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Jimmy Nelson
« Before they pass away »

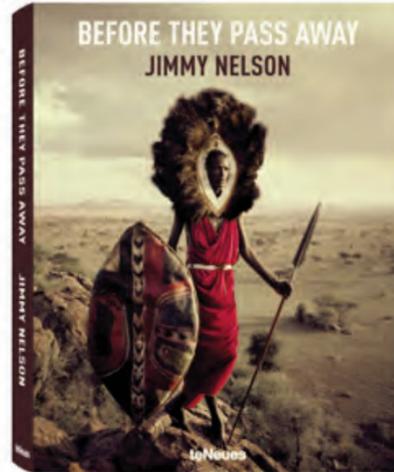
Jimmy Nelson

« 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 realize that from a life spent travelling that his camera was the perfect tool for making contact and building intimate and unique friendships. Relationships with hither to unknown and understood communities in some of the farther most 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 studied scientist but rather a self-trained ethnologist and visual anthropologist who through curiosity is trying to find answers. He wants to tell stories that leave 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 her fear that our grandchildren will awake into a monochromatic world not ever 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 into making the time consuming pictures that I had come for. One evening, I finally succumbed 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 hey, who was to know? The varying layers of outdoor clothing would soon freeze. The underside of the teepee was already



frozen. The drunken reindeer herdsman were all still snoring.

Not long after having rolled to my designated spot in the Mongolian sardine 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 whoopee. 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 sk'n 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 sitters, the sooner I would 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 is a "subjective, creative document of the photographer"

Book can be purchased at Amazon Books. ♦





A.galerie

« Before they pass away »

A.Galerie - 4, rue Léonce Reynaud - 75116 Paris www.a-galerie.fr



Exhibition « Before They Pass Away » at A.galerie from October 1st to November 28th 2015 : www.a-galerie.fr

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A PASSION FOR PARADES

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

Flourishes and dragons, masks and mummers, jewels and rainbows, fifes and feathers. For New-York based street photographer Paul Davies, New York City's parades are the most joyous celebration of the city's exuberant, multicultural vibe.



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 ethnicities and varied interest groups with a probing yet realistic eye.

From June 2013 until July 4th of this year, Davies documented over 30 parades in all five boroughs. He doesn't shoot the parades themselves, but focuses on the infinitely varied individual watchers and marchers.

Paul Davies notes, "Parades are a celebration of cultural identity and an affirmation of what makes a community unique. New York City is home to more parades than any other place in the world, with over forty different parades being held in the city each



and every year. These parades stand as a testament to the city's multi-culturalism and ethnic and social diversity."

Some of the most exuberant 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 excuse, as if one were needed, to don the most extravagant and



outrageous costumes imaginable. Costumers work long and hard to create dazzling outfits for many of the parades. As one observed 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. ♦

THE MEXICAN MUSEUM RECEIVES GRANT FROM BLOOMBERG PHILANTHROPIES' ARTS INNOVATION AND MANAGEMENT PROGRAM

by Terry Pfister

Grant supports Development and Public Outreach Efforts Related to Future Museum Home in the Heart of San Francisco's Yerba Buena Gardens Art District

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' operational and programming efforts, including training in fundraising, audience development, and board member engagement. The invitation-only program supports nonprofit cultural organizations



José Luis Cuevas Mexican, b. 1934, Bicefala (Two-headed), 1996, Bronze, From the Collection of The Mexican Museum, Gift of Mr. and Mrs. Charles Esserman

based in Boston, Chicago, Dallas, Detroit, Los Angeles and San Francisco.

"We are extremely grateful to be a recipient of this generous grant from Bloomberg Philanthropies' Arts Innovation and Management program," says Andrew M. Kluger, Chairman of Board of The Mexican Museum. "The grant will also enable us to more expansively communicate our vision of a new museum home throughout the region. The new facility for The Mexican Museum will not only allow us to display more of our art collections, but it will also serve as a cultural nexus, where people from all walks of life can learn about and celebrate Latino art, history, and heritage."



Alice Rahon-Paalen 1904-1987, Untitled, 1953 Monotype, Rosa & Miguel Covarrubias Collection, Gift of Mr. and Mrs. Thomas Williams 1982

The Mexican Museum says it will use its \$85,000 grant to support its ongoing public outreach efforts and development initiatives and to develop its internship program. The museum also plans to use funds to identify and promote gallery-naming opportunities for its future home at 706 Mission Street in San Francisco's vibrant Yerba Buena Gardens Art District. Just last year, long-time supporters, Guadalupe Rivera Marin, daughter of internationally-acclaimed artist Diego Rivera, and Ann Rockefeller Roberts, daughter of Nelson A. Rockefeller, who was himself an avid art patron as well as former Vice President of the United States,

agreed to spearhead respective \$3 million capital campaigns for galleries at the new museum facility, which are to be named in honor of their famous fathers.

At the Heart of Latino Art and Heritage

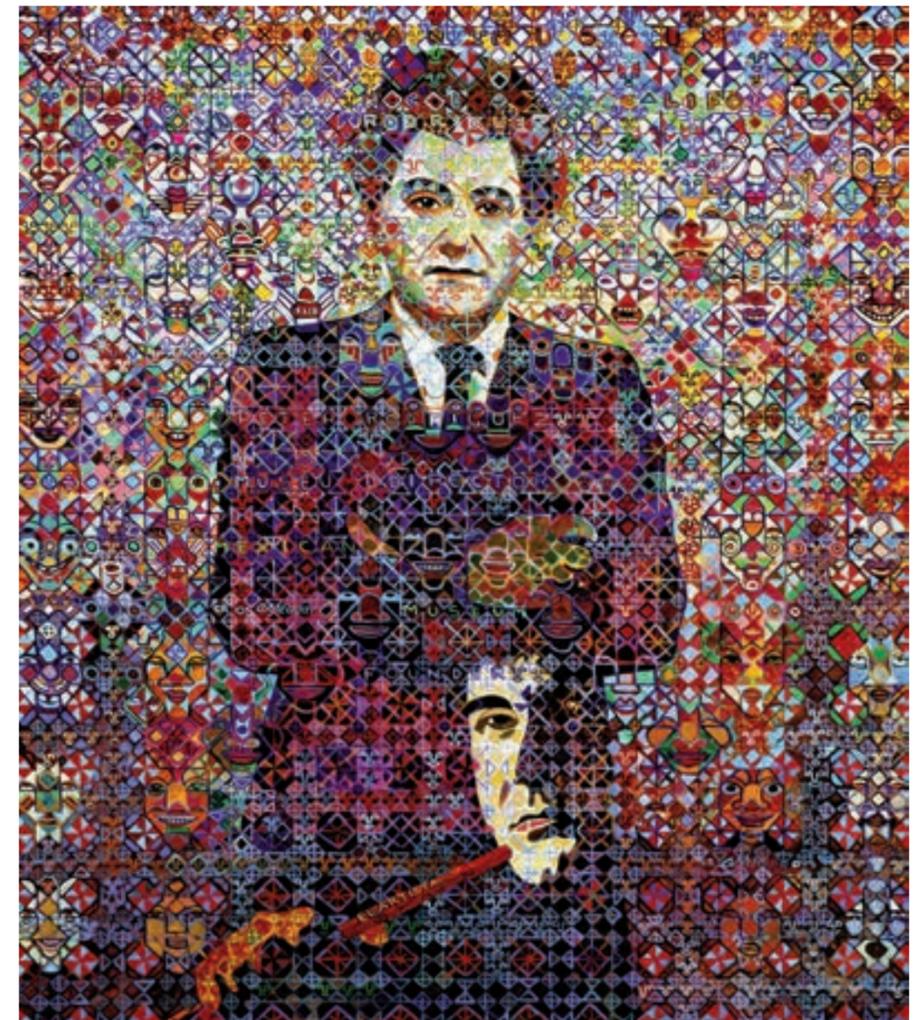
The Mexican Museum was founded by renowned San Francisco artist Peter Rodriguez in 1975, and is currently located at historic Fort Mason. While the Fort Mason facility has drawn hundreds of thousands of visitors over the years, its tight quarters have severely limited the museum's ability to showcase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



Alfredo Arreguin, Over the Rainbow, 2005, Oil on canvas, 48in x 42in, Permanent collection of The Mexican Museum. portrait of founder Peter Rodriguez



as museum guests learn from leaders in Latino art and culture.

The Mexican Museum is also place of dynamic partnerships and collaborations. Alliances continue to be forged with major national and international institutions. Current partnerships include the University of San Francisco, the Center for Latin American Studies at University of California, Berkeley, and the Universidad Nacional Autónoma de Mexico (National Autonomous University of Mexico) (UNAM) in Mexico City.

As The Mexican Museum continues to grow and increase its touch-points across the planet, its need for a new facility grows ever more apparent - as does the need for financial support to develop and build such a facility.

Looking Ahead to a New Museum Home

The Mexican Museum stands on the threshold of a dramatic transformation, as it prepares for a new permanent home in the heart of the Yerba Buena Gardens Arts District. This is due to a unique partnership with the City and County of San Francisco through the Successor Agency (formerly the Redevelopment Agency) and the project



Arturo Estrada b.1925 Escultura en el Jardín/Sculpture in the Garden, 1968 Oil on canvas. Gift of Jane Levinsohn



Felipe Castañeda Mexican, b. 1933
Desnudo Sentado (Seated Nude), 1978, Bronze and wood
From the Collection of The Mexican Museum

developer, Millennium Partners, and with support from the California Cultural and Historical Endowment (CCHE).

Millennium Partners will deliver the core and shell space for the new museum facility at no cost to the City, any other public entity, or to the Museum itself. The estimated value of such generosity is \$18 million to \$22 million, including pre-development planning. Millennium Partners will also provide The Mexican Museum with a \$5 million operating endowment.

"The new museum space will feature approximately 60,000 net square feet, including galleries designated for presentation of our permanent collections, changing exhibitions, an educational center, the museum store, and a restaurant," says Armando Zumaya, Senior Vice President, Business Development and Campaign of The Mexican Museum.

"¡Adelante! The Mexican Museum Moves Forward."

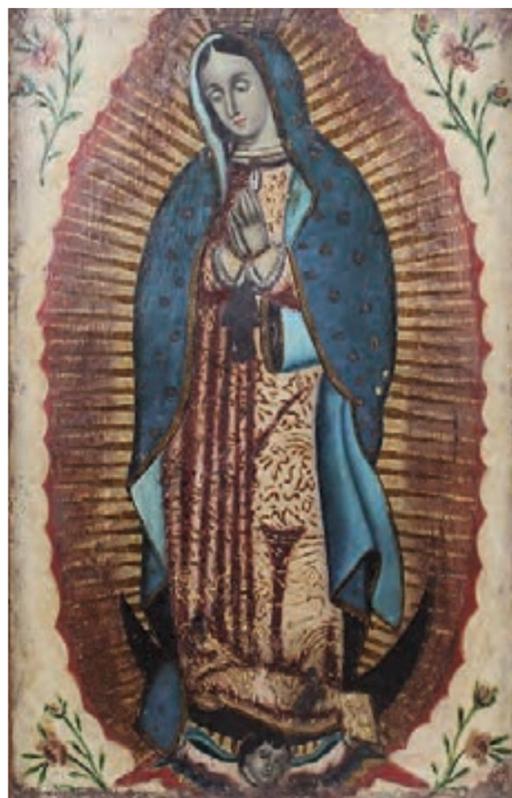
The Mexican Museum is a member-supported, private 501(c)3 non-profit corporation that has already been awarded funding from numerous notable sources. Along with Millennium Partners and Bloomberg Philanthropies, these include the California Cultural and Historical Endowment



On Stage: The Bronze, 1990, Caste bronze. From the Collection of The Mexican Museum Gift of Allen Fingerhut

(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 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



La Virgen de Guadalupe, 19th century, Mexico, Oil on canvas mounted on Masonite. Gift of Mr. and Mrs. Clement Hurd 1978/

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.

"Over the next three years, the ¡Adelante! Campaign will secure a wide range of gifts and donations from individuals, corporations, foundations and governmental agencies," says Zumaya. "These donations will support the build-out of the new Museum's interior spaces and projected operating expenses, as well as endowment enhancement goals."

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



JPedro Linares (Mexican, 20th) Alebrije, Mexico City, Mexico, Papier-mache, acrylic, varnish
Gift of Eloyde Tovey 985

to secure their space.

Take the Next Step

A visit to The Mexican Museum is an unforgettable experience. The museum is open Thursday - Sunday from noon to 4 p.m., at Fort Mason Center, Building D, Marina Boulevard and Buchanan Street, in San Francisco. Admission is free. For more information, please visit:



Jorge Duron, Mexican, b. 1930
La Pensativa (The Thinker), c. 1979 Bronze
From the Collection of The Mexican Museum

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

To support The Mexican Museum by becoming a new member, making a donation of any amount, or joining the Builder's 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. ♦



Francisco Zúñiga, Costa Rican/Mexican, 1912-1998 "Maternidad (Motherhood)", 1972, Caste bronze. From the Collection of The Mexican Museum Gift of Dr. Bernard and Rose Horn



Diego Rivera, 1886-1957, Untitled (Bridgeworkers), ca. 1930 Ink on pape, Gift of Rene Cazenave, 1989



Jesus "Chucho" Reyes Ferreira 1880-1977, Untitled, Gouache on tissue paper. Gift of Adriana and Tom Williams 1976

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 organising 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 Argentinian 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 calibre 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



AP Gallery of Segovia: Joseba Sánchez Zabaleta,

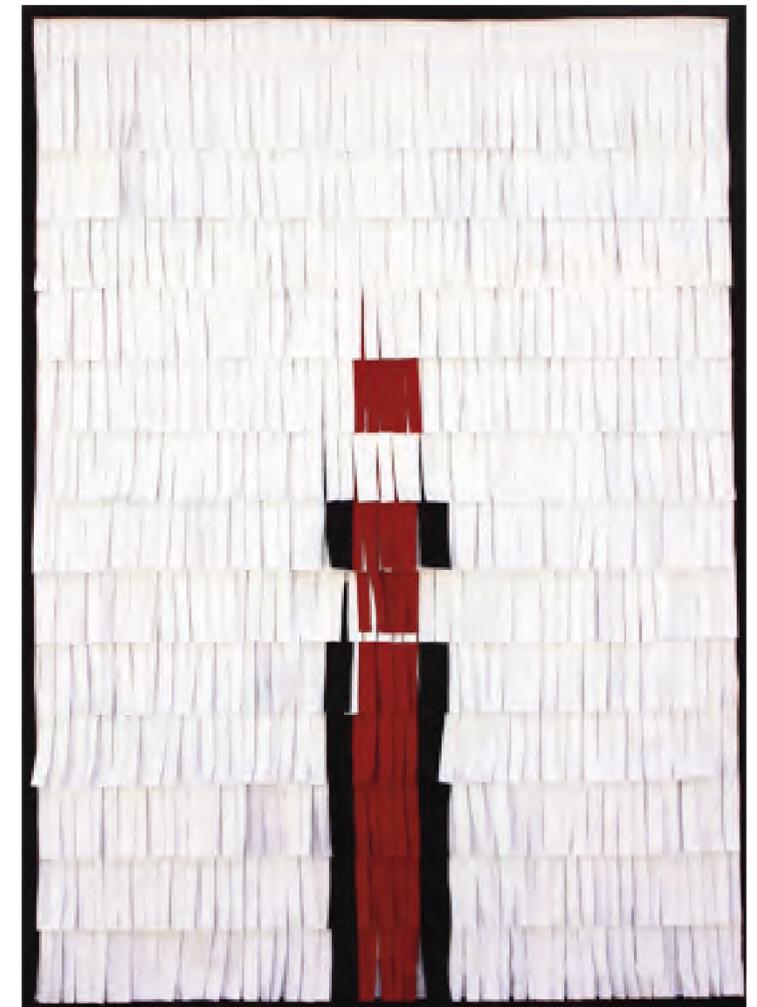


handling the Facebook page had done an excellent job of preparing guests for the show with teaser images from the 40 galleries who attended; there was no doubt that exciting art was coming to town!

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 wanders 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



The Galeria Saroleón from Mallorca brought "Offrandes de Couleur" (Colour Offerings) by award-winning African artist Abdoulaye Konaté

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 is one message one might take from it.

There was of course interest in locally-sourced art, and one piece that stood out was by Gaucin-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 that grabbed attention. This white cotton, blood red and black wall hanging that is intended to flutter with the movement of air, is one of this Malian artist's works that blends traditional craftsmanship with political commentary. It's an elemental work that speaks to the blood and guts as much as the intellect.

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 Babička Original Wormwood vodka from the Czech Republic.

Several days later, I spoke to local artist Alejandro Hermann, 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 Wyndham- Paris

SANTA BARBARA'S FUNK ZONE

by Christine Davis

Santa Barbara's Funk Zone, an old industrial neighborhood that has risen from fishy to fashionable within just the last few years, buzzes and fizzes with energy. Blooming with pizzazz 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, resplendent 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



Couple_at_Mission_Looking_Forward, courtesy of Visit Santa Barbara, photographer Ron Berg

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. Bits and pieces still exist," says Santa Barbara Arts Commissioner Ginny Brush. "Also, it had always been arts related.

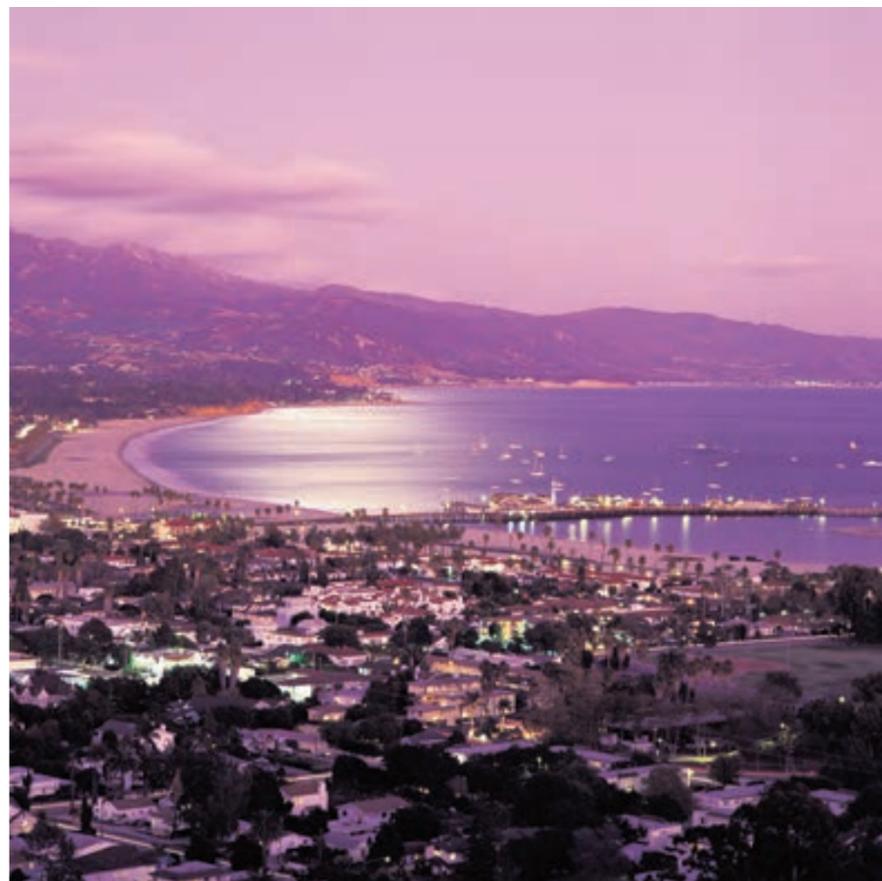
"From our perspective, with our very regimented downtown with wrought iron and stucco, we tried to keep this particular area more contemporary and we encouraged more arts-related activities."

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."

Santa Barbara Winery, which opened in 1962, was joined by two more wineries in 2001. In 2006, a half-dozen more opened. "They produced a little



"American Riviera, Photo courtesy of Visit Santa Barbara, Jim Corwin, photographer



Photo courtesy of Christine Davis



Valley Project courtesy of Ciro Coelho



Photo courtesy of Kunin Wines

map card for hotels as a marketing thing; it was not a formal association," Kunin says. "We opened in 2008, and were part of the second trough.

"People saw our success and the group got bigger." Since then, Santa Barbara's Urban Wine Trail has grown to include 26 establishments; half are clustered in the Funk Zone, and two are his:



Photo, Seth courtesy of Kunin Wines

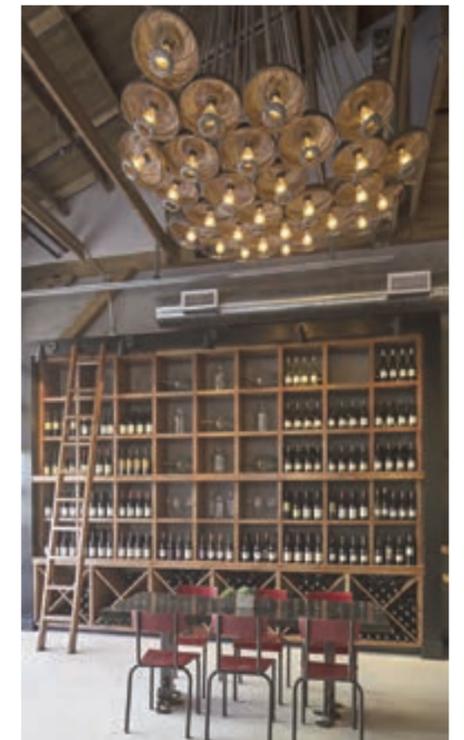


Photo courtesy of Erin Feinblatt Photography

Kunin Wines and the Valley Project.

"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 1988, 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 Ricci, The Arts 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 Nack, 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 artists' area. I'd just go there to work."

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."



Photo courtesy of Erin Feinblatt Photography

That's good news for artists, but as the Funk Zone gains popularity, will artists be able to afford to stay?

"We'll have to adapt, but thanks to the Castagnola brothers (their families still own the property in the area), they rent reasonably," Nack says.

New Funk Zone ventures have remained loyal to the area's humble origins; they rebuild or reuse rather than tear down. For example, The Art Fund gallery used to be an old fish market. Nack points to an unusual bump in the floor. "See that? That used to be a drain that connected to the dishwasher," he says.

"Galleries are hidden away in weird little spaces," he adds. Down the alley, his neighbors, assemblage artists Philip Koplin and Dan Levin, share a space in a repurposed refrigerator unit that once served as a wine cave, and across the street, Erika Carter, Donna Ayscough, Liz Brady and Virginia McCracken share Green House Studios, a vintage cottage that had belonged to Mary Castagnola Acquistapace for 70 years. Carter's acrylics are



Cabana Home, Photo courtesy of Christine Davis

the main thrust of Ayscough's work.

"The Funk Zone has always been an area where artists hid out, and rent has always been cheaper, but now the light is shining," says Erika Carter, who lives in a nearby condo. "I'm not opposed to the tasting rooms, but the vibe has changed and it's pushing out the artists. A proposed development behind us has promised to include 20 affordable art studios, so there is support. Hopefully, we'll be part of that influence. We are thinking about ways to stay."

"Rather than worry, it's best to take advantage of what we have right now," Philip Koplin says. "We have a great community of galleries and artists, and the Funk Zone has not been completely taken over 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



Photo:patio: LesMarchands, courtesy of Erin Feinblatt Photography

influenced by 19th-century Mexican retablos. McCracken does assemblages and the subjects of Brady's oil paintings are swimming animals. Color is

there; go upstairs; and they're sure to find something interesting."

Artists and wineries got a buzz going, so to



Painting by Erika Carter, Green House Studios, photo courtesy of Christine Davis



Photo courtesy of Visit Santa Barbara, photographer Mark Weber

Keeping the ambiance and restoring Castagnolas' original buildings add to the charm. Along with its busy dining room and terrace, The Lark features a large communal dining table, where casual/elegant diners wait in line to be seated. "Everything we serve is meant to share, and the communal table is my favorite place to sit for sure. People have fun meeting each other and eating together," Villanueva says.

"The Funk Zone is original, eclectic and fun. I can't imagine being in any other neighborhood."

And while new endeavors are expensive to put in place, local businesses work hard to keep the artists as neighbors, through mural programs, art projects and art shows, she adds.

"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." ♦



Photo courtesy of Erin Feinblatt Photography

speak. Crista Dix's Wall-Space, a bona fide gallery moved in, as well as the family-owned Cutler's Artisan Spirits, which hailed from bootlegging days. A microbrewery and tasting room, Figueroa Mountain Brewery, opened; it currently has a two-year waiting list for spots to hang patrons' personal steins. A car dealership building from the 1920s now houses an antiques collective, The Blue Door.

Then, just a year ago, the popular farm-to-table restaurant with a family-style shared-plate menu, The Lark, was launched, along with its owners' other enterprises: the Lucky Penny pizzeria/coffee house/public art installation, Les Marchands Wine Bar, and the Santa Barbara Wine Collective. "We are located at Ground Zero, smack dab in the middle of the Funk Zone," says co-owner Sherry Villanueva.

"Previously on the site was the Castagnola



Photo courtesy of Christine Davis



courtesy of Ron Berg, photographer Ron Berg

brothers' commercial fish-processing plant, which they built in the 1920s," she says. "They were fisherman and had brought in huge catches off the channel, processed them, cleaned them, packed them, and shipped them out by railroad. They also had a fish market and little restaurant."

SIDEBAR

Hotel Indigo, 121 State Street, features a satellite exhibition space for the Museum of Contemporary Art with openings, artists' 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. 805-966-6586

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. 805-699-6719

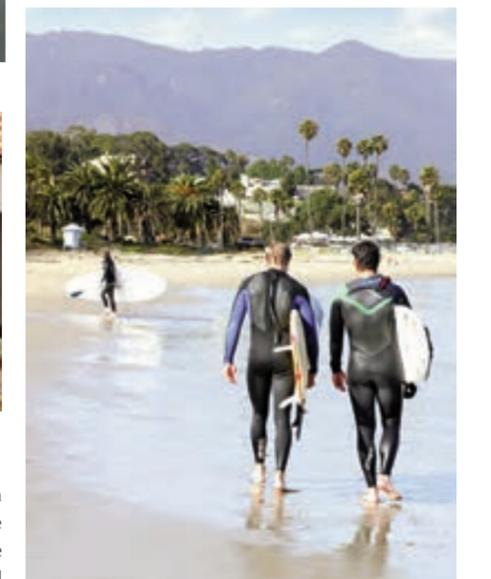


Photo courtesy of Visit Santa Barbara, Photographer Ron Berg

WOMEN ARTISTS OF THE WILD ATLANTIC WAY

by Eleanor McKenzie

“The Wild Atlantic Way”: it sounds romantic, and for many people, including those who call it home, it is indeed a fabulous spot on the globe. It is, in fact, a 2,500 km route from Cork, a major city on Ireland’s south coast, to Donegal in the far north west of the country.

It takes you along West Cork and Kerry’s coast, past Tralee and into County Clare, where the Cliffs of Moher make you feel as if Ireland is on the edge of a world you might drop off. Then you’re off to Galway and Connemara, then into Sligo and, finally, into Donegal. And, when you stand on the coast of Donegal, looking west from the cliffs of Sliabh Liag, it is somehow awe-inspiring to think that the huge expanse of the Atlantic is all there is between Ireland and America.



Cliffs of Moher

This area is increasingly becoming home to a community of artists, a substantial number of them women, who find Ireland’s ‘wild west’ the perfect place to find their creative voice. It’s interesting that most of them are “blow-ins,” which means people who are not locals; indeed a few of them are not even Irish. The diversity of work that is being produced, prompted Art of the Times to select four of the women artists working in Donegal and Sligo, as a showcase for the art coming out of a corner of the world that is far removed from the better known artist hubs in major cities.

I discovered four artists whose work is distinctive and who moved to this part of the world for various reasons, some connected to family and

others because it is the best place to practice their art. For some it’s a combination of both. I started out with the plan of writing an overview of the four, but as I wrote about them, I felt that they deserved individual interviews so that you can appreciate their work in isolation.

Liz Doyle

Liz lives on Cruit 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 must surely add an extra sense of separation from the world. I asked Liz some questions about her work, what inspires her and which artists and movements she considers important influences.

Liz is a tireless worker, who has the canny knack of sharing her work in progress on social media: indeed, artist’s are not renowned for promoting their work on Facebook, especially more mature ones, but Liz’s digital marketing skills are almost as advanced as her artistic ones.

“I was drawn to Donegal through family connections and over the last few years have come to love it as my home. It is a wild, windy, rugged, rocky place and it is the texture of the place that suits my work so well. I think most painters have a sensitivity to ‘nature’, and a need for physical and emotional space to connect with the natural environment. There are hardly any people, so there is always ‘empty’ space, and yet the nature and friendliness of the small population is a great strength. You can be alone, but never lonely because people always want to help. Everywhere I look around me has contrasts and colors that jump out at me: the fantastic pink granite rocks encrusted with yellow and pale grey/green lichen and the golden reeds that all change color with the shifting light that penetrates through the ever present clouds.”

I love Liz’s abstract style and her color palette is always filled with a sense of exuberance and joy. So, I’m curious to see whom she cites as her most important influences. There’s a quite a list of influences, but you can see the thread of ‘color’ and innovative process that links them all.

“Turner: for his magnificent movement and

light and bold brushwork, especially with white highlights

Cezanne: for his outlining of shapes to bring the out from their surroundings, his bold and luscious use of color

Joan Miro: for his symbolism and whole library of visual terms, bold primary colors and balance in his compositions

Jackson Pollock: for his development of pure abstraction, the process of discovering the ‘drip’ paintings and how he used his whole body to create work across the floor

Rothko: (OF COURSE!) for the scale, color, emotional content/ context and bravery.

She also like The Fauvists and “Die Blaue Reiter” groups in Germany for using ‘wrong’ colors, such as the blue horses.”

Others she mentions include Antonio Tapies, Cy Twombly and Gerhard Richter. Liz admires their ‘mark making’ techniques, and this is something that plays an important role in Liz’s work.

Picasso is another master who get a special mention: I was bowled over by his series of about 30 paintings analyzing Velazquez’s ‘Las Meninas. Picasso was trying to work out how the composition worked, why the Master’s work was so successful.



Liz Doyle: summer 1 120cm sq



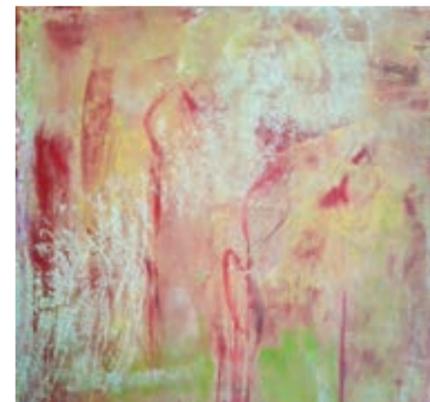
Liz Doyle: Summer 2 120cm sq

I also want to know how she approaches her work. Abstraction is more complex than figurative work, and although 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 reference 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!”

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, contrast and form a composition. What I have seen and what I feel influences the choices I make, but the choices I make also come from what I’ve just laid down. I am TRYING to leave representation behind completely, 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



Liz Doyle: Orchids 80cm. Square

‘Orchids’ series as an example.

I saw a field with red/ purple orchids. Triangular little pointy shapes dotted about all over the field. Lots of other small flowers, yellows, creams, pinks. I don’t THINK about them, so much



orchids cradled birch panel 80cm sq



orchids cradled birch panel 80cm sq

as SEE the contrast of the purple/ green, the purple/ yellow, and the green/blue. I come back to the studio and want to paint the contrasts, the tiny shapes, the rarity and the vulnerability of these tiny flowers in this big, wide space.

I paint with cold wax medium, which means I can build up many layers one on top of the other, without waiting, and the BOTTOM layers can be revealed with solvent and / or scraping to show a strong contrast with the later layers. This CONTRAST is fundamental to my work. So the process is part of the expressing what I feel about the contrast of the colors and form of the orchids within their environment.

So the first layer of paint is a strong color (alizarin crimson) the later layers are paler and tonally weaker (pink, green, grey, then on some of the pieces turquoise) so the bright red shines through. Later I also add graphite marks and bright red powder pigment to add more accents.”



Liz Doyle: early purple orchids 80cm sq

Liz works mostly on cradled birch panels, so I ask her why she uses this surface instead of canvas.

“The cold wax medium works better on a rigid surface, so panels are recommended. Also, I use a palette knife mostly and so the panel is safer, because I have often cut through canvas! The wood surface is better for the paint and wax 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 roller, squeegee and palette knife. Also, I really love the finished product with the thick textured matt surface of the painting, with the clean waxed, chunky (I prefer the deep 4cm 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.donegalizdoyle.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 wanted this for 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’s lived for the past 30 years. When Sarah arrive in Donegal there was little in the way of an artistic community, and nowhere to exhibit locally. But, that has certainly changed.

Sarah’s series of sculptures fascinate me and from the moment I saw a photo of one in the series posted on Facebook. My personal way 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 their bones. I 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 headdress 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 realised 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 crows

wings. I dreamt of making the large piece of wings but couldn't imagine how I would obtain them.

Then by strange 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 round. I liked making the red piece after the other two because it was from a new and pristine length of red silk velvet.

I think your interpretation 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: Them Red

When I look at the diversity of Sarah's work, I



am intrigued by who she will name as her artistic influences.

"There are so many artists that have influenced me so it's hard to choose the most significant. I think seeing 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 at St. Martins in the centre of London in the 70's and saw Mary Kelly's 'Post Partum Document' and Judy Chicago's 'Dinner Party' both a massive influence.

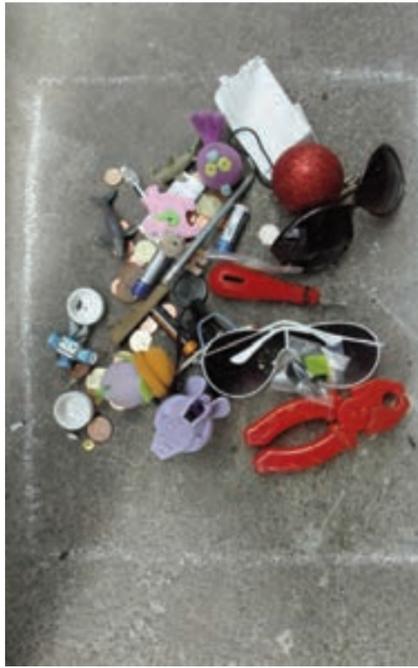
Masaki Kobayashi's film 'Hoichi the Earless' in which there is a battle at sea of two warring tribes. Rather than face humiliation and defeat the widow of the losing dynasty with her baby grandson throw themselves overboard and drown. She is wearing red silk and her falling into the sea is exquisite. I replayed it in my mind over and over again until it was totally internalized."

So, Mr. Turner turns up again, and I suspect he'll appear later on in this article as well.

Sarah uses a lot of found objects in her work. Her 'Armoury' and 'Detritus Dialogue' are ingenious examples of transformation. In 'Armoury' you can certainly see a Japanese influence, and I have the sense when I look at the photograph of this work that a band of Samurai warriors might ride over a hill in Donegal to claim their weapons. Now, wouldn't that be an unbelievable sight!

Sarah Lewtas: Image Detritus

With 'Detritus Dialogue' I was intrigued by what leapt out at me personally - the Instant Mashed Potato being the piece in question, which



Sara Lewtas: Detritus 1

took me back to my childhood and my mothers love of "Instant anything" because she loathed cooking.

I ask her: Would you say that 'recycling' is one of the biggest drivers of your work? Is that because energy is never lost, it always becomes something else; even the dead body becomes part of something else, and the soul may return in another form as well?

"I like what you say about recycling, I realize there is a sort of karmic quality to re used materials and I always want there to be an interaction within the work its self. I also like your response because it tells me I have succeeded a little. But I don't feel recycling is a driving force in itself. It's interesting because I haven't thought about this, but I see now I'm looking that it's partly true but partly just coincidental. I certainly don't consciously think about recycling when I'm working, and I love using new materials. Another reason for reusing things is economic. I have been living on very little at times, and found material is free."



Sarah Lewtas: Image from Armoury

Again, it has been wonderful hearing from Sarah about her work and how she has used the found material all around her to create such a powerful body of work.

You can view more of Sarah Lewtas's work at <http://www.sarahlewtas.com>

Tina Brooks

Like Liz and Sarah, Tina is a 'blow-in' to the west of Ireland. She was born in Epsom, Surrey, England to Irish/ English parents, her mother's family being the Sligo connection. They had immigrated to England in the 50's. Her family returned to Ireland in 1970 to farmland her grandfather inherited. Tina was six years old.

Her sudden transition from a Protestant home

Sara Lewtas: Them bones

in England to a Catholic one in Ireland was challenging and she found the culture difficult to adjust to. She'd arrived during the worst years of The Troubles and Sligo is close to the border country with Northern Ireland.

However, in her own words, she says: The change of natural environment also came as a shock. I had left the leafy suburbs of south England for a stark, rocky, rain-drenched farm 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.

Tina still lives in Sligo, which is south of



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

Donegal and her work is included in collections worldwide. She is a seascape painter, and if any of the four artists in this series remind me of the great painter JMW Turner, then it is Tina's capturing of the Atlantic drama she lives beside in Strandhill, Co. Sligo. It is a picturesque place and Tina, like Liz, often shares photos of the day's weather on social media, so I have an excellent sense of the



Tina Brooks: Far away in time. 2014. Oil on canvas. 26x23cm.

raw natural beauty they are both surrounded by.

The sea is powerful force anywhere, and when you're an islander, you have a special relationship with it, because at every edge of your existence, there it is: the sea. On the west coast of Ireland, the shores and cliffs are battered and then caressed by the Atlantic, which is much wilder beast than the Irish Channel on Ireland's east coast

for example. Tina explains why Sligo has provided her with the perfect base for her art.

"For centuries landscape artists have looked to nature to better understand the mysteries of life, our relationship with nature and the human condition. Given our current position in the 21st century with climate change, global warming and capitalism's clamor for global resources I feel the subject matter of nature is more urgent than ever."

I asked Tina about how she approaches a painting. She tells me:

"Strandhill Peninsula and its unique Atlantic weather are the focus of my paintings. Small-scale paintings are made from direct observation; this is called 'Plein Air' in art terms. 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'm a practical 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.

Painting has given me the means to come to terms with an environment and place that I've had an uneasy relationship with for many years. To draw and paint my environs ... to see it and know it ... to observe and explore has proven to be a rich and fulfilling experience. Through this process I feel at last ... This is home... And now, due to climate change, corporate greed and a lack of political will to do anything about it, it's under threat".

I experience your paintings as elemental - by that I mean, for me they resonate with a pagan idea of summoning the elements from the four directions. Do you personally hold any see any connection between your work and the ancient idea of the elements having characteristics?

"What I want to achieve in my paintings is the mood, atmosphere and the ephemeral nature of the northwest Atlantic coast. The elemental aspect of my paintings can be read in a literal way, but my primary concern when making studio paintings is to make the paint be the thing. What I want to do is bring something of the outside in.

For me to draw it is to know it. Although when I take a small canvas outside to paint, it's about the feeling of being there and responding to the sensory experience of the elements. So in answer to your question: I make no conscious decision to project anthropomorphic ideas of the elements



Tina Brooks: Wave. 2013. Oil on canvas. 32x34cm.

onto my practice.

Could you explain this quote a bit more? "This process of layering and rejecting is repeated until I can locate and recognize the place and its weather."

As mentioned earlier I draw a lot from direct observation, but in the studio its memory and a recall of conditions I have experienced that are relied on. Sketches, notes and photographs are out of sight and I begin by placing a line of paint that serves as a horizon line, this line will shift and move as the process of constructing the painting continues. After the first placement of a potential horizon is laid I'll follow on with placement of blocks or patches of color and then it becomes solely about the relationship with the emerging image. I let the suggestion of a cloud or a stimulating passage of paint lead me to my next gesture, color or mark until as I say 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 have up to 7 or 8 paintings on the go at one time."

You can see more of Tina's work at Teach Bán Gallery online at www.teachban-artgallery.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 tends to use 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'?

"It occurred to me if you zoom in an area of the paper/body, it forms an abstracted landscape. I began to imagine internally the tissue, the muscle,



Lorna Watkins: Yellow Reclining Nude

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, really. 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



Lorna Watkins: Bird Song, encaustic on panel and photographic texture research



Lorna Watkins: Incommunicado, acrylic and charcoal

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 monotonous 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



Lorna Watkins: True Lies, acrylic and charcoal

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 flirting 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: Leaning Nude

Silver Screen Artists

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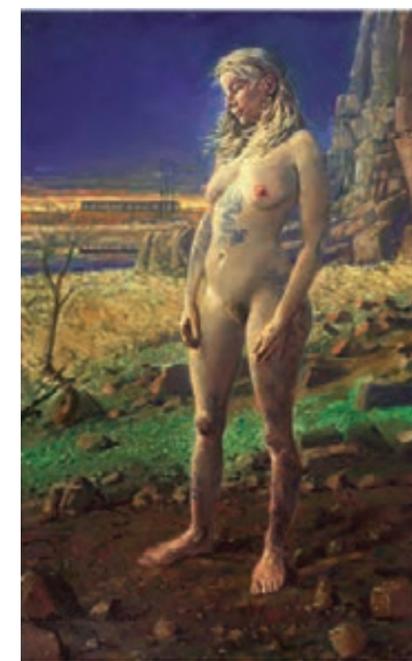
THE REMNANTS OF DREAMS, THE AFTERSHOCKS OF NIGHTMARES: HENK PANDER, THE STEWARD OF HISTORY



"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



"The Hanford Reach" Oil on linen 68" X 39" 2015

by Graham McLean

Bones 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 crashes his plane into a burning city. New York's 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. Henk's 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

own work.

After honing his craft at Amsterdam's Rijksacademie, Henk met a young American woman from Oregon, Marcia Lynch. Although Henk had established himself as one of the premier upcoming artists in the Netherlands - winning in 1961 the Prix de Rome silver award - he decided to marry Marcia and move to Portland to start his family. This decision was to change the trajectory his career. By 1965, he immigrated to the United States. This move provided him with an outsider's perspective,

and critical distance from his subject matter.

His work is both record and interpretation bordering on the fantastical. Henk's prolific output stretches 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.

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 Fire Department, he actually rode along with emergency personnel, sketching each heart-racing encounter. Immersing himself in 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 been generating much interest in the art world. Using the bones of animals found in the wilderness, Henk repositions this left behind debris into a theatric pose that is both haunting and absurd. Henk's private studio, where visitor photography is strictly prohibited, is the stage he uses to reconstruct these dead remnants of the natural world. The end result is a massive oil on linen painting that dwarfs the viewer.

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.

Birthered 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 in the process. Caught between glimpses of the past and the future is Henk's eye, constantly recording, capturing, reinterpreting, 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 art historian's mind. ♦



"History and Topography" Oil on linen 80" X 142" 2007 Portland Art Museum Collection



"Don't Look" Oil on Linen 68" x 92" 2015



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



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

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

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



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

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



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IWC
SCHAFFHAUSEN



Grounded 2006

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

by Graham McLean

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 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



Unconditional Love 2009

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



I AM 2012 6.5ft X 9ft



Helen with her painting Silence 2015 3.6ft X 3.6ft



I AM 2012 6.5ft X 9ft hung in Times Square, New York City

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.

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



Freedom 2013

stories of her people. This profound experience inspired a new series that includes "Trust," a depiction of a Hopi elder in traditional headdress.

Both "Trust" and "I Am," and the rest of Helen's works, are imbued with a special aura. The otherworldliness of her work is partly the result of Helen having such a strong personal connection to the subject matter, but it is also the result of her earth-to-canvas technique. By incorporating natural materials such as feathers, sand, soil, bark, long grass, bamboo, and other found objects, Helen creates 3D works of art that seem as if they are alive as they reach out from the canvas towards the viewer.

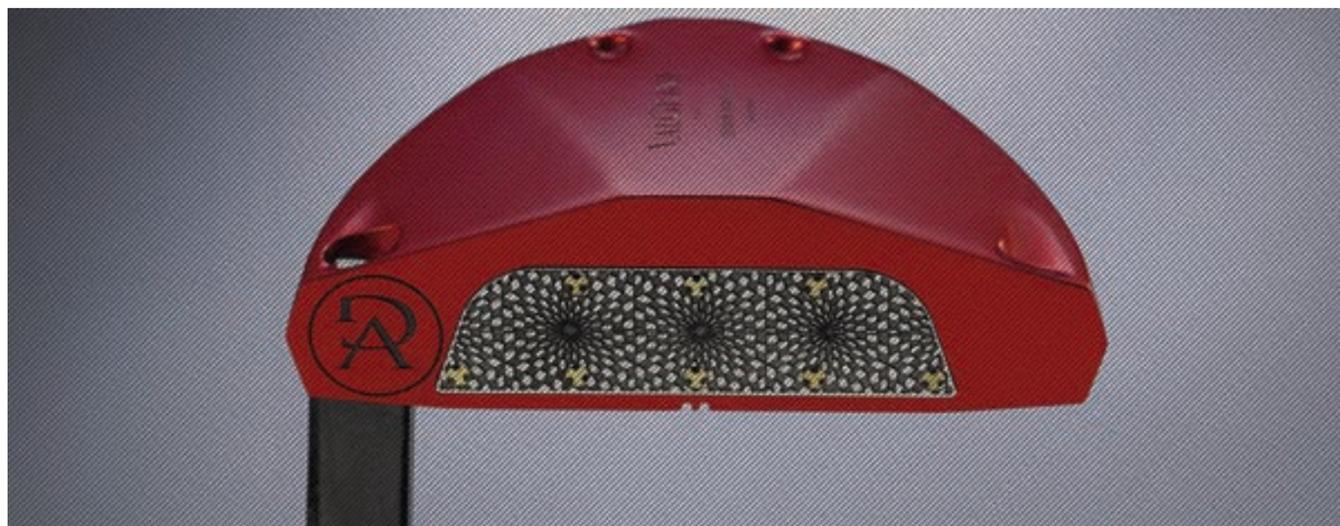
"I Am" was a contender for the Archibald Prize and a finalist for the Doug Moran National Portrait Prize in 2012. The piece was also included in New York's See Me Gallery's exhibition "The Story of the Creative" in 2013. Both "I Am" and "Trust" were also among works digitally displayed on the outside of a twenty-five-story building in the middle of New York's Time Square. Helen had promised Kunmanara the first night they met, that she would share his story with the world. Seeing his face displayed in Time Square was not only a humbling moment for the artist, but an implication that she is traveling on the right path.

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. ♦



Eleni with her painting Trust 2015 7.5ft X 9.8ft



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

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 unequalled 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-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.

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 in as an exceptional item. ♦





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For note

Gregory Moreau, founder of the house ValGrine realized his dream by creating the most exceptional putters. This engineer passionate of design and art draws its inspiration from the heart of the rarest and most exceptional materials to create the most luxurious and exclusive putters in the world.

New luxury interpreter, offers the best putter thanks to the new marriage of craft industry and high French jewelry (Jeweler, setter, engraver, polisher, metal worker, fitter and blacksmith). ValGrine displays its most exceptional talents from the birth of a putter with ending and finishing filled of symbols. We feel setter's and jeweler's vibrations of the place Vendome in Paris.

ValGrine's putters are real aerodynamics sculptures recognized for their exceptional finishing and their French elegance. Drawn in fluidity and tension, they embody a promise of sensation from the first glance. These creations are made from exceptional materials.

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AUTUMN IN NEW YORK

The city is hopping with exciting new exhibitions.

by Sara Evans

For New Yorkers and the zillions 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, intricately carved 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 1966, 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 vres porcelains. 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, a tea service, and a table — 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

the collection by exploring the role Sèvres porcelain played in eighteenth-century France, as well as during the American Gilded Age. (Until April 24, 2016).

On October 30, the new Whitney, downtown at the Highline, is paying tribute to Frank Stella,



arguably our greatest living abstract artist, in a major retrospective of his work, both paintings and sculptures. Stella, who is 79, represents the Old Guard of American artists. The fact that in the face of radical changes in the art world, the Whitney has chosen to honor Stella with a solo show is significant. As the New York Times noted, "Mr. Stella has done more than any other living artist to carry abstract art, the house style of modernism, into the postmodern era." This survey will be the most comprehensive presentation of Stella's career to date, showcasing his prolific output from the mid-1950s to the present through approximately 120 works, including paintings, reliefs, maquettes, sculptures, and drawings. (until February 7, 2016).

The delightful American-Scandinavian Foundation on Park Avenue is exhibiting the work of one of Denmark's most beloved and important painter, Vilhelm Hammershøi (1864-1916.) As a young man, he studied with many of the most



Vilhelm Hammershøi, *Interior in Strandgade, Sunlight on the Floor*, 1901. Oil on canvas, 18 1/3 x 20 1/2 in. (46.5 x 52 cm). Statens Museum for Kunst, smk.com.'

important artists in Denmark and traveled widely in Europe. On loan from the National Gallery of Denmark "Painting Tranquility" has portraits, genre paintings, landscapes and buildings, all seen through the gentle eye and masterful brush of this 19th century artist. The subject of many of his paintings is his beloved wife Ida, in their elegant apartment on Copenhagen's Strandgade. The work is simply poetry in paint. (until February 27, 2016).

At the beautiful Asia Society, "Philippine Gold: Treasures of Forgotten Kingdoms," showcases 50



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 regalia, jewelry, ceremonial weapons, and ritualistic and funerary 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 isles to distant lands including China and India.

The Philippines has the second largest gold deposit in the world. The works on view here—from tiny gold tweezers to fabulous pieces of jewelry—reveal that these natural resources were readily exploited by the local people between the tenth and thirteenth centuries. While the diverse objects offer clues about those who produced and used them, future finds will hopefully provide further information. (until January 3, 2016).

The Jewish Museum: *Becoming Jewish—Warhol's Liz and Marilyn*. The public personas of



Elizabeth Taylor and Marilyn Monroe were 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 epochal paintings of the actresses in the 1960s coincided with the end of the Golden Age of Hollywood and an upsurge 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 Jews 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 cemented their status as the most glamorous women of their era, the twentieth century's great myth and legend.. September 25, 2015 - February 7, 2016. ♦

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Bice's Tradition Continues Throughout the World.*



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. ♦

224A WORTH AVENUE PALM BEACH, FLORIDA 33480 TEL: 561.651.1371

- | | | | |
|--------------------|------------------------|---------------------|---------------------|
| 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 Ostoja | 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 | |



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



Joel Kamphuis, Lt. Col. Air Force retired Robert Stewart Finizio, Tim Bascombe, Marianne Finzio, Jamie Finzio-Bascombe



Jonathan DeLuca, Broward Heart Ball Chairman, and Rita & Rick Case



Lisa Scott-Founds, Jonathan DeLuca and Nicole Brewer, Patriot National Inc., Broward Heart Ball Legacy Sponsor



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Greg Lynch, Matthew Caldwell, Charlie Turano Sr. and Charlie Turano Jr., The Florida Panthers

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 where 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



Bob Koepka_Jaime Hellman_Philip Poole_Joe Landolfi



Brad Mitchell



David Aucamp and Bill Smith and Steve Owens and Randy Nobles



John Kennedy_Gabriela Seabolt_Dean Cameron



Tom Gresh and Cole Watkins



Robin Blankhorst_Marla Johnson_Sarah Pearson_Andy McMechan



Tim Devlin and Richard Pollock



Steve Jara and Jim Karnegis and Jeff Silkworth



Mark Nowak

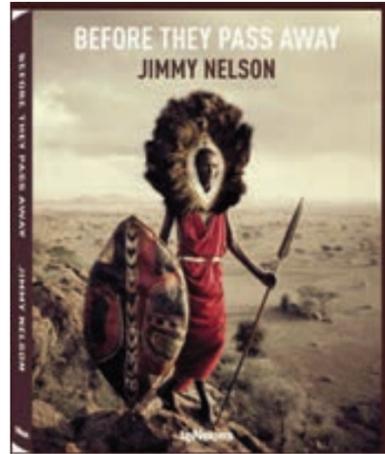


Troy McLellan_Jimmy Gascolgne_Nick Mihaiu_Corbin Personti

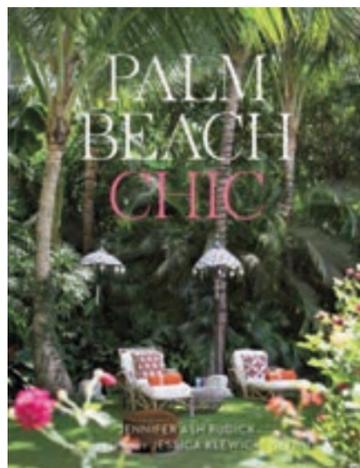
BEAUTIFUL BOOKS

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



Before They Pass Away by Jimmy Nelson (Te Neues: \$104.64-available through Amazon). Photographer Jimmy Nelson's stunning book documents disappearing ethnicities around the world. Seriously threatened by globalization, these tribes cling to a way of life that is in close harmony with nature, living in societies that are tightly bound by tradition and commitment to the group. Jimmy Nelson has beautifully and insightfully documented these vanishing tribes through their customs, their artifacts and their soulful portraits.



Palm Beach Chic by Jennifer Ash Rudick, photography by Jessica Klewicki Glynn (Vendome Press: \$75). This lavish new volume explores the

many aspects of the exteriors and interiors that grace the town that is synonymous with wealth and gracious living. This book highlights newly restored Mediterranean Revival houses, charming cottages, Moorish casbahs and vintage condos. Lush photographs capture extraordinary gardens, verandas and lakeside pavilions, an eclectic mix of old and new.

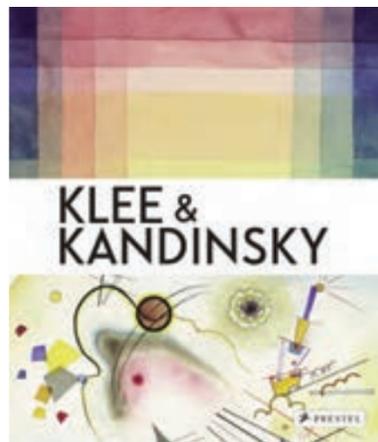


Red & White Quilts: Infinite Variety-Presented by the American Museum of Folk Art by Elizabeth Warren with Maggi Gordon; Introduction by Martha Stewart, photography by Gavin Ashworth (Skira/Rizzoli: \$60). Folk art scholar Elizabeth Warren explores the extraordinary quilt collection of Joanna S. Rose. Each of the more than 650 quilts from the past three centuries is filled with unique combinations of patterns and stitches, each one beautiful in its own way. This book is a must for those with an interest in quilts, in American folk art and the American craft tradition. When this beautifully curated collection was shown at the Park Avenue Armory in New York, it was viewed by over 26,000 people in just six days.



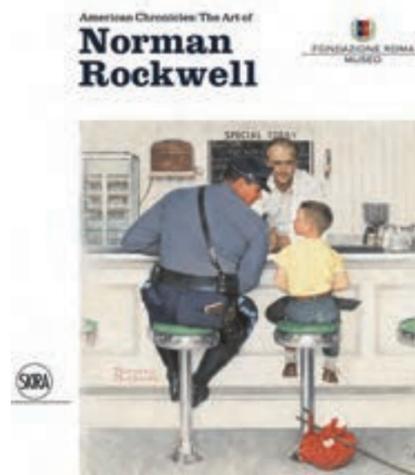
To Joy by Sebastiaan Bremer (Frame Publishers: \$40). This book is a detailed exploration of the influences, source material and groundbreaking technique of the US-based Dutch artist, whose skillfully manipulated digital images are indeed a joy to see.

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. Bremer creates his subjects from a swirling ring of psychedelic/art--Sex, death, family, art, history, love and lust come in and out of focus as the imagery intricately grows and changes.

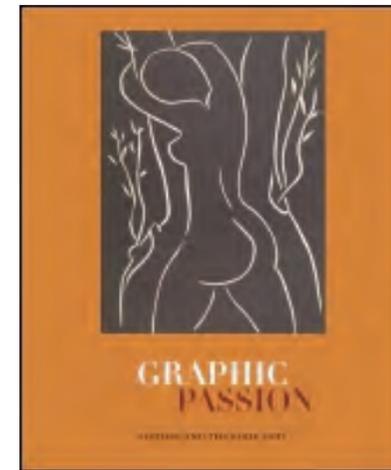


Klee and Kandinsky: Neighbors, Friends, Rivals by Vivian Endicott Barnett, Michael

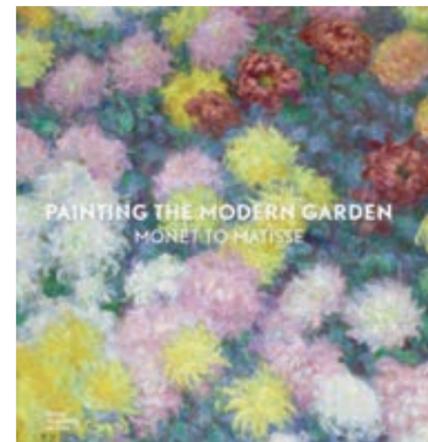
Baumgartner, Annegret Hobert, Christine Hopfengart, Peter Vergo, Wolfgang Thoner, Fabienne Eggelhofer, Angelika Weissbach and Charles Haxthausen (Prestel: \$60) Giants in the modern art movement, Klee and Kandinsky were both friends and rivals. This intelligent new book explores their complex relationship through their art as it evolved through time, and the artistic dialogue that continually engaged them. They shared the goal of making art that was both spiritual and innovative. This unique book explores their 30-year relationship, from the time of the Blue Rider group around 1912, to the Bauhaus years in Weimar and Dessau until the late 1930s. With the culture of the Weimar Republic as a backdrop, this book traces the history of an artistic friendship that spurred each of them on to greatness, extending the artistic parameters of their world.



American Chronicles: The Art of Norman Rockwell edited by Danilo Eccher and Stephanie Haboush Plunkett (Skira: \$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.

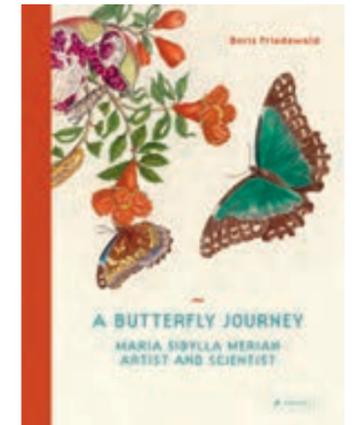


Graphic Passion: Matisse and the Book Arts by John Bidwell (Penn State, available through Amazon: \$50.37). The great painter Henri Matisse was also a great book illustrator. Few know Matisse as an artist who designed and illustrated his own books. From 1912 until his death in 1954, he engaged in nearly fifty illustration projects, many of which rank among the greatest artists' books of the twentieth century. A master printmaker, equally adept in various mediums, he ensured that his prints would appear to the best advantage with the printed page. He directly participated in page layout, typography, lettering, ornament, cover design, and even the choice of text. The book and current exhibition at the Morgan Museum in New York City recount the publication history of nearly fifty books illustrated by Matisse, including masterworks such as Mallarmé's *Poésies*, *Lettres Portugaises*, and *Jazz*.



Painting the Modern Garden: Monet to Matisse by Monty Don, Ann Dumas, Heather Lemonedes, James Priest, William Robinson and Clare A.P. Willson (Royal Academy Publications/Abrams: \$75). While depictions of gardens are found throughout history, the impressionists were among the first to paint gardens directly from life, focusing on color and form rather than using them as a

background. This volume centers on Monet, a great horticulturalist as well as a great artist, who cultivated gardens wherever he lived, and the creation of his masterpiece garden at Giverny. Beautifully illustrated with masterpieces by Monet and later painters—Renoir, Bonnard, Sargent, Klee, Kandinsky, and Matisse, among others—*Painting the Modern Garden* traces the evolution of the garden theme--paradise regained.



A Butterfly Journey: Maria Sibylla Merian—Artist and Scientist by Boris Friedewald (Prestel: \$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 watercolors 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. ♦



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25 year anniversary

2015 - 2016



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 and follow the gallery on facebook for all the latest information and updates! Click [HERE](#) to take a 3d virtual tour of the gallery...

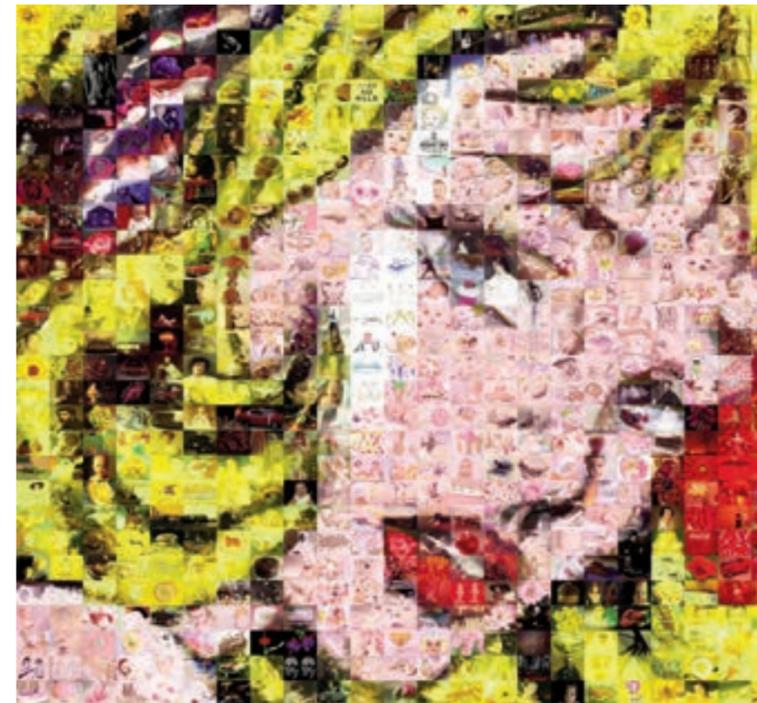


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Connected to the ground floor exhibition area is the working studio of William Halliday, where the dealer/artist fabricates and assembles his intriguing and original metal sculptural forms that on are on view in the gallery. After a successful career 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



Sergey Fedotov_Nu_2005 oil on canva



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

studio...

<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

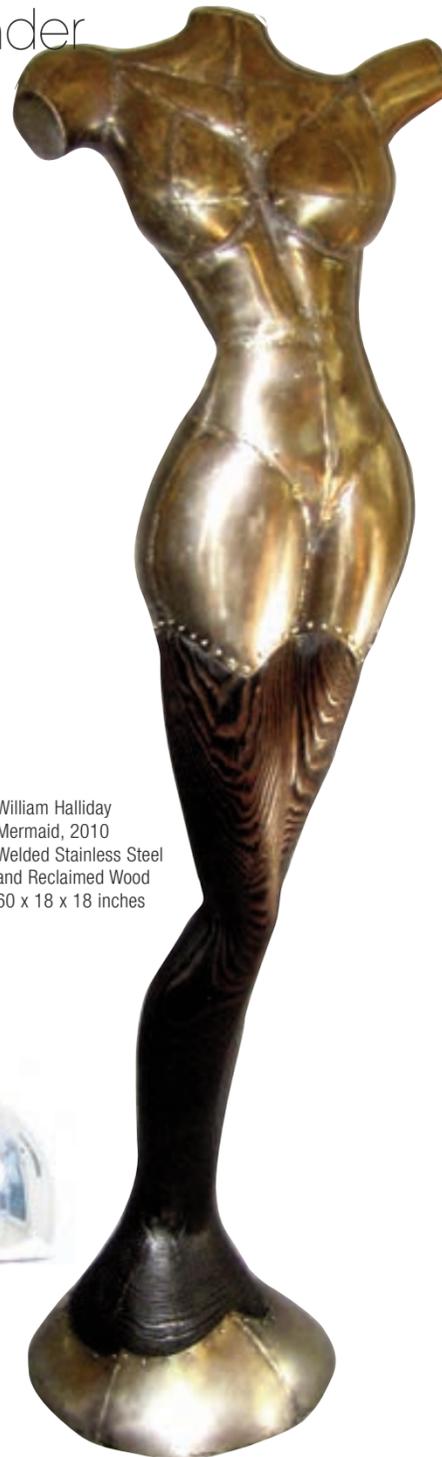
Affairs at the prestigious Rhode Island School of Design. His work was included recently in the Christie's auction of the Dennis Hopper estate. He also is a frequent contributor of art reviews for The Huffington Post, the Art of the Times and is the editor-in-chief of The Art Economist. Helander was 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 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. ♦



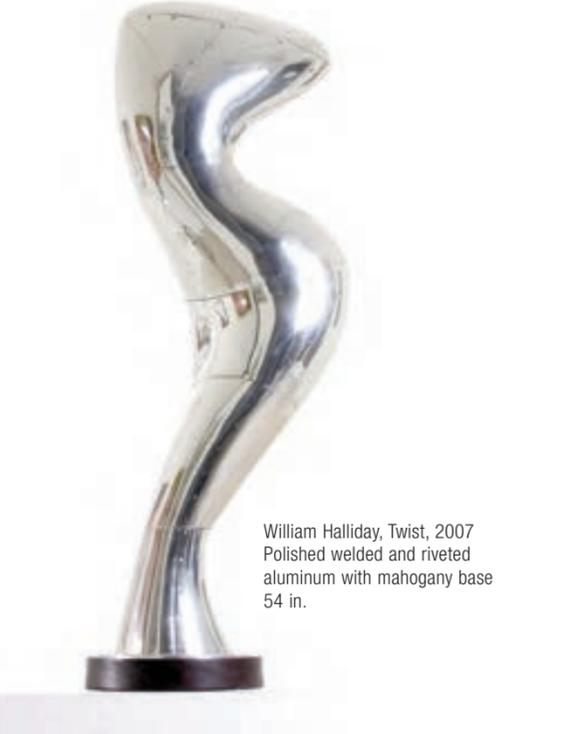
William Halliday
Mermaid, 2010
Welded Stainless Steel
and Reclaimed Wood
60 x 18 x 18 inches



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



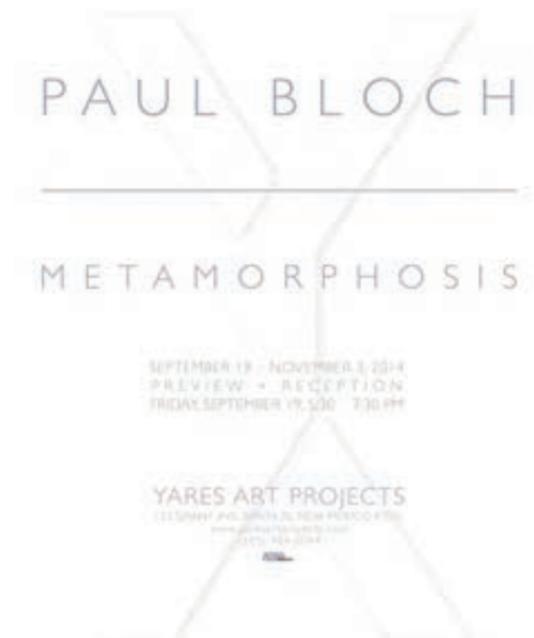
William Halliday, The artist's personal custom made motorcycle, based on a 1974 Honda CB550



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



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



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.



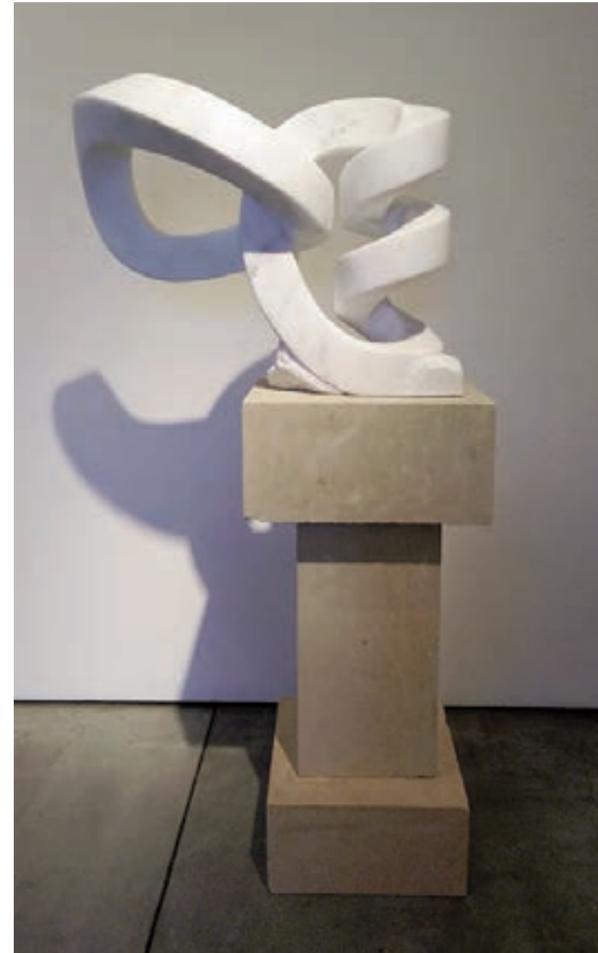
White Ribbons, 2010, Carrara marble, 21 x 28 x 15 inches



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



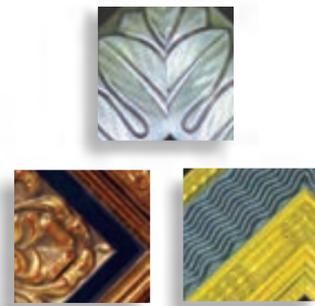
Autumn Implosion, 2010, Carrara marble, 17 x 17 x 17 inches



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 ♦





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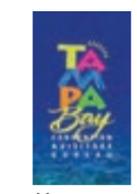
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