heart Association continues the fight against heart and stroke-related illnesses.

For more information about the Broward Heart Ball, and 2015-2016 sponsorship opportunities, please contact Lauren Simone at Lauren.Simone@heart.org or visit www.heart.org/browardheartball. Photos by Janis Bucher.

BOCA CHAMBER 45th ANNUAL GOLF CLASSIC

The Boca Chamber hosted its 45th Annual “Golf Classic” this past Friday, June 5th at Royal Palm Yacht & Country Club in Boca Raton were approximately 130 guests attended. The event kicked off at 8:00 a.m. with a breakfast continued with a morning on the greens followed by an award luncheon where the team with the best score got awarded.

The Annual Golf Classic hosts around 30 teams of golfers, they enjoy a fun-filled day of golfing, strengthening relationships and enjoying a relaxing day on the greens. This eventful day is comprised of a breakfast, a putting contest, a day of golfing followed by a luncheon/awards reception. Tickets are $200 per player and $800 per foursome. Photos by Janis Bucher.
Each season, we are dazzled by the amazing array of art and design books that cross our desks. Here are a few of our favorites.

by Sara Evans

BEAUTIFUL BOOKS


To Joy by Sebastian Scherer (Profile Publishers: $50). This book is a detailed exploration of the life and work of the Swiss-based Dutch artist, whose skillfully manipulated digital images are indeed a joy to see.

The book is an illustrated guide through the labyrinthine imagination of this contemporary artist. He draws directly on to his photographs, creating an art-form that is uniquely his own. This beautiful volume documents the extraordinary work of a woman before her time. The amazing story of Maria Sibylla Merian (1647-1717) is told alongside her beautiful illustrations of butterflies. She was an intrepid explorer, naturalist, scholar and a magnificent artist.

American Chronicles: The Art of Norman Rockwell edited by Danilo Eccher and Stephanie Stewart, photography by Gavin Ashworth (Skira/Rizzoli: $60). Rockwell’s iconic images have become part of our national consciousness. The nostalgic ways in which we see ourselves and our world. For over fifty years, the artist documented us at home and in our streets. But it was only after his death in 1978 that Rockwell began to garner the honor and admiration due him as an artist. This fine volume examines his life and work through his art, his letters and photographs from the Norman Rockwell Museum in Stockbridge, Massachusetts giving rich insights into how he captured the everyday life of America’s people.

Graphic Passion: Matisse and the Book Arts by John Bidwell (Penn State, available through Amazon: $51.95). This charming and elegant volume documents the extraordinary work of a woman before her time. The amazing story of Maria Sibylla Merian (1647-1717) is told alongside her beautiful illustrations of butterflies. She was an intrepid explorer, naturalist, scholar and a magnificent artist. This lovely book tells Merian’s incredible life story alongside colorful reproductions of her engravings and watercolours of the butterflies she encountered during her lifetime in Germany and the Netherlands, and her seminal trip to the Dutch colony of Surinam. The book recounts Merian’s monumental expedition, her work as an advocate for the slave laborers of Surinam, and her important studies of the anatomy and life cycle of the butterfly.

Painting the Modern Garden: Monet to Matisse by Monty Don, Ann Dumas, Heather Lemonedes, John Bidwell, Ann Dumas, Heather Lemonedes, John Bidwell, Ann Dumas, Heather Lemonedes (Wells, 2015: £18.95). This charming and elegant volume documents the extraordinary work of a woman before her time. The amazing story of Maria Sibylla Merian (1647-1717) is told alongside her beautiful illustrations of butterflies. She was an intrepid explorer, naturalist, scholar and a magnificent artist. This lovely book tells Merian’s incredible life story alongside colorful reproductions of her engravings and watercolours of the butterflies she encountered during her lifetime in Germany and the Netherlands, and her seminal trip to the Dutch colony of Surinam. The book recounts Merian’s monumental expedition, her work as an advocate for the slave laborers of Surinam, and her important studies of the anatomy and life cycle of the butterfly.
by Bruce Helander

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

ArtHouse 429’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 Presso and Vice President for Academic Affairs at the prestigious Rhode Island School of Design. His work was included recently in the 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 founder of 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 17’ mural, installed on an existing fence that sits across 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 or contact Gallery Manager Ali Zilieris at 561-231-0429, or email her at manager@arthouse429.com.

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

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William Halliday, Mermaid, 2010
Polished stainless steel and reclaimed wood
60 x 18 x 18 inches

William Halliday, Horse, 2010
Welded stainless steel
24 x 28 x 12 inches

Sergey Fedotov, Nu, 2005 oil on canvas

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

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

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

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 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.

http://vimeo.com/1962463

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 mission is to bring excitement and energy to the area’s gallery scene and to work with like-minded, enthusiastic 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.

At Moscow Artist Sergey Fedotov, on November 14th, 6:30 to 8:30…Save the Date! For Arctic...
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 doing this since 1998. His 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
- 1975 Began working in marble, Berkeley
- 1980-81 Worked for James Prentis, 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
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http://www.verobeach.com/

http://gmcvb.com/index.asp


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

Florida Museum Calendar listings - alphabetical
http://www.flamuseums.org/exhibits/

USA Museums Calendars listings by State
http://www.museumsusa.org/