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Edmund William Greacen, In Miss Florence's Garden

IMPRESSIONISM: AMERICAN GARDENS ON CANVAS

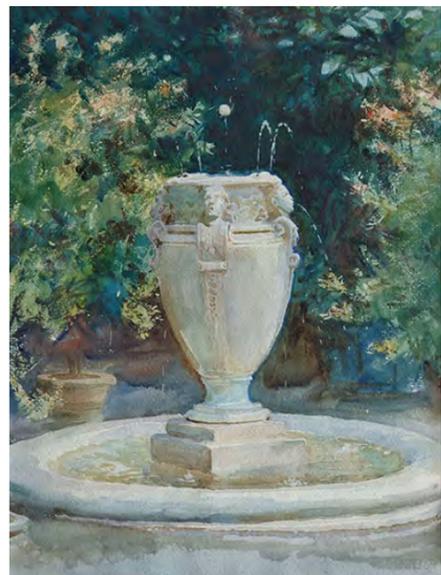
Cover Story

The New York Botanical Garden celebrates its 125th anniversary by launching a glorious new Summer show capturing the spirit of gardens that inspired artists at the turn of the 20th Century.

by Sara Evans

Drawing on the enormous success of last summer's blockbuster exhibit that highlighted the gardens and art of Mexican diva Frida Kahlo, and on its iconic exhibit, Monet's Garden, in 2012, the NYBG is mounting an exhibit of paintings and sculptures by some of the most important artists of the American Impressionist movement. A vibrant and exuberant flower show, one that will change as the season evolves, complements the artwork.

In this exhibit, which promises to be another blockbuster, the New York Botanical Garden continues to explore the vital connections between



John Singer Sargent Vase Fountain Pocantico

the plant world and the arts through captivating flower shows and the display of fine art. During this Garden-wide exhibition, visitors experience the horticultural inspiration behind American Impressionism as well as view more than twenty lovely Impressionist artworks.

In the Seasonal Exhibition Galleries of the Enid A. Haupt Conservatory, visitors stroll through an American Impressionist garden inspired by the paintings of such major artists as William Merritt Chase, Childe Hassam, and John Singer Sargent. The horticultural exhibition is designed by Francisca Coelho, the Garden's Vivian and Edward Merrin Vice President for Glasshouses and Exhibitions, who has re-imagined gardens for NYBG exhibitions, including Emily Dickinson's Victorian garden in Amherst, Massachusetts; Claude Monet's flower and water gardens in Giverny, France; and Frida Kahlo's Casa Azul garden in Coyoacan, Mexico.

Coelho's American Impressionist garden will feature an ebullient mix of the old-fashioned flowers depicted in paintings of the gardens of Florence Griswold, Celia Thaxter, John Twachtman, and other celebrated gardeners of the era. Under Coelho's direction, NYBG horticulturists will plant tens of thousands of cornflowers, larkspur, hollyhocks, peonies, columbines, and hundreds of other cheerful bulbs, annuals, biennials, and perennials in beds and borders lining the walkways. Visitors will stroll beneath trellises adorned with morning glories, through grassy meadows dotted with poppies, and along beds of irises of every color of the rainbow. They will be encouraged to sit on chairs on the porch of a charming New England cottage



Henri Crenier, Greacen Boy and Turtle

with views of the whole colorful ensemble.

The LuEsther T. Mertz Library's Art Gallery at NYBG will exhibit a complementary display of more than 20 paintings and sculptures by Chase, Hassam, Sargent, and their contemporaries that captures the colors, shadows, and ephemeral quality of light the artists observed in the natural world and infused in their distinctive imagery.

The garden of Florence Griswold, the doyenne of the Old Lyme, Connecticut artist colony, is depicted in Edmund William Greacen's *In Miss Florence's Garden* (1913). Chase's *Landscape: Shinnecock, Long Island* (ca. 1896) and *Park in Brooklyn* (1887) portray luscious landscapes of familiar East Coast sites. Sargent's *The Fountain of Oceanus* (1917) features a sculpture at Kykuit, the John D. Rockefeller Estate in Pocantico Hills, New York. Childe Hassam's *Horticulture Building, World's Columbian Exposition, Chicago* (1893) depicts a social scene in front of a Victorian glasshouse similar to NYBG's Haupt Conservatory. Three bronze sculptures are also included in the exhibition, most notably Anna Vaughn Hyatt Huntington's grand *Diana of the Chase* (ca. 1922), which at 99 inches tall will be on display in the Library Gallery Rotunda. *Impressionism: American Gardens on Canvas* is guest curated by Linda S. Ferber, Ph.D., Senior Art Historian and Museum Director Emerita of The New-York Historical Society.

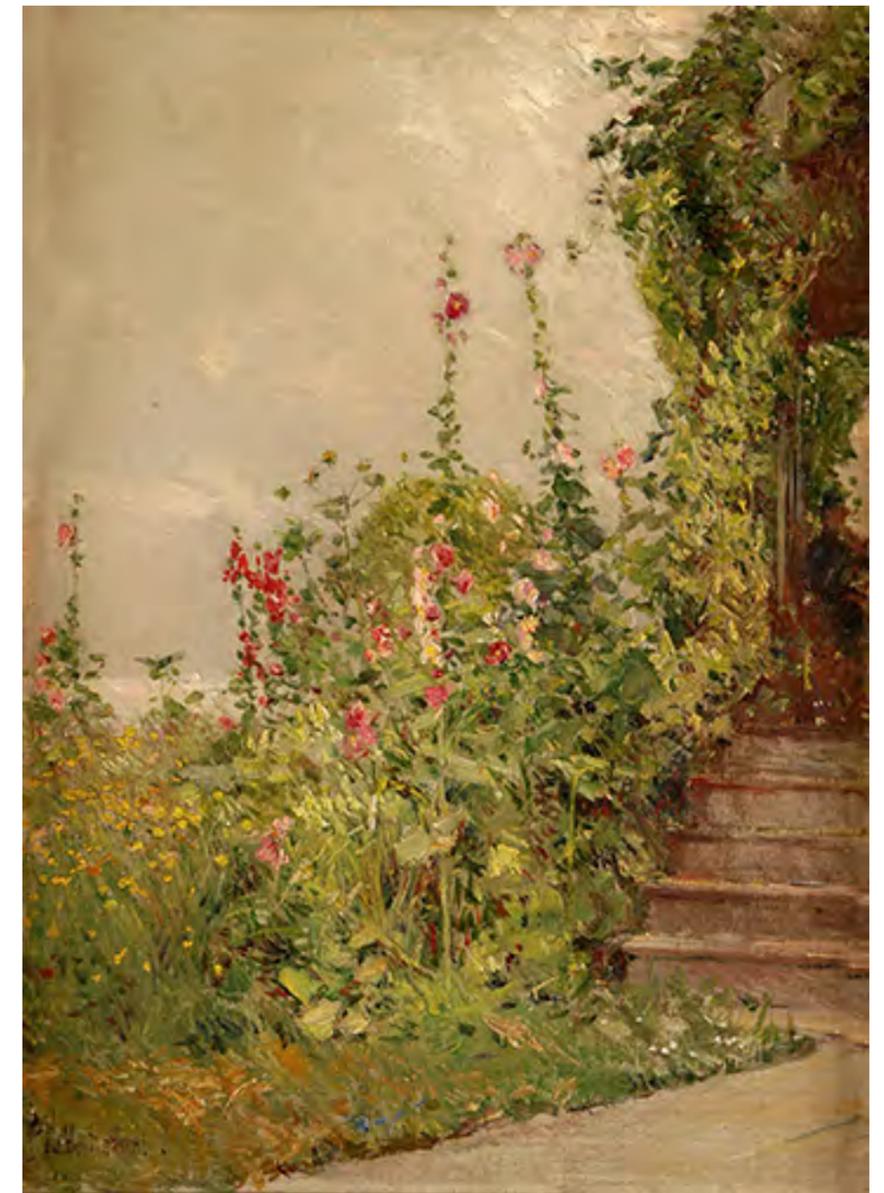
American Impressionists in the U.S. created an identity unique from their French peers by painting self-consciously American subjects: notably, the American garden. Many American Impressionists and their spouses were avid gardeners, and parallels

were often made between gardening and Impressionism. In a departure from other exhibitions on this artistic period, *Impressionism: American Gardens on Canvas* will examine exclusively American gardens as a compelling subject for American Impressionists during an era of vibrant gardening culture, evoking this period through a garden designed and created in the Haupt Conservatory for visitors to experience.

The year 2016 marks the 125th Anniversary of the founding of The New York Botanical Garden. Since 1891 NYBG has been a museum of plants dedicated to achieving excellence in horticulture, education, and plant research and conservation. NYBG is committed to connecting gardening to the arts and humanities by offering multidisciplinary interpretive exhibitions and educational programs that reveal the deep connections between plants and people, nature and culture, and illuminate the importance of gardens to human health and to the lives and work of influential artists and thinkers.

The poems of important 19th-century poet Celia Thaxter (1835–94) and her contemporaries, including Robert Frost and Amy Lowell, will be displayed adjacent to the Haupt Conservatory amid the seasonal beauty of the Garden's magnificent collections. Co-presented with the Poetry Society of America, the Poetry Walk is a continuation of the Garden's Poetry for Every Season series.

Throughout the Garden, celebrate the spirit of America and NYBG's 125th Anniversary with an exciting array of programs showcasing many aspects of American culture from this era, which coincided with NYBG's founding. Enjoy jazz and tap performances, a lively evening concert series, lectures and symposia, film screenings of popular entertainment acts, and art activities for children. Special opening weekend events kick off the festivities. ♦

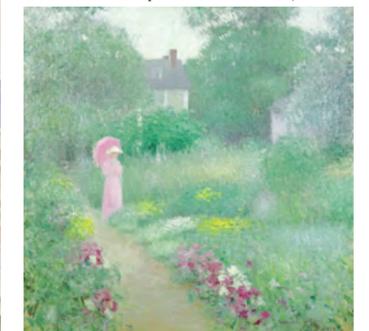


Childe Hassam Celia Thaxter's Garden



John Singer Sargent Terrace, Vizcaya

(This wonderful exhibit was made possible by the generous donations of the LuEsther T. Mertz Charitable Trust, The National Endowment for the Humanities: Exploring the Human Endeavor and Gillian and Robert Steel Visit the Garden's Web site, nybg.org, for more information on all the offerings during *Impressionism: American Gardens on Canvas* and to purchase tickets.)



Cover photo: Edmund William Greacen, *In Miss Florence's Garden*, 1913. Oil on canvas, 30 x 30 inches. Private collection



LIONHEART CAPITAL ANNOUNCES THE RITZ-CARLTON RESIDENCES, MIAMI BEACH



Piero Lissoni

Piero Lissoni's First Architectural Project in the U.S. is a Seven-Acre, Waterfront Development That Will Redefine Tropical Modern Living in Miami

Lionheart Capital announced The Ritz-Carlton Residences, Miami Beach, its newest ultra-luxury residential development in South Florida. The Residences, located on seven acres in a quiet corner of Miami Beach on the shores of Surprise Lake, will bring together renowned Italian architect and designer Piero Lissoni's modernist vision with the legendary service of The Ritz-Carlton to redefine Miami modern living. When completed, it will be the only stand-alone Ritz-Carlton Residences in Miami Beach and one of a select few in the world.

The Residences are Piero Lissoni's first architectural project in the U.S. and are being completed with award-winning Miami architecture firm ADD Inc. This expansive, amenity-rich property will feature gardens, pools, entertainment spaces and 36 private boat dockages for 111 condominium residences and 15 single-family villas. The two- to five-bedroom homes range in size from 1,700 to over 11,000 square feet, in a selection of 60 unique floor plans, with striking interiors also custom-designed by Lissoni.

"The fusion of Piero Lissoni's modernist vision with the unrivaled service and legacy of The Ritz-Carlton is a rare offering, unmatched in South Florida," said Ophir Sternberg, CEO of Lionheart Capital. "Lissoni's modern and artistic design will create a development that will change the Miami Beach skyline and how we look at luxury living."



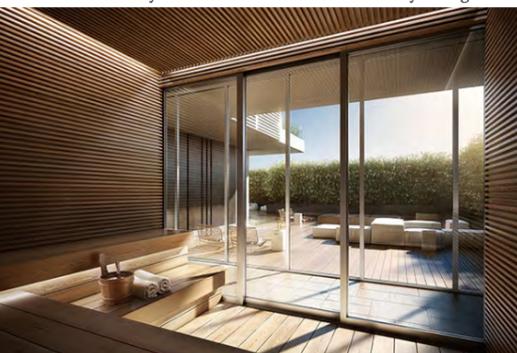
Lobby at The Ritz-Carlton Residences, Miami Beach

Each home will be equipped with a Piero Lissoni designed, Boffi kitchen, oversized stone countertops, Gaggenau appliances and built-in coffee systems, along with equally impressive Boffi master bathrooms and designer fixtures. Every residence will be wired for smart-home technology. Many homes will include private elevator foyers, sprawling terraces, summer kitchens and private plunge pools.

In line with the long-standing tradition of excellence synonymous with The Ritz-Carlton name, these Miami Beach residences will include a collection of premier, resort-style amenities unparalleled in the greater Miami region. Owners' amenities will include a waterfront social room with a bar; a catering kitchen; tropically landscaped half-acre roof-top pool deck with stunning views of

Miami Beach, Downtown Miami and Biscayne Bay; an expansive infinity-edge pool with a waterfall, spacious cabanas, whirlpool spa and poolside Grille Restaurant; a club room with a bar, virtual golf and billiard table; a cinema-quality private theater, and art room.

A unique feature of The Residences will be the on-site private boat dockage and a captained VanDutch private day yacht for Intracoastal and beach access. Owners will have the opportunity to rejuvenate in a private spa treatment suite, steam rooms and a sauna, meditation garden, indoor and outdoor yoga studios, and work out in a state-of-the-art fitness center. There will also be a BBQ and dining area and a library/conference room. In addition, The Residences will have two attended lobbies with 24-hour concierge service, valet



Spa at The Ritz-Carlton Residences, Miami Beach



The Ritz-Carlton Residences, Miami Beach, its newest ultra-luxury residential development in South Florida

parking, a pet salon suite and full, personalized concierge services.

Perfectly located in a tranquil and charming residential community of Miami Beach where lake, ocean and waterway meet, The Residences will be the last project of this magnitude that can be built in this part of the city. Just a short distance to the area's top-tier schools and steps away from the prestigious Upper North Bay Road, residents can enjoy the famed shops of Lincoln Road, the Art Deco District of South Beach and the central business district of Downtown Miami/Brickell and then return to the comfort and quiet of their homes in mere minutes.

Set on the only lake in Miami Beach, the Developers' vision for the existing structure was to strip it to its core elements, preserving its height and uninterrupted views. The result is 126 exquisite Residences surrounded by a neighborhood of upscale single-family homes on the shores of Surprise Lake.



Roof Top Pool at The Ritz-Carlton Residences, Miami Beach

"The high-end Miami market has been anxiously awaiting a property of this caliber in this area for

some time now," said Carolyn Ellert, Broker and Co-owner of Premier Sales Group, Inc., exclusive sales and marketing agent for the developers of The Residences with ONE Sotheby's International Realty.

The Residences are priced from \$2 million to \$40 million for penthouses. Address: 4701 North Meridian Avenue; telephone: 305-953-9500; website: www.TheResidencesMiamiBeach.com.



Marina at The Ritz-Carlton Residences, Miami Beach



The Ritz-Carlton Residences, Miami Beach, Set on the shores of Surprise Lake



THE RITZ-CARLTON RESIDENCES®
MIAMI BEACH

The Ritz-Carlton Residences, Miami Beach Unveils First-Ever Residential Art Studio

Miami artist and sculptor Tatiana Blanco, who advised Lissoni on the working elements for the Art Studio, envisions the space will inspire people to express themselves. "Many people say 'I used to do art, and I don't have time anymore.' Having an art studio in your building is like having a gym downstairs. No more excuses."

"Condominium developments have media and gaming rooms but no rooms for artistic expression," noted Ricardo Dunin, founding partner, Lionheart Capital, the developer of The Ritz-Carlton Residences, Miami Beach, which is now more than 50 percent sold at prices that range from \$2 million to \$40 million for the Lissoni-designed condominium residences and single-family villas. "There is a need in society now for more hands-on creative work. You don't have to be a professional artist to do art, the same way you don't have to be a professional basketball player to play basketball," continued Dunin.

Residents will also have the opportunity to draw inspiration from The Residences' seven acres of tropically-landscaped gardens, pools and private boat dockages set on a quiet corner where lake,

ocean and waterway meet.

Art Studio programming will include private and group classes, art talks and trips, and onsite exhibits of residents' work.

"Art is good for the mind on the subconscious level," continued Blanco. "People will do art if the set up is there, and it is easy."

"Art is like therapy," added Dunin. "Everyone needs an outlet." ♦

The Ritz-Carlton Residences, Miami Beach
4701 North Meridian Avenue
telephone: 305-953-9500
website: www.TheResidencesMiamiBeach.com.



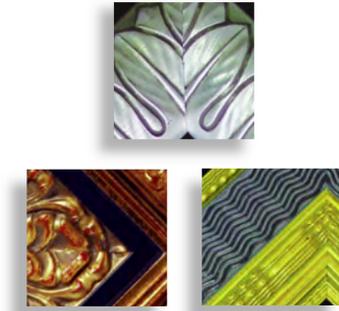
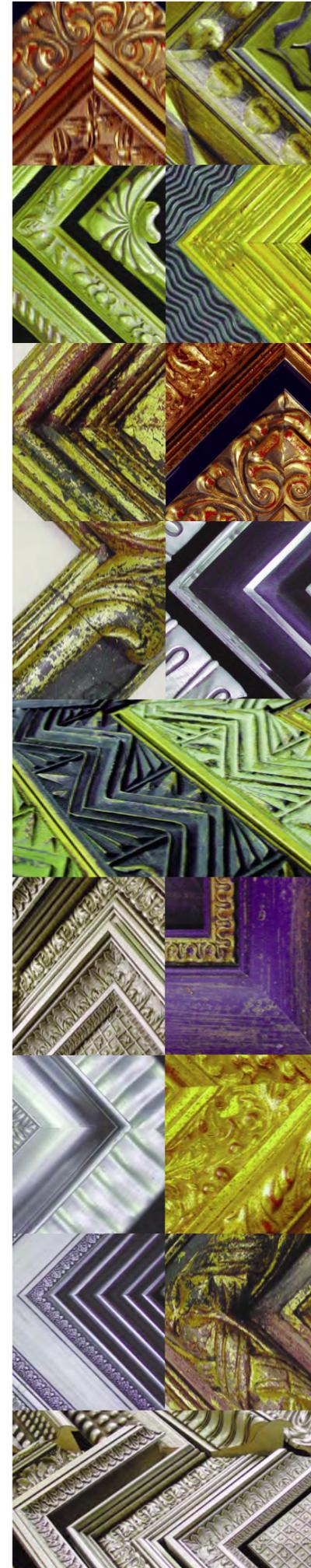
artist and sculptor Tatiana Blanco



Meditation Garden



Art Studio designed for The Ritz-Carlton Residences, Miami



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GALLERY BIBA

MODERN & CONTEMPORARY ART



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

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

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

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

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MUNCH AND EXPRESSIONISM

A stunning and important exhibit at New York's Neue Galerie places the artist at the center of the Expressionist Movement.

by Sara Evans

His iconic painting "The Scream," perhaps one of the most disturbing and existential paintings ever made, graces college dorm rooms all over the globe. Its portrayal of a screaming figure on a bridge, around which water swirls and a bleeding sky threatens to explode, is the very essence of angst. Yet the perception of Edvard Munch as a lunatic Norwegian outlier of the art world is powerfully dispelled in the compelling exhibition currently on view at the Neue Galerie in New York City.

This scholarly tour-de-force examines Edvard Munch's influence on his German and Austrian contemporaries, as well as their influence upon him.



Edvard Munch, Madonna, 1895 and 1912-13

This exhibition has been organized in partnership with The Munch Museum in Oslo, the most important repository of the artist's work. Curated by Expressionist scholar Dr. Jill Lloyd, this show has been organized in tandem

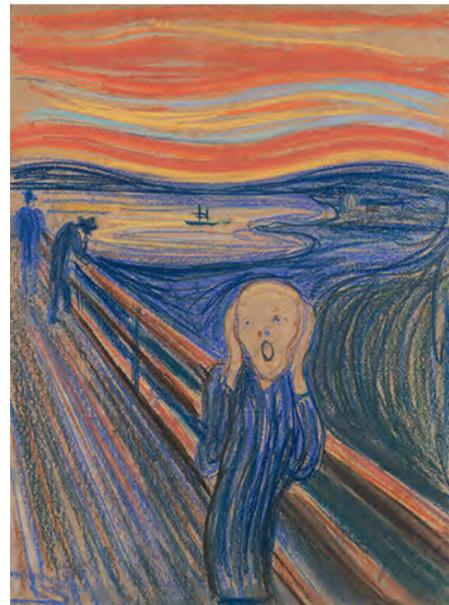
with Munch specialist Dr. Reinhold Heller. Dr. Lloyd has assembled several important exhibitions for the Neue Galerie, including "Van Gogh and Expressionism" in 2007 and "Ferdinand Hodler: View to Infinity" in 2012.

As an independent art historian, she has also curated exhibitions at the Tate, the Royal Academy in London, and the National Gallery in Washington, D.C. She has written extensively on Expressionist art.

Munch's life, from early on, was a sad one, a fact that is richly documented in his paintings. He was born in 1863 in a remote Norwegian farming village to a doctor and his much-younger wife. A year later, the family moved to Oslo, then called Christiania. The artist's mother died of tuberculosis when he was only four, followed by his favorite sister a few years later. These events were the genesis of many of Munch's paintings dealing with illness, death and mourning. The family struggled financially, moving often. The father was overbearing and difficult.

After dropping out technical college, Munch studied art in Oslo, then in Paris. He moved to Berlin in 1892. It is the Berlin years, and Munch's association with the Expressionist movement, that this exhibition documents so meticulously.

By juxtaposing his work with such important Expressionist artists as Ernst Ludwig Kirchner, Max Beckmann, Oskar Kokoschka, Richard Gerstl, Egon Schiele and Emile Nolde, this breakthrough exhibition places Munch in the mainstream of the movement.



Edvard Munch, The Scream, Private Collection, 1895

These artists were both friends and rivals, inspiring one another and copying from one another, their relationships complex and convoluted, at times loyal, but often very contentious.

Munch's life in Berlin was a sad one, with his complex and competitive involvement with other artists, punctuated by intense relationships with women, excessive drinking and depression. He never married. He painted obsessively, often making the same painting over and over again.

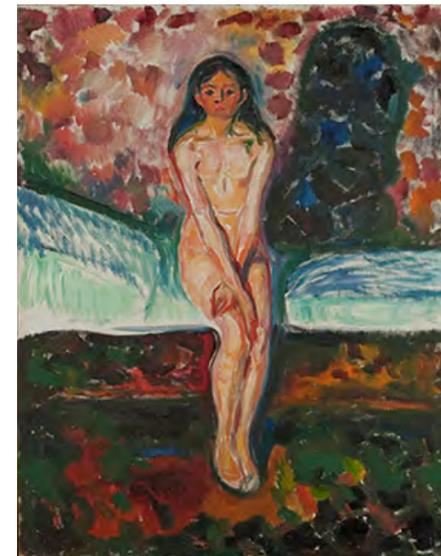
In 1909, he seems to have hit an emotional wall in Berlin. He returned to his native Norway and



Erich Heckel, Girl with Doll, 1910



Ernst Ludwig Kirchner, Street, Dresden, 1908



Edvard Munch, Puberty, 1914-16

entered a sanatorium for eight months, receiving health and electroshock therapies. After reaching equilibrium, he remained in Norway, living a quiet, hermit-like life. He continued to paint, throughout his long life and throughout two World Wars, luminous landscapes and infinite self-portraits, couples on beaches and in fields, and girls on bridges. His colors were lighter and brighter. At the end of his life, he left his entire body of work to the city of Oslo. Most of the Munch works on view at the Neue Galerie come from that beautiful museum.

"Munch and Expressionism" explores such common themes among these artists as angst, adolescence, anxiety and self-portraiture. Seen side-by-side, these works perfectly demonstrate how closely these artists worked with one another—and copied from one another.



Edvard Munch, Two Human Beings, 1905

Edvard Munch was highly regarded for his exploration of dark themes, including alienation, sin, and human vulnerability. Munch's use of vivid color intensifies the emotional power of his subject matter, an approach which helped to pave the way for an entirely new attitude towards art during the early twentieth century. Although much has been written about the relationship between Munch's personal life and his art, this exhibition is the first thorough study of the artist's work that is placed squarely within the context of his German and Austrian peers.

This exhibition of approximately 35 paintings and 50 works on paper is both scholarly and visually stunning. It is on view until June 13, a must-see of the season.

A superbly illustrated catalog with contributions by the curator and many major scholars has been published by Prestel Verlag. This book explores Munch's impact on many German and Austrian artists of the period within the Expressionist context. For further information on the exhibition, see www.neuegalerie.org.

PHILIP GUSTON; PAINTER ON VIEW AT HAUSER & WIRTH IN NEW YORK

EXPLORING A PIVOTAL DECADE IN THE CAREER OF AN AMERICAN TITAN,
PHILIP GUSTON: PAINTER, 1957-1967

Hauser & Wirth is presenting 'Philip Guston: Painter, 1957 – 1967', exploring a pivotal decade in the career of the preeminent 20th century American artist.

Featuring 36 paintings and 53 drawings, many on loan from major museums and private collections, the exhibition draws together a compelling body of work that reveals the artist grappling to reconcile gestural and field painting, figuration and abstraction. Calling attention to a series of works that have not yet been fully appreciated for their true significance in the artist's development, 'Philip Guston: Painter, 1957 – 1967' explores a decade in which Guston confronted aesthetic concerns of the New York School, questioning modes of image making and what it means to paint abstractly. In the number and quality of paintings on view from this period, the show parallels Guston's important 1966 survey at the Jewish Museum in New York, a half century ago. As its title suggests, the exhibition offers an intimate look at Guston's unique relationship to painting and the process by which his work evolved.

On view through 29 July 2016, 'Philip Guston: Painter, 1957 – 1967' has been organized by Paul Schimmel, Partner and Vice President of Hauser & Wirth. The exhibition is accompanied by a

comprehensive, fully illustrated catalogue focusing specifically on the period beginning in the late 1950s and spanning a decade until the artist's return to figuration in the late 1960s.

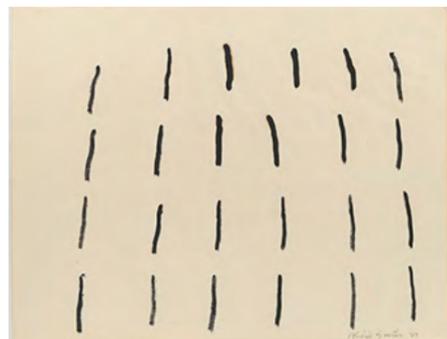
By the mid-1950s, Philip Guston (1913 – 1980) and his contemporaries Jackson Pollock, Franz Kline, Willem de Kooning, Mark Rothko, Barnett Newman, and Clyfford Still, were among the leading figures of the New York School, standing at the forefront of American avant-garde painting. Guston, whose work was widely exhibited during this period, achieved critical success as an abstract painter, whose work was lauded its luminous, ethereal, and tactile fields of bold gesture and color. At this pinnacle moment, with the artist seemingly at the height of his career, an unexpected shift occurred in Guston's approach. Dark, ominous forms began to crowd his paintings, coalescing into what would become a new language that consumed his practice over the next ten years.

The exhibition at Hauser & Wirth opens with 'Fable II' and 'Rite', two small paintings from 1957 that suggest evolution in both Guston's mood and technique. Disturbing the pictorial field of these canvases, thick, densely clustered black strokes burst through heavily pigmented colorful patches ranging in tone from radiant azure and blazing



Philip Guston, *Accord I*, 1962, Oil on canvas, 173 x 198.4 cm / 68 1/8 x 78 1/8 in, Private Collection, Image @ The Estate of Philip Guston, Courtesy Hauser & Wirth

orange, to fleshy pink and deep forest green. Similarly, a silvery wash of glimmering brushstrokes begins to encroach upon Guston's lighter forms. Enveloping the background completely in 'Last Piece' (1958), the expanses of grey field suggest erasure – an obliteration of the artist's previous



Philip Guston, *Untitled*, 1967, Brush and ink on paper, 46 x 58.7 cm / 18 1/8 x 23 1/8 in, Private Collection, Courtesy Hauser & Wirth



Philip Guston, *Group II*, 1964, Oil on canvas, 165.4 x 201 cm / 65 1/8 x 79 1/8 in, Private Collection, Courtesy Hauser & Wirth



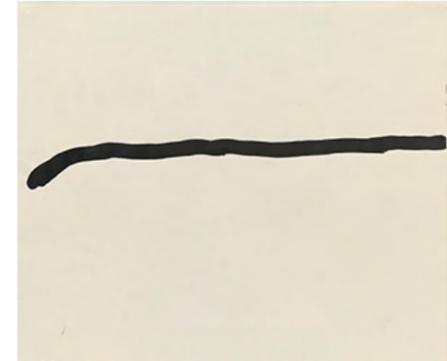
Philip Guston, *The Year*, 1964, Oil on canvas, 198.1 x 273.1 cm / 78 x 107 1/2 in, Private Collection, Courtesy Hauser & Wirth



Philip Guston, *Position I*, 1965, Oil on canvas, 165.1 x 203.2 cm / 65 x 80 in, Private Collection, Courtesy Hauser & Wirth

association to pure abstraction.

In that same year of 1958, Guston exclaimed, 'I do not see why the loss of faith in the known image and symbol in our time should be celebrated as a freedom. It is a loss from which we suffer, and this pathos motivates modern painting and poetry at its heart'. In the face of abstraction, Guston's search for corporeality intensified. He challenged himself to create and simultaneously dissolve the dialogues of the New York School in a field that evoked 'something living' on the surface of his canvas. The introduction of brooding forms can now be understood as harbingers of a new figuration, wherein titles such as 'Painter' (1959) go so far as to suggest the pictorial presence of Guston, the painter himself. Wrestling with the simultaneous existence of abstraction and representation, 'Painter' strikes a precarious note: ambiguous, but semi-recognizable forms recall the artist's early figurative works of the 1940s. A red shape and the loose application of blue paint hint at the return of his signature hooded figure, here with a paintbrush in hand. At the same time, however, the artist's gestures dissolve legible shapes into a swirling field of energies in flux.



Philip Guston, *The Wave I*, 1967, Brush and ink on paper, 35.1 x 42.2 cm / 13 7/8 x 16 5/8 in, Private Collection, Courtesy Hauser & Wirth

The exhibition continues across four dedicated rooms, tracing the evolution of Guston's forms through the 1960s until they are reduced to "the isolation of the single image". With such works as 'Path II' (1960) and 'Alchemist' (1960), dense pictorial dramas are unleashed, with colors and forms competing against one another in a storm of darkened strokes. In 'Path IV' (1961), Guston's blackened, weighted masses emerge victorious, swarming in an atmosphere of rusted reds and ashen greys. Meanwhile, 'Accord I' (1962) reconciles the grouping of Guston's black forms while still offering richness and warmth, as faint hues of color peek through pewter grey grounds.

Such concessions disappear in the following year. In a significant group of works created between 1963 and 1965, Guston interacts directly with the raw surface of his canvas, marking gestural, smoky fields in greys and pinks. One of the largest paintings from this period, 'The Year' (1964) is dominated by the presence of two great black personages floating in a field of luscious wet-on-wet strokes. Using white pigment to erase his looming black strokes, Guston creates heaving washes of nuanced grey matter that seem to pulsate with

energy and life. As forms become fewer and denser in other works, the artist's titles imply vague narratives. In 'Group II' (1964) or 'The Three' (1964), head-like shapes and bodies emerge. In the latter, Guston represents a family: the artist, his daughter, and his wife. The culmination of this extraordinary series is 'Position I' (1965), in which a single black shape nestles in a barren landscape devoid of chromatic variation.

In the years following his 1966 Jewish Museum survey, Guston would abandon painting and turn to drawing during a time of internal conflict and personal turmoil. In the two-year span between 1966 and 1967, he produced hundreds of works on paper in charcoal and brush-and-ink that are known as his 'pure' drawings. Works from this period occupy the final room of the exhibition at Hauser & Wirth. Presented together in a grid, they recall the manner in which Guston lived with these works, which were tacked to his studio walls.

Commenting upon the decade explored in 'Philip Guston: Painter, 1957 – 1967' Paul Schimmel said, 'If there was one way in which Guston was consistent as an artist, it was in his unwillingness to be pinned down or to rest on his own considerable accomplishments and influence. As one of the most significant proponents in the reconciliation of gestural and field painting, figuration and abstraction, he was a solitary figure, 'moving vertically', unencumbered by the responsibilities and pressures that others often felt as they worked in his shadow' ♦

Until 29 July 2016

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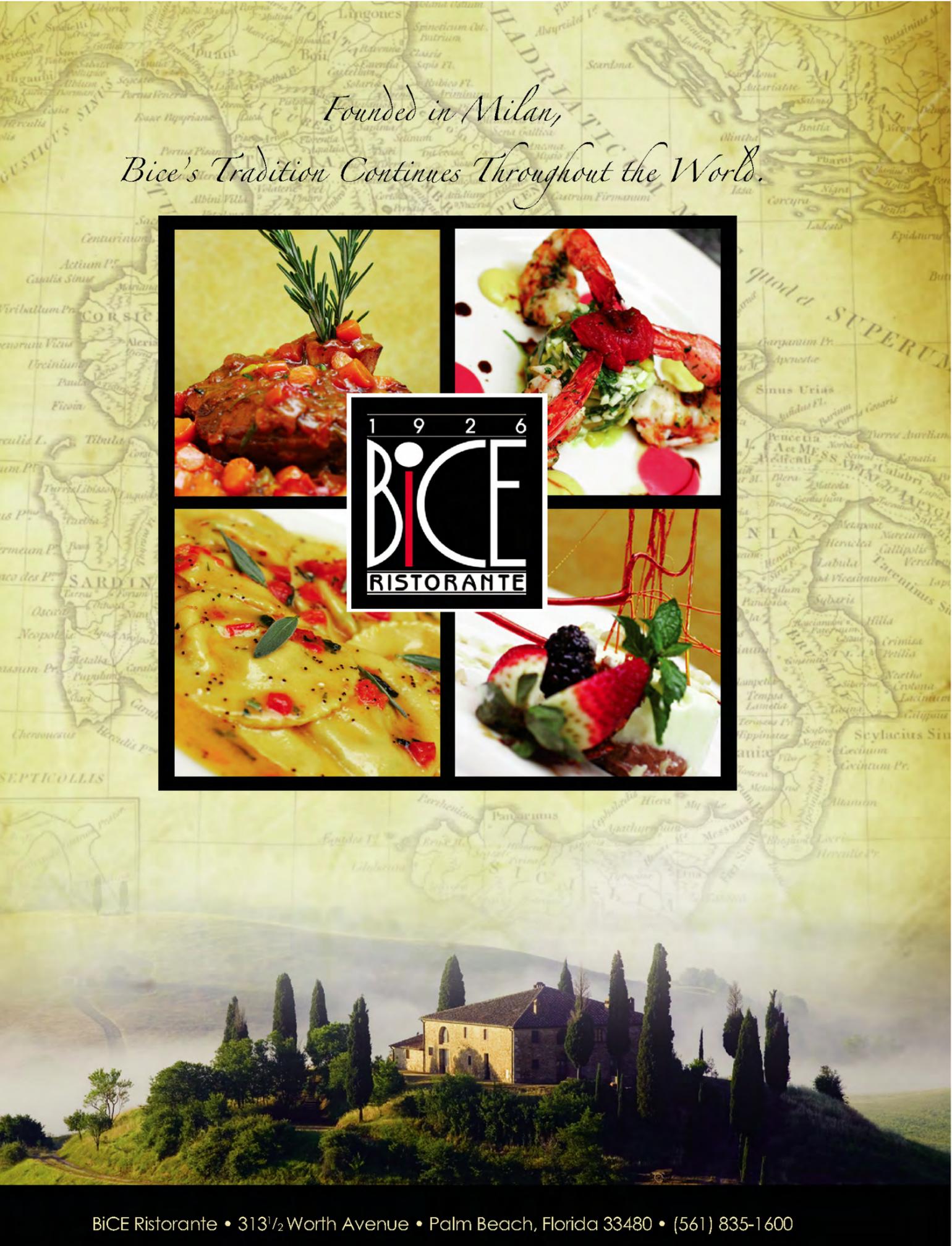


Philip Guston, *Fable II*, 1957, Oil on illustration board, 62.7 x 91.1 cm / 24 5/8 x 35 7/8 in, Private Collection, Courtesy Hauser & Wirth



Philip Guston, *Untitled*, 1958, Oil on canvas, 162.9 x 191.1 cm / 64 1/8 x 75 1/4 in, Private Collection, Courtesy Hauser & Wirth

*Founded in Milan,
Bice's Tradition Continues Throughout the World.*



Cantor Fine Art



Michael Mapes, Dutch Male Specimen, portrait of Jochem Swartenhont



Sam Cantor and Lawrence Cantor

Sam Cantor, paired with father and 30 year-seasoned gallery owner, Lawrence Cantor, are bringing a new breed of contemporary art gallery to Los Angeles. Cantor Fine Art Gallery is meshing incredible fine art with advanced technology in order to create a gallery that keeps up with our time.

Utilizing 4K video, beautiful photography, creative story telling and Sam Cantor's professional graphic design background, Cantor Fine Art prides themselves on not only their impressive gallery located in LA's Pacific Design Center but their beautiful, informative and progressive internet presence. Within the few months that Cantor Gallery has represented contemporary artists, like Kerry Miller and Michael Mapes, they have grown from

collaborative idea to profound artistic institution. The method of story display along with the history and technique behind each artist and piece, elevates the art to a level far beyond the reach of regular galleries.

The goal of Cantor Fine Art does not rest at exposure and sales- it is to make these contemporary artists work auction worthy. The Cantor men have not only multiplied the value of Kerry Miller's work by 12 within 6 months, but they have placed her in 3 museums, with one permanent inclusion. As our generation reaches incredible heights of technology, the Cantor men are making sure the art world is at the same level.

While publicly creating a new piece with his signature technique of crafting portraits out of

screws and paint, Myers noticed a blind man checking out his art, with the help of a visual translator. Myers allowed the man to touch his artwork, enabling him to feel his way through the painting, and for just a minute, the art for himself. Drastically influenced, Myers visited this man, George Wurtzel at his Enchanted Hills Camp for the Blind where he teaches unconventional skills to the blind. It was then that Myers created George his very own, tactile portrait.

Featuring a score by the Academy of Music for the Blind, Andrew Myers, Cantor Fine Art and George Wurtzel are about to teach the world how to make your life exactly what you want it to be, and just in under 6 minutes. ♦



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DRAYTON HALL AND ITS COLLECTIONS

One of the finest plantations in the South is untouched by time.

by Sarah Stroud Clarke

Nearly three centuries ago, a rich tract of land along the banks of the Ashley River was transformed by John Drayton (1715-1779) into a home whose design and architectural features would be unlike any seen in the colonies. It would serve as his family's home seat and the center of what would become a vast plantation network reaching from South Carolina to Georgia. Today, we know the main house as the earliest example of fully executed Palladian architecture in America: Drayton Hall. Passing through seven generations of the Drayton family before sale to the National Trust for Historic Preservation in 1974, the site has not been restored to a specific period, but rather has been "preserved" to show change and continuity over time. Considered by many as one of the South's greatest treasures, Drayton Hall's extensive archaeological and museum collections include many rare artifacts and objects that date back to John Drayton's residence. The pieces highlighted here represent some of the earliest in the Drayton Hall Museum Collection.



A view of the stair hall. Credit: Photo courtesy of the Drayton Hall Preservation Trust. Photography by Jack Alterman.

The Desk and Bookcase

The crown jewel of Drayton Hall's museum collection is John Drayton's desk and bookcase. It is a magnificent piece of eighteenth-century English



Porcelain Plate: Jingdezhen, China ca. 1740-1750. Photo courtesy of the Colonial Williamsburg Foundation.

furniture, believed to have been designed specifically for Drayton Hall as the motifs found in the carvings of the broken pediment are nearly identical to those found in the house. This extraordinary object was created from woods gathered from every continent with the exception of Antarctica, fitted with elaborate gilt hardware, and ornamented with delicate wooden and tortoise shell inlay. The desk and bookcase was recently conserved by Colonial Williamsburg; their conservators found 13 secret compartments along with evidence of an original beveled mirror that once fronted the bookcase. Ronald L. Hurst, Vice President, Collections, Conservation, and Museums at Colonial Williamsburg, described the desk and bookcase as "the finest example of furniture to survive from colonial America."

Porcelain Plate

Decorated with vibrant opaque enamels, also known as Famille Rose, this porcelain plate is one of a 12-piece set that descended within the Drayton family from the eighteenth century. The plates were

created in Jingdezhen, China, and were almost certainly part of the original Chinese-export porcelains used on the tables of Drayton Hall when the house was completed c. 1750. The plate and desk and bookcase are currently on loan along with 25 other Drayton Hall objects at the DeWitt Wallace Decorative Arts Museum in Colonial Williamsburg as part of the exhibit: *A Rich and Varied Culture, The Material World of the Early South*, through 2019.

George Edwards Watercolor, Eastern Screech Owl

This exquisite watercolor painting of a little owl, or Eastern screech owl (Fig. 5), is one of 21 paintings now contained in the Lenhardt Collection of George Edwards Watercolors at Drayton Hall. Originally part of a portfolio containing 48 watercolors accompanied by a cover sheet bearing the eighteenth-century inscription "John Drayton" and the date "1733," the paintings were completed by the father of British ornithology, George Edwards (1694-1773). The original portfolio of paintings was acquired by John Drayton when he was a young man of eighteen,



Drayton Hall across the pond. Credit: Photo courtesy of the Drayton Hall Preservation Trust. Photography by Robbin Knight.

making the art some of the oldest of its type to survive in North America. Ten years later in 1743, John Drayton was the only North American subscriber to Edwards' first published volume of *A Natural History of Uncommon Birds. IF YOU GO*

Established circa 1738, Drayton Hall is the oldest preserved plantation house in the country still open to the public and an icon of colonial America. Never modernized, the main house is unfurnished, allowing the beauty of the architectural details to become the focus for

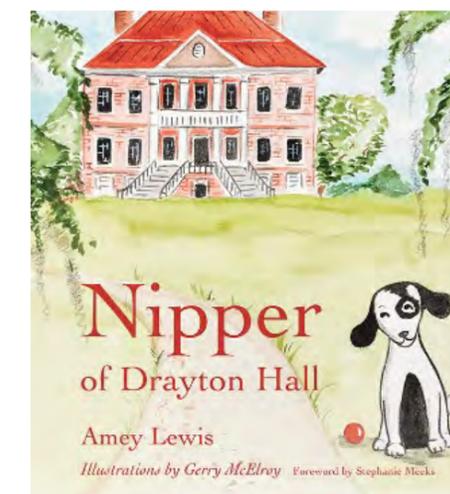


Painting of an Eastern Screech Owl, c. 1733, George Edwards 1694-1773. Credit: Photo courtesy of the Drayton Hall Preservation Trust. by Ted Linczak.



Desk and Bookcase: England, ca. 1745-1755. Credit: Photo courtesy of the Colonial Williamsburg Foundation

visitors. Admission includes professionally guided tours and programs for all ages; self-paced landscape, river, and nature walks; one of the oldest documented African-American cemeteries in the nation still in use; exhibits and museum shop. Drayton Hall is a National Landmark and a National Trust Historic Site. Open Daily except Thanksgiving Day, Christmas Eve/Day, and New Year's Eve/Day. 3380 Ashley River Road, Charleston, SC 29414. 843-769-2600. For information on hours, tour times, tickets, and more: www.draytonhall.org ♦



Nipper of Drayton Hall by Amey Lewis, Illustrations by Gerry McElroy. Readers of all ages can learn more about Drayton Hall through this just-about-true story of real-life characters who love a grand old house and the natural beauty of its surroundings on the Ashley River of Charleston, SC. Winner of the Kirkus Starred Review. Hardcover is \$19.95 plus shipping and handling. Royalties benefit the Drayton Hall Preservation Trust. To order, please call 843-769-2610.

PAINTING, ART THEFT AND CREATIVE FREEDOM WITH STEVE LYONS

by Donna Letterese

One of the most supportive points that artist and gallery owner Steve Lyons' family always emphasized to him, was that he didn't need anyone's "permission" to be an artist. His first award came at seven years old, where he won an all-ages open competition sponsored by a Canton, Ohio Museum. He was also the first person in his family to go to college. While he majored in art, he was not interested in becoming an academic painter. Ultimately, his degrees in Journalism and Art History were actually a better artistic background.

On the subject of Art History, European Expressionism has always been a huge influence on

Lyons' work. He uses the Impasto painting technique, based on the 13th Century Italian process where artists use layers of paint to the point where the work is almost more built than painted. Lyons himself built upon this method, coming up with what is called "Sculptural Painting." He uses Sculptural Painting to sculpt images such as waves, flowers, and figures.

While Lyons' work is informed by his surroundings on Cape Cod and Massachusetts, Lyons works most notably from his imagination, creating image on the basis of his emotional experience to an environment rather than painting from photos or painting directly. His "Painted



The-Walk Home 24x36

Ladies" series are paintings where the medium organically led him towards the final images. "I was playing with paint and color," he reveals. "I started working with a brush, and out of a corner of my eye, I saw a woman reveal herself in the paint. The Painted Ladies series includes numerous pieces of "Painted Ladies in the City" -- which I have come to realize are reflective of and a tribute to my late sister, who had a tremendous love of New York City."

Lyons really began to get attention for his Sculptural Paintings in 2011. After being left with a stack of lumber from a renovation project, he painted on the leftover wood, placing the painted pieces on his front porch. Interested patrons drove by, purchasing their favorite pieces. Lyons sold out of his "Yart Sale" work within an hour. The next spring, he held another successful "Yart Sale." That year, his art on the front porch was "discovered" by an International Art Critic from Europe. Between that recognition and his growing client base, he realized it was time to make a decision. "The critic recognized who I was as an artist, and encouraged me," Lyons reflects. "I had to decide whether I wanted to leave my corporate writing career to do my art full time. I did it, and I've been really lucky."

Lyons was unusually lucky during his time of art theft-- was when his art was stolen and eventually recovered in Berlin, Germany. He spent five weeks there, painting in preparation for his first overseas art exhibition, and took a brief break to go back to Cape Cod. While the art opening was supposed to coincide with Lyons' return to Germany, he



Jouie-de-Vire 36x48

discovered that his gallery manager had stolen his paintings in his brief absence. Luckily, he still had enough leftover paintings to show. After almost a year, the art was discovered in a storage unit. The experience taught Lyons to be more cautious. "I realized I was playing in the international art world," Lyons points out. "I asked myself, 'Why aren't you taking steps to honor that and protect yourself?'" It was a valuable, expensive lesson.

Despite his humble upbringings, Lyons credits his success to his family's support. "I grew up in Appalachia, and my parents weren't educated," Lyons explains. "But they still gave me permission to be who I wanted to be." He is very empathetic



Dancer-in-Repose 36x24

towards people who are creative, yet have trouble finding the means to unleash it. That is one of the reasons he includes outreach programs at his Chatham Massachusetts based gallery, the Steve Lyons Gallery.

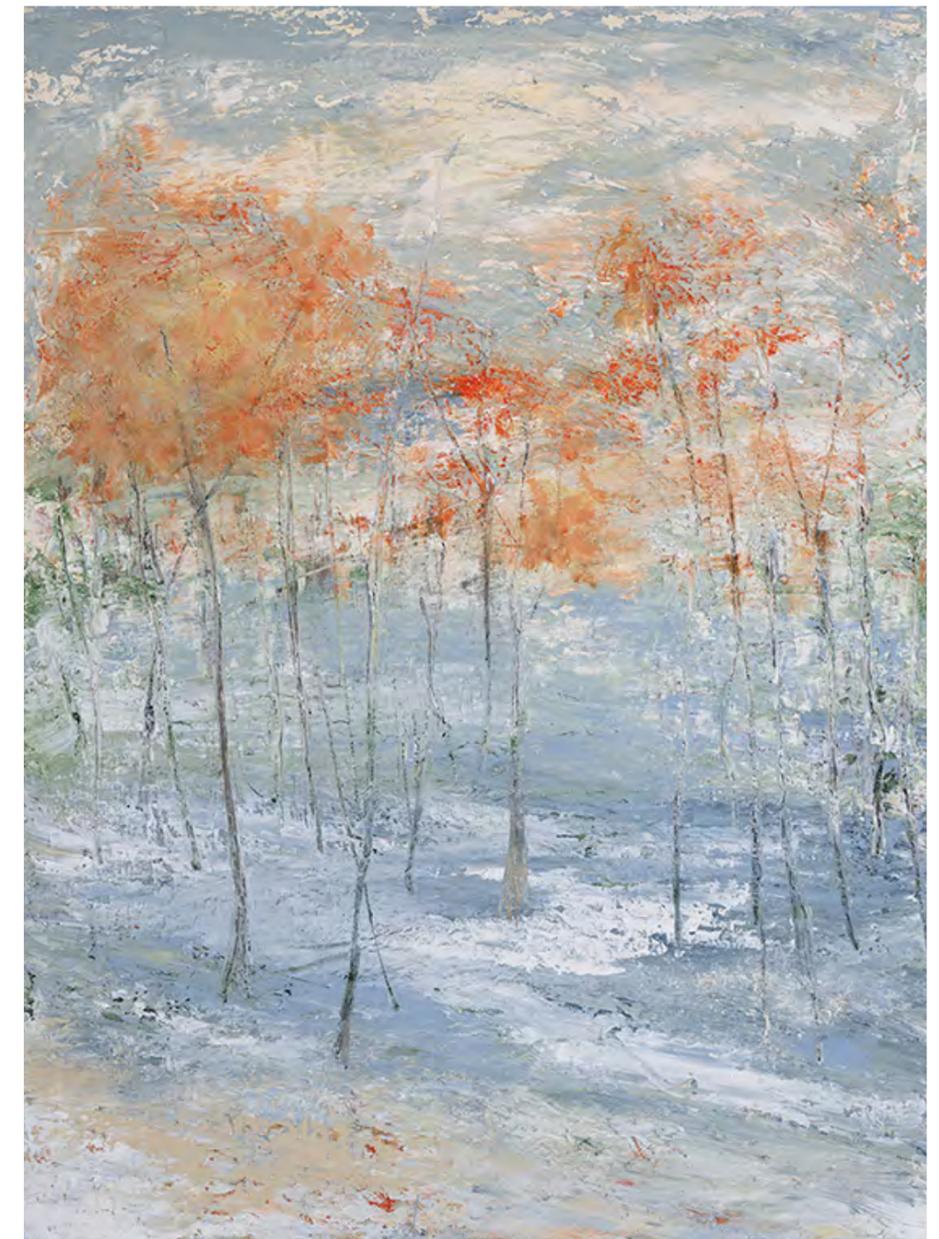
Lyons himself shows his work at the Steve Lyons Gallery, along with Bobby Baker, a photographer, artist Scott Pimusak, Lyons' Assistant who is also an artist. Lyons calls the space a "working studio," because of how community centric it is. Children and adults alike are allowed to come in and watch him paint. Much in the way his parents taught him to achieve his dreams, he wants to show others that the same is possible.

Lyons is currently working on an autumn show at the Steve Lyons Gallery. This exhibition will allow children who live year-round in the mid Cape Cod

area to learn curatorial skills and put on a weekend show of their work. He was recently a featured artist at the Quidley & Co. Gallery in Naples, Florida. Additionally, on the international front, he is in discussions for shows throughout China. In Berlin, the Berlin Arts Gallery Weekend will be exhibiting his once stolen art from April 27th through May 1st. Always making sure to stay busy, Lyons himself is an inspiration both as an artist, and as someone who is proof that resilience and a love for one's craft ultimately pays off.

To see more of the artist's work and find out information on visiting the Steve Lyons Gallery, please go to: <http://www.stevelyonsart.com/> ♦

To contact the artist, please email: stevelyonsart@gmail.com



Autumn on the River 30x40



Painted-Ladies-At-the-fair 40x40

CURIOUS CRITTERS

A renown photographer makes nature fun for kids

by Sara Evans

David FitzSimmons is an award-winning freelance photographer and writer whose work has appeared in a raft of magazines and journals. His hugely successful series, "Curious Critters," has garnered praise and awards ever since they were first published. Beautiful and imaginative, intelligent and thoughtful, these nature books for children showcases the living treasures of Mother Earth.

One of nine elite Sigma Pro photographers in North America, David presents seminars and workshops to a wide variety of audiences, from public school, college and university classes to photography groups and civic organizations. His works have been exhibited at the Roger Tory Peterson Institute, the National Center for Nature Photography, and the Telluride Photo Festival.

Before becoming a freelance photographer and author, David taught for over twenty years, first high school English and then as a university professor at Cornell University, Ohio State, and Ashland University. He holds a Ph.D. in English from Ohio State University, with a specialty in narrative theory, investigating the components of storytelling, a powerful aspect of both his photography and his

writing.

He observes, "My photography in general seeks to capture the essence and beauty of the natural world through expressive, engaging, and aesthetically pleasing images. My "Curious Critters" work aims to connect viewers with animals in an affective way. Eye-level images help people connect in a more personal way.

I began taking photos when I was in elementary school, learning on an Argus C3. My family (Mom and Dad + three boys) traveled all across the country, sometimes for a month at a time, camping in national park after national park. I learned early on to appreciate the beauty of the natural world, as well as how to capture images of it fairly quickly! I turned pro when I realized that my work could compete on a national level and that my photography could support our family."

In a recent interview, FitzSimmons observed, "During my graduate work, namely during my Ph.D. studies at Ohio State University, I realized that photography is not simply a visual medium, but a complex and narrative one as well. To put it simply, pictures tell stories. Studying narrative theory, I looked closely at how texts work, and at the



rhetorical tricks used in communicating ideas. Many of the ideas in the field of English apply also to photography."

FitzSimmons creates his images, teaches photography, and reads other people's work based on his graduate work studying storytelling. He notes, "I always look at a photograph and ask, 'What is the creator of this work trying to tell me? What am I/the artist trying to say, convey, narrate, or express?'"

FitzSimmons was inspired and influenced by photographers John Shaw, George Lepp, and Tim Fitzharris. He learned both landscape and macro techniques from them. Art Wolfe was a very important influence, not only in the study his work but also the experiences Fitzsimmons had in talking with him one-on-one at conferences. At one North American Nature Photography Association conference, the first one he attended, Wolfe pulled him aside, away from any distractions, and answered his beginner's questions. Sigma Pro Director Dave Metz has been another great influence, teaching him how photography works as a business.

David FitzSimmon's "Curious Critters" series began as an ad campaign. His interest in animals began as a boy who was raised by two educators devoted to teaching about nature. His dad ran an outdoor education program, and his mother utilized both science and children's literature in her elementary school classrooms as a teacher.

He observes, "I attended children's literature conferences with my mom yearly. And our house was filled with books, as well as with a menagerie of snakes, turtles, lizards, salamanders, birds, and many other forms of wildlife!"

His style and goal for the "Curious Critters" series is all about connecting his viewers with his subjects. Unlike documentary or scientific images of animals, which try to depict their morphology, FitzSimmons is more interested in showing anthropomorphic views of animals that will appeal



to viewers' emotions. His pensive frogs, laughing alligators and engaging opossums form memorable images in a viewer's mind. FitzSimmons is probably the only person on the planet who can make a jumping spider look appealing. This relatable approach between viewer and image has proven to be a highly successful formula, one that children who experience the books really get. They laugh, gasp, smile, or grin. These images literally come alive for kids. FitzSimmons' lively pictures connect people with nature in magical, deep-rooted ways. Each image, sharply silhouetted on a stark white background, is clear and distinct.

FitzSimmons is a gifted writer as well as a stunningly skilled photographer. His texts are enlightening, concise and amusing. And each book contains useful "back matter," brief, concise natural histories of each animal, silhouettes of the animals in each book with identifying q&a's, and useful glossaries defining such words as "prey" and "amphibian."

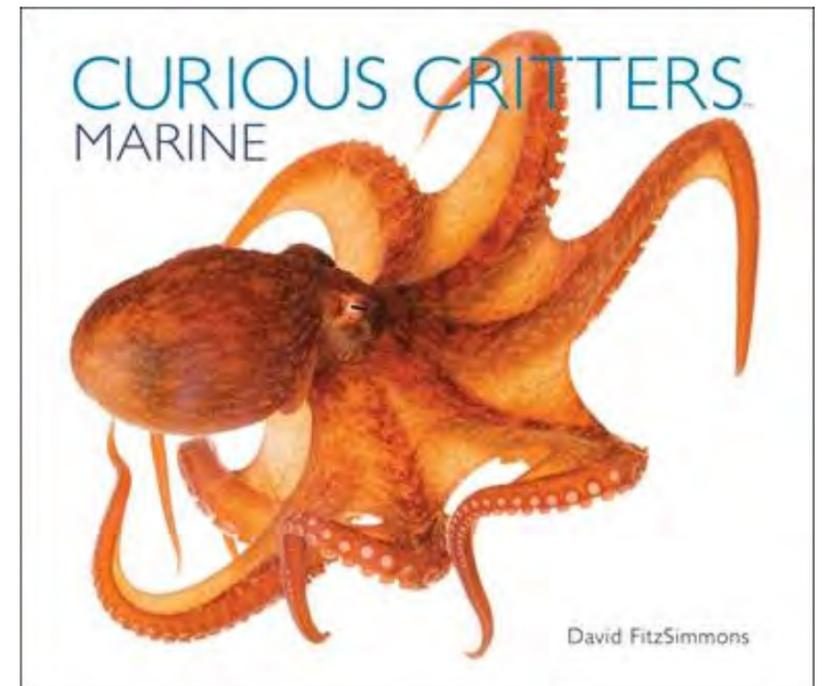
Richard Louv, the author of "Last Child in the Woods" and the person who coined the term "nature deficit disorder," has been a powerful influence on David FitzSimmons over the years. "After starting to write children's books focused on nature, we started working together. He is a big supporter of my

work, believing that, while first-hand experience in nature is critically important, reading about nature is an important supplement to a hike in the woods or bird watching."

FitzSimmons notes, "Children have a natural propensity to be in nature. They also tend to relate to nature early on by connecting with animals. Children see them first as human-like. My "Curious Critters" books allow children to look eye-to-eye with animals, making strong emotional connections. Then they read and learn about these animals in a fun and engaging way."

As our lives move farther and farther away from the natural world, excursions into nature and books like FitzSimmons' serve an increasingly vital role. By sensitizing children to nature, we are helping to enlighten the next generation, encouraging them from a very young age to cherish the natural world.

(To learn more about David FitzSimmons and his work, check out www.fitzsimmonsphotography.com).





"Great Aunt"

WOMEN ARTISTS IN THE NEWS



"zahir"



Erin Hammond: Erin's current body of work is focused on women and the indefinable, and often unflattering, human moments in life. Erin is the epitome of perceptive, credentialed and ultimately relevant.

Her brushstrokes render the fervent rawness of the female form, both physically and mentally, all the while paying homage to their humanist foundation, which Erin masters effortlessly. Despite first glance at the physical structure of these women, Erin embeds herself into each and every piece with fierce honesty. This integrity, which should be expressed freely, acted as a call to action for Erin to create her newest collection, Meaningless Methods, after an insufferable amount of time heading to other's disapproval.

Originally from Wisconsin, Erin moved to Los Angeles after college to pursue her art and acting. She finds daily inspiration from her favorite artist Kathe Kollwitz, whose tragic life was transcended by her work. Erin is currently showing her exhibition "Meaningless Methods" in Los Angeles. Meaningless Methods illustrates a specific state of mind, that which is developed after-the-fact. Erin explores what is thought, felt, whispered, after an altering experience, whether is be considered positive or damaging. Due to her feeling of artistic restraint, Erin has decided to lay herself bare. ♦

Nargus has been called the 21st Century's Iranian, female, Gustav Klimt, with a few twists. Fine Artist, Nargus, creates paintings that scream with immediacy. These female subjects harness Nargus's inspiring education, her position at a Department of Corrections Facility, the compassion that comes with issuing a forensic rape kit and what it means to be an Iranian woman in our time, and time before.

Like Klimt, Nargus's work resembles those of the Art Nouveau and Symbolism movement. Each piece is adorned with gold leaf, fiercely allegorical and riddled with poetry.

Inspired by all that comes with being a woman with an Iranian background, Nargus explores the distress of womanhood, while never forgetting to appreciate the impactful work and words of males, such as Camus, Calvino, Nietzsche, that heavily influence her work. Nargus's growing list of collectors value her as artist so willing to fight for equality, while never singling out a person or gender to blame.

Nargus will be partnering with Sinai Sexual Assault and Violence Intervention Program for her upcoming exhibition in June. Part of the proceeds will go to this program. ♦

womenbynargus@gmail.com



"if on a moonlit night"



"love far from home"



"Oppression"



"Annaliese"



"Sisters"



"Composure"



"i have retreated into twos"

PORTLAND OREGON'S CHIC PEARL DISTRICT

by Christine Davis

Portland Oregon's chic Pearl District, with its multi-million-dollar condos, high-end art galleries and trendy restaurants, was all railroad tracks and warehouses in 1983. "This was a very working-class district; the railroad era built the Pearl," says architectural historian Eric Wheeler.

With river, ocean, and overland access, Portland became a major shipping hub, he explains. The Transcontinental Railroad came to the city's east side in 1883; and the Steel Bridge spanning the Willamette River was completed in 1888. At that point, the blue-collar neighborhood in Northwest Portland (today's Pearl District) made way for railroad depots, freight houses, yards and dock warehouses.

They lend a distinctive feeling and exciting vibe to the neighborhood today: A medley of squat squarish buildings, clad in weathered brick and faded paint, pierced with rows of large arched bays, and banded by raised loading platforms.

"Spur lines from Union Station on the river brought freight cars right up to the warehouse docks," Wheeler says. "The railroad spurs went north and south, and basalt-block roads went east and west. They were put down for dray wagons, so the wheels wouldn't sink in the mud. You can still see what's left of them today."

After World War II, the area declined as trucking took over, and in the early 1980s Portland began to investigate how to invigorate this undeveloped area, just north of downtown.

Now, those renovated handsome old buildings impart strength and blend pleasingly with the new architecture of today: structures of brick, concrete, glass and steel.

Jane Beebe, owner of PDX CONTEMPORARY ART, took over a corner storefront at 9th and Flanders in 2006, carving her sophisticated high-



credit: Elizabeth Leach Gallery, Elizabeth Leach Gallery presents prominent Northwest and internationally established artists working in a wide range of contemporary media.



Credit Travel Portland and Rob Finch: During the monthly First Thursday art walk in the Pearl, galleries, as well as the Pacific Northwest College of Art and the Museum of Contemporary Craft, often debut new exhibitions.



credit: Travel Portland and Jamie Francis: Old railroad buildings provide the architectural bones for the Pearl. This warehouse has been repurposed for shops and restaurants and the loading dock is perfect for outdoor dining.

ceilinged, light-filled gallery from one of the district's oldest buildings.

But she's been on the scene since the beginning of its resurgence, starting out at Jamison Thomas Gallery before it moved to the Pearl in 1987.

"In the beginning, these were just old warehouses that were cheap and artists and galleries could move in. It was just starting to wake up, and it wasn't called the Pearl. Just NW Portland."

Quartersaw and Pulliam Gallery were already in the district, she recalls. Quartersaw is no longer, it was owned by Victoria Frey, the executive director of Portland Institute of Contemporary Art, and the Pulliam Gallery is now located just around her corner.

A few of the galleries started marketing a monthly art walk, First Thursday, in the mid 1980s,

she says. "People liked coming down here. It was an adventure." It's still a popular venue.

By the early 1990s, the developers came in, building new as well as renovating, and then, from 1995 on, "it happened; a constant stream of restaurants, clothing stores, design stores. Every year, new spaces continue a push toward the river," she says.

After Jamison passed away in 1995, she bought a place of her own in a building that hadn't been built yet. "I hired Brad Cloepfil of Allied Works Architecture to design my first gallery on NW 12th Avenue," she says.

"It was perfect; Brad designed me the most beautiful little space."

By 2006, however, she needed more room and opened her current gallery. Among her neighbors are the Elizabeth Leach Gallery and Upfor Gallery. On the second floor is a private museum, the Lumber Room, and across the street is Blackfish Gallery.

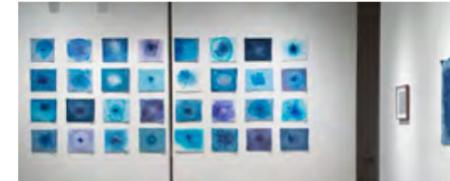
Beebe represents artists as individuals, she explains. "Each has a distinct way of seeing the world and is skilled at doing what they do." In 2013, she was invited to propose an artist she represents to the Venice Biennale, James Lavador, and she often participates in art fairs. She will be showing the works of Johannes Girardoni, D.E. May, Jeffrey Mitchell, Joe Rudko, Heather Watkins and Marie Watt at Pulse Miami.



credit: Travel Portland and Jamie Francis: City skyline with Mount Hood in the distance.

Elizabeth Leach, originally from Los Angeles, started her gallery in downtown Portland 35 years ago, and she moved her space to the Pearl in 2003, explains Daniel Peabody, director of her gallery and president of the Portland Art Dealers Association. "The gallery is an American Art Dealers Association member," he says. "Elizabeth's mission is to bring in national and international art, and export regional artists connecting Portland to a larger art scene."

Take for example, Seattle artist Isaac Layman. "We took him to Miami Pulse, and he got into museum shows at the Norton Museum of Art in West Palm Beach, Fla., the Walker Art Center in Minneapolis, Minn., the DeCordova Sculpture Park and Museum in Lincoln, Maine, and he was also given a solo show at the Frye Art Museum in Seattle."



credit: PDX CONTEMPORARY ART and Evan La Londe In September 2015, PDX CONTEMPORARY ART showcased the work of Heather Watkins in a solo exhibition, "This is the Only One."

Upfor, owned by Theo Downes-Le Guin, opened in 2013. His emphasis is on new media, with artists working with technology and the media culture, but not exclusively, he says. "We are trying to show risk-taking work that people might want to live with in their homes." And while he dreamed of a large garage gallery off the beaten track, he decided on the Pearl. "Portland is still a transportation-driven city. Better to be a upstart in an established art district rather than be in a place where people don't walk around," he says.

In the past, rents in the district were low, bringing together a healthy and supportive group of artists and galleries, but that's changing, he notes. "I don't know what effect that will have, but it won't be good."

For the past five years, collector Sarah Miller Meigs' pied a terre has served as a private museum, the Lumber Room. "Sarah had been collecting

seminal minimalist artists from the 1960s and 70s as well as more contemporary work for years," says the Lumber Room's managing director, Jeanine Jablonski.

"She's generous and wanted to open an exhibition space to show her collection in a more public way." Meigs collects and shows works in a variety of mediums, with women artists at the forefront. She's also commissioned site-specific works. During an exhibition, the museum is open two days a week and by appointment.

Blackfish Gallery, which opened in 1978, and Blue Sky, which opened in 1975, have always operated under the co-op model. Blackfish's 30 members work in a variety of mediums, and Blue Sky shows contemporary photography.

Bordering the North Park Blocks, the Desoto Building now houses Augen Gallery, Blue Sky, Froelick Gallery and Charles A. Hartman Fine Art, as well as The Museum of Contemporary Crafts.

Founded in 1937 as the Oregon Ceramic Studio, the Museum of Contemporary Crafts moved to the Pearl from the southwest side of the city, when it integrated with Pacific Northwest College of Art. The Pearl has begun to expand eastwards toward the river, and the college, which was founded in 1909, just moved to its current location in the city's former federal building on NW Broadway, which has been repurposed and transformed by architect Brad Cloepfil.

After the 1916-era DeSoto Building was renovated and reconfigured, Charles Hartman shares the same postal address as the previous business, Daisy Kingdom, and still gets its mail, he says. "It's my understanding that the DeSoto used to be two connected buildings – one half is stucco and the other half is brick. They were Portland's first car dealerships. If you stand on the corner and look up, you can still make out the faded signage." LRS Architects undertook the building's renovation, and the firm's senior associate, Michael Roberts, designed Hartman's attractive gallery. LRS offices occupy DeSoto's third floor.

Hartman describes the art he represents as a mix. "I set out to work with art that I love and believe in, and that's 'all the way there' artistically," he says.



Credit: Portland Parks & Recreation: The pocket park, Jamison Square, was named in honor of gallery owner William Jamison who passed away in 1995. The focal point of the park is this fountain that simulates a shallow tidal pool.

Artist Annie Meyer creates monotypes that she shows and sells at Annie Meyer Gallery in another nearby cluster of galleries. "The Pearl used to be a couple of streets, now it's a city," she says. She's served continuously on the board of the Art in the Pearl Fine Arts & Crafts Festival, an annual event, which is in its 20th year.

The festival, an artist-run national venue, is the city's only outdoor art fair, she says. "A thousand artists apply and about 100 make the cut. People like to meet the artists and we are very accessible.

"Our show does well, is well-respected and I'm proud to be a part of it."

And what about the Portland art scene overall? Daniel Peabody sums it up: "Portland has incredible creative and cultural wealth for a city of its size, with a thriving and engaged arts community," he says.

Opportunities to participate abound, through art walks, museum and institutional events, art happenings, arts festivals and community dialogue and discourse. "Portland is coming into its own as a West-Coast hub for creativity, innovation, and the arts." ♦

- Annie Meyer Artwork Gallery, 120 NW 9th Ave.**
- Augen Gallery, 716 NW Davis St.**
- Blackfish Gallery, 420 NW 9th Ave.**
- Elizabeth Leach Gallery, 417 NW 9th Ave.**
- Blue Sky, 122 NW 8th Ave.**
- Froelick Gallery, 714 NW Davis St.**
- Charles A Hartman Fine Art, 134 NW 8th Ave.**
- Lumber Room, 419 NW 9th Ave.**
- Museum of Contemporary Craft, 724 NW Davis St.**
- PDX Contemporary Art, 925 NW Flanders St.**
- Pulliam Gallery, 1927 NW Kearney St.**
- Upfor, 929 NW Flanders St.**



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

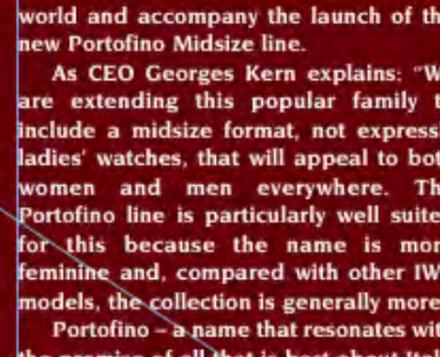
In celebration of the Portofino Midsize Collection, IWC Schaffhausen is also launching an online campaign and photography exhibition (which will show at Miami Art Basel on December 3rd), photographed by Peter Lindbergh

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



IWC
 SCHAFFHAUSEN



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 Manufacture" 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. ♦



EPSILON

VALGRINE presents you the Epsilon. This mallet with its lively, furtive and sharp edges, expresses the assurance and the performance. You will find the influence of a fluid, precise and aggressive design, to reveal your raw bestiality. The mallet Epsilon is a real seduction weapon for lovers of speed.

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, setters, 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 setters and jewelers 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.

ValGrine's putters can be completely personalized or custom-made to create exceptional pieces. Reserved for the owners of exceptional pieces, ValGrine balances every putter with an alloy of meteorite according to game's style.

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

ValGrine is the only brand in the world to propose 3 level prices and services:

- Numbered edition : Access to ValGrine's putters, in the numbered edition, edited in 9 or 18 copies of each models, the collection claims excellence.
- Unique pieces : A card of customizations according to ValGrine's selections (finishing of aspects and colors, grooves and engravings).
- Exceptional pieces : Mixture of goldsmith's art and jewelry, insert valuable materials and completely custom-made of your putter ValGrine. Access to ValGrine's club, private and exclusive universe. ValGrine, creator of power installs its putters in the paroxysm of exception and jewelry.

THE BOOKS OF SUMMER

Art books and art book fairs are blooming. Here are some picks of the season.

by Sara Evans

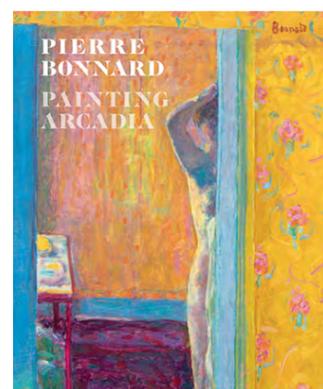
The New York Botanical Garden by Gregory Long and Todd Forrest (Abrams: \$55). In celebration of the Garden's 125 anniversary, this exuberant book documents the genesis, the history and the evolution of one of New York's crown jewels. It offers in-depth views of the many gardens within the garden, the extraordinary range of plants, the NYBG's impressive architecture, and also highlights the Garden's missions of advancing both science and conservation.



Robert Kime by Alistair Langlands, Photography by Tessa Traeger (Quarto: \$55). A forward by His Royal Highness, the Prince of Wales, says it all about Robert Kime's rise to being arguably the most important interior designer working in Britain today. From royal residences to farmhouses and cottages, the projects documented in this stunning book demonstrate his love and extensive knowledge of textiles and antiques—and his extraordinary skill in putting rooms together, rooms you want to live in.



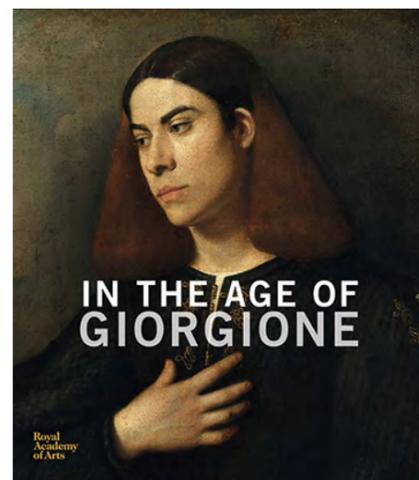
Pierre Bonnard: Painting Arcadia by Guy Cogeval and Isabelle Cahn (DelMonico Books: \$75). Can there ever be too many books about this beloved and elegant French painter? This beautiful new addition explores the artist's transitional period between Impressionism and abstraction. Several themes from Bonnard's career are explored, including the artist's great decorative commissions in which the natural world merges with the bright colors and light of the South of France. Through paintings, murals and tapestries, this book offers a fresh interpretation of Bonnard's repertoire, and a reconsideration of the artist as one of the foremost practitioners of modernism.



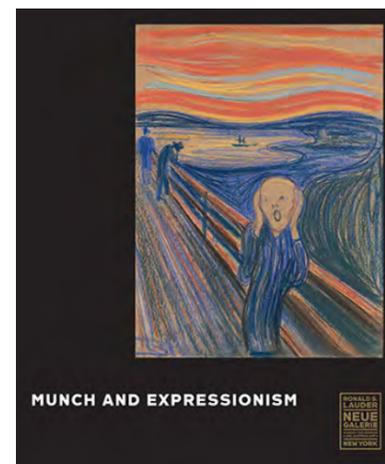
French Chic Living by Florence de Dampierre, Photography by Tim Street-Porter (Rizzoli: \$50). French houses ooze with charm. This delightful book is overflowing with time-tested entertaining advice and useful Gallic wisdom for everything from setting up the bar and brewing the perfect cup of tea to selecting a variety of cheeses for the well-balanced platter. There are tips for polishing silver and repairing chipped porcelain; simple concoctions for making your own all-natural beauty products and home remedies, and, of course, there is de Dampierre's signature flair for creating delightful bouquets and other home accents to give your home that quintessential French touch.



In the Age of Giorgione by Simone Faccinetti and Arturo Galansino (Royal Academy of Arts: \$45). Documenting the work of one of the most important painters of the 16th Century Venetian School, this beautiful volume explores the rich colors and moods of the work of Giorgio Barbarelli de Castelfranco, (c.1477-1510), known as Giorgione. Venice was a repository of an incredibly rich and varied culture, and the home of some of the finest artists of the Italian Renaissance. Along with Giorgione's work, other examples of the Venetian School are included in this book, which is both sumptuous and scholarly.

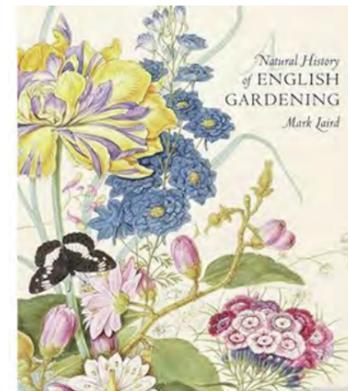


Munch and Expressionism by Edited by Jill Lloyd, with essays by Patricia Bermann, Alison Chang, Jay Clarke, Reinhold Heller, Nils Ohlsen, Oystein Uvstedt and others, (Prestel: \$60). This authoritative and beautifully illustrated book explores Munch's impact on Austrian and German artists of the period within an Expressionist context. It also examines work in specific media, such as Munch's influential contributions to printmaking. The artist's thematic and stylistic leitmotifs are highlighted, including self-portraiture, urban scenes, landscapes, couples, and the artist and his model. Vibrant reproductions of works from throughout Munch's long artistic life, including such icons as "The Scream," "Madonna," and "The Kiss," make this book a splendid introduction to the artist and to the study of European Expressionism.



A Natural History of English Gardening by Mark Laird (Yale University Press: \$75). A crossover treasure for garden lovers and botany fans, this gorgeous book was inspired by the pioneering naturalist Gilbert White. White was a nature lover who viewed natural history as the common study of cultural and natural communities, Mark Laird unearths forgotten historical data to reveal the complex visual cultures of early modern gardening. Ranging from climate studies to the study of a butterfly's life cycle, this original and fascinating book examines the scientific quest for order in nature. Laird follows a broad series of chronological events—from the Little Ice Age winter of 1683 to the drought summer of the volcanic 1783, to probe the nature of gardening and husbandry, the role of amateurs in scientific disciplines, and the contribution of women as gardener-naturalists. Illustrated by a stunning wealth of visual and literary materials, paintings, engravings, poetry,

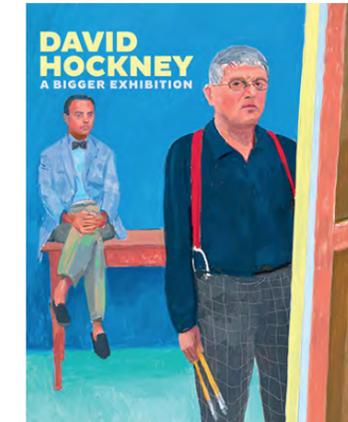
essays, and letters, as well as prosaic household accounts and nursery bills, this book is a must for lovers of English gardens.



William Wegman: Paintings by William Wegman (Abrams, \$45). Perhaps best known for his photographs of his beloved dogs, these postcard paintings demonstrate the artist's engagement with nature, perspective, narrative, architecture and art history, a lifetime of beautiful and unique work. A group of insightful essays puts Wegman's work into broad and compelling context.



David Hockney: A Bigger Exhibition by Richard Benefield, David Hockney, Sarah Howgate and Lawrence Wechsler (DelMonico Books: \$49.95). Back home in his native England after ten years of living in California, Hockney has been painting landscapes, still-lives and portraits, while continuing his fascination with digital technologies. This sparkling new volume features more than 200 works, including iPad self-portraits, film stills and pieces from Hockney's experimentations with "Cubist" films. The artist's works are complemented by essays by both the artist himself and other experts in the field.



Fairy Tale Fashion by Colleen Hill with Patricia Mears, Ellen Sampson and Kiera Vaclavik (Yale University Press: \$50). Dress plays a crucial role in fairy tales, signaling status, wealth, or vanity. Cinderella's glass slipper is perhaps the most famous example, but it is one of many enchanted or emblematic pieces of dress that fill these tales. This is the first book to examine the history, significance, and imagery of classic fairy tales through the lens of high fashion. A comprehensive introduction to the topic of fairy tales and dress is followed by a series of short essays on thirteen stories: "Cinderella," "Little Red Riding Hood," "The Fairies," "Sleeping Beauty," "Beauty and the Beast," "Snow White," "Rapunzel," "Furypelts," "The Little Mermaid," "The Snow Queen," "The Swan Maidens," "Alice's Adventures in Wonderland," and "The Wonderful Wizard of Oz." Generously illustrated, these stories are creatively and imaginatively linked to examples of clothing by Comme des Garçons, Dolce and Gabbana, Charles James, and Alexander McQueen, among many others. ♦





PRIVATE GOURMET COLLECTIONS

SANDY BUTLER GROUP



KRISTA KIM

Krista Kim, whose involvement in the art movement, "Techism", embodies digital advancement at its finest. Referred to as our generation's digital Rothko, Kim's experimental collection elevates the use of LED lights, digital habits and the quiet gradients of color that usually go unseen. Her work is a marriage of innovation and appreciation of fine art, resulting in meditative pieces, with luxury worthy aesthetics.

"Techism is about making sense of the virtual world in our world," Kim explains. "A digital paradigm that has altered our behavior and is integrating more and more into our physical reality." Using mediums such as advanced software and leading edge digital technology and media, "Techism" promotes a modernized understanding and a new, vibrant language.

Krista Kim has participated in both solo and

group exhibitions since 2012, mainly in Singapore before she moved from Japan to North America. Kim's work has been part of exhibitions such as Worlds Apart Fair, Institute of Contemporary Art's La Salle Show 2014, Samsung's Imagine, Visualize, Create, the Curator's List for Saatchi Art's "Large-Scale and Luxury" and recently showed with Avant Arte's All Art Everything at Guy Hepner Gallery. ♦ contact: krista@kristakimstudio.com



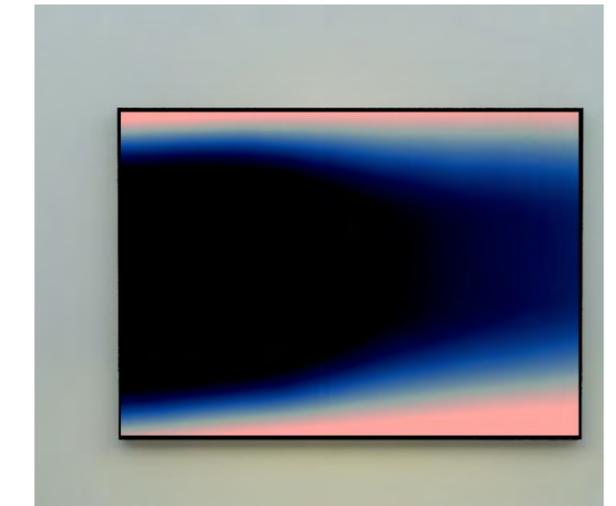
NO. 706



NO. 707



NO. 118



NO. 671

contact: krista@kristakimstudio.com

Lucky 13th WOMEN WITH WINGS AND WISDOM LUNCHEON IN SUPPORT OF SOUTH FLORIDA PBS

Each spring a multi-national award-winning "Women with Wings and Wisdom" luncheon is held in support of our local PBS station, inspiring arts, educational programming and outreach. We are proud that over the years this luncheon has raised millions of dollars to support our efforts to continue to provide our community with quality, multi-generational television programming 24 hours a day, 7 days a week.

This season celebrated the Lucky 13th "Women with Wings and Wisdom" event that proudly recognizes outstanding women throughout our viewing area and nationally. These dedicated women are committed to changing the lives of others and have impacted the communities they serve.

We are proud to have recognized business leader, Anushka and philanthropists: Peg Anderson, Mary Montgomery and Ari Rifkin as our 2016 "Women with Wings and Wisdom" award recipients at our Lucky 13th annual luncheon and designer showcase runway fashion show on Tuesday, March 8, 2016 at the Mar-a-Lago Club at 11:00 a.m.

We are also proud to have recognized Founding International "Woman with Wings and Wisdom" honoree Hermé de Wyman Miro; Lead Sponsor, Dr. Nicholas Perricone; and "Women with Wings and Wisdom" Lifetime Achievement award recipient Lidia Bastianich, one of PBS's favorite chefs and host of "Lidia's Kitchen."

We were honored to also celebrate the merger of WXEL and WPBT2 making South Florida PBS the largest PBS station in Florida, serving the 7th largest market. South Florida PBS is committed to quality PBS programming and improving the lives of the diverse members of our communities by sharing their stories, encouraging vital conversation, providing opportunities for early-childhood development, life-long learning, serving as a platform for the arts and presenting South Florida with an un-biased view of the world.

March 8th was International Women's Day - A universal day for all women around the world. It endows every woman with a sense of honor, dignity and self-respect for being the person that she is. This day marks a world-wide celebration of the economic, social, cultural and political achievements made by women over the years.

At this landmark event we celebrated all women and were honored to come together with President of The Corporation for Public Broadcasting, Patricia Harrison and South Florida PBS CEO, Dolores Sukhdeo to support our local PBS station and the communities it serves! photos © JanisBuchner



Suzi Goldsmith and Ellen Huxley-Laffer



Debra Tornaben_Lidia Bastianich_Patricia Harrison



Elaine Chirico_Desiree Mufson_Mary Ellen Pate_Suzi Goldsmith_Wendy Roberts



Dorothy Lappin and Peg Anderson



Laurie Silver and Dolores Sukhdeo and Dr. Nicholas Perricone



Janice Worth and Anushka



Ari Rifkin and Ronit Josephson



Terry Ebert Mendoza and Lois Pope



Dick Robinson and Ari Rifkin



Lois Pope and Hermé de Wyman Miro

CHEZ L'EPICIER for the "Spring Luncheon in Paris" hosted by The Children's Healing Institute in recognition of April as Child Abuse Prevention Month.

Retired Judge Ron Alvarez was honored with the 2016 "Champion of Change" individual award for his many years of dedication to the welfare of children and youth on and off the bench. The 2016 group "Champion of Change" award went to The Exchange Club of Pompano for their continuous and generous support of The Children's Healing Institute since the agency's inception in 1988.

"Bon appetite," was the phrase of the day as friends and supporters enjoyed a meal rooted in French classics while Keynote speaker, Commissioner Melissa McKinlay spoke about the most pressing needs of children in our community.

The proceeds benefit the programs offered by The Children's Healing Institute, which partners with parents in the home on a long-term basis to act as a support system in times of crisis, unwanted challenges, and disruptive changes when children are more vulnerable to abuse. The agency reduces parental frustration by providing parent education, training and linking families to needed medical providers and community services to ensure the welfare of their children.



Linda & Guy Colella



Judge Ron Alvarez & Elaine Webb Alvarez



Edward Lynch and Melissa McKinlay



Monique Allen, Kathy McGarr and Sharon Adams



Eileen Meudt, Shirley O'Neill, Ralph & Louise Conca



Runa Ross, Elaine Humphreys and Carmen Torres



Kyle Caparosa and Pat Breman



Joel Rask, Gerson Rodriguez, Michael Saviano, Tim Myette and Larry Crismond



Gerson Rodriguez, Dr. Sandra Munoz and Judge Ron Alvarez



Ashley Mock, Ross Capodunno, Frank Bevacqua, Amastasia Raftis and Cynthia Raftis



Larry Crismond, Laura Wissa, Sophia Stone and Marcelle Burke



Stathis Enterprises and The World Chariot Racing Federation hosts "The Special Olympics" and "Horse Healing Hearts" at the Finals of the 112 US Open Polo Championship at Palm Beach International Polo Club

Special Olympics transforms lives through the joy of sport, every day, everywhere. We are the world's largest sports organization for people with intellectual disabilities; with more than 4.5 million athletes in 170 countries - and millions more volunteers and supporters. Founded in 1973, Special Olympics Florida-Palm Beach County is the grassroots level of the global Special Olympics movement, whose mission is to provide year-round sports training and athletic competition for people eight years of age and older with intellectual disabilities, giving them continuing opportunities to develop physical fitness, demonstrate courage, experience joy and participate in a sharing of gifts, skills and friendship with their families, other Special Olympic athletes and the community. The Special Olympics Oath "Let me win, but if I cannot win, let me be brave in the attempt" exemplifies the true spirit of our Special Olympic athletes

Horse Healing Hearts, Inc. (3H) is a 501 ©3 non-profit public charity that provides rescue, rehabilitation, temporary assistance and adoption for horses that are at risk, neglected, abused, unwanted or otherwise in need of special care. The organization also works to increase access to the multitude of benefits horses provide to both adults and children.



Sam Stathis (Founder and CEO, Polo Electric Corporation and Bridget Manken (Special Olympics athlete.)



back row: Steve Wolf
Middle row: Constance Antzoulis Stathis,
Front row: Audrey Diamond, Bridget Manken, Sam Stathis & Mrs. Manken



Bridget Manken, Sam Stathis, and Mrs. Manken



Left to Right: Lauren Kugler, Margarete Parsons, Jen Holmes, Connie Stathis, Sam Stathis, Kathleen Stallone, Beth Smart Kugler, Debbie Porecco and Melinda Mergan



Steve Van Anel's Orchard Hill team (Facundo Pieres, Julian de Lusarreta, Juan Martin Nero and Steve Van Anel) scored a 13-12 win over Dubai (Rashid Albwardy, Alejo Taranco, Facundo Sola and Adolfo Cambiaso) Sunday afternoon in the final of the 2016 United States Open Championship at the International Polo Club in Wellington.



Sam Stathis, Bridget Manken, Jack Houston and Jon Doscher



William Rankin and Bridget Manken and



Back row: William Rankin, Jack Houston, Jon Doscher and Francine Ganguzza
Front row: Sam Stathis, Bridget Manken, Liz Olszewski and Cy Alan Caine

Patti LaBelle sets the tone for sold-out benefit supporting the arts at KRAVIS CENTER GALA

The annual benefit was Chaired by mother-daughter duo Dorothy Kohl and Lori Gendelman. Monika Preston and Kathryn Vecellio served as Honorary Gala Chairs. Jane Mitchell, Board Chair of the Kravis Center said "The Kravis Center is a place for people to come together to enjoy and support the performing arts. "Since the Kravis Center opened in 1992, we have welcomed more than eight million people through its doors.

I would like to recognize Kravis Center CEO, Judy Mitchell, on her recent anniversary of celebrating 26 years of service with the Kravis Center. In addition, I would like to acknowledge founding Board Chair, Alexander Dreyfoos, who recently gave the Center a donation of \$5 million.

Ms. Mitchell then introduced Gala Chairs Dorothy Kohl and Lori Gendelman, She then acknowledged Gala Honorary Chairs Monika Preston and Kathryn Vecellio, and Gala sponsors included Dr. Nettie Birnbach, The Breakers Palm Beach, Alex and Renate Dreyfoos, The Alec and Miriam Flamm Charitable Fund, Lori and Bruce Gendelman, Diane and Bruce Halle, Harless & Associates, JPMorgan Chase & Co., Henni and John Kessler, Dorothy and Sidney Kohl, Ingrid and David Kosowsky, Sondra and David S. Mack, Jocelyn and Robin Martin, Jack and Goldie Wolfe Miller Fund, Jane M. Mitchell, Neiman Marcus Palm Beach, Monika and John Preston, SBA Communications Corporation, Laurie Silvers and Mitchell Rubenstein, Carolyn and Richard Sloane, Susan and Dom Telesco, Kathryn and Leo Vecellio and Lois Silverman Yashar and Dr. James Yashar. Tiffany & Co. provided special support. Committee members were Eileen Berman, Michael J. Bracci, Robert L. Fromer, Irene Karp, John H. Kessler, David S. Mack, Ted Mandes, William A. Meyer, Jane M. Mitchell, Laurie S. Silvers, Jeffrey A. Stoops and Dom A. Telesco.

The Raymond F. Kravis Center for the Performing Arts is one of the premier performing arts centers in the Southeast with a renowned national and international reputation



Mimi Flamm, Nettie Birnbach



Sidney and Dorothy Kohl



John and Henni Kessler



Sondra and David Mack



Susan and Dom Telesco



David and Ingrid Kosowsky



Bruce and Lori Gendelman



Jocelyn and Robin Martin



John and Monika Preston



Lois and James Yashar



Diane and Bruce Halle



Beth Pine and Andy Fox



Jeff and Aggie Stoops



Katie and Leo Vecellio



Jeffery Bland and Jane Mitchell



Caroline and Steve Harless



Gina and Jeff Sabean



Jack and Goldie Wolfe Miller



Alex and Renate Dreyfoos



Julie and Nathan Slack

Michael Findlay Gallery opened a solo exhibition for French abstract expressionist, Jackie Gorissen of Palm Beach.

Michael & Emily Findlay greeted their guests. Mr. Findlay a 5th generation art dealer, paid tribute later in the evening to his father, David Findlay, who passed recently.

Introducing Gorissen, a self-taught award-winning artist, Findlay remarked on the dramatic works dominating the gallery, as well as amazement of the artist's journey from a remote French village, with little education, to NYC and D.C. During free time working with early chefs such as now famous, Daniel Boulud, Gorissen would absorb all art forms, especially dance, and began to paint. His only formal art education was at The Corcoran in D.C. where he was a figure model.

Speaking next was E. Libby (Rice) Thompson who became Gorissen's agent when he came to the Palm Beaches in 1989. She thanked Mr. Findlay for recognizing the artist's talent, and of her delight with the association of another Findlay, having worked with Michael Findlay's great uncle, Wally Findlay, in the 1960's. (The Findlay dynasty with art galleries began in 1870.)

Thompson introduced Dr. Stuart Bagatelle and Dr. Jeffery Rubin, who spoke on behalf of the National Parkinson's Foundation, beneficiary of the evening's sales. Leslie Evan's Esq. is forming a local chapter of the organization. The artist was recently diagnosed with the condition. photos©Davidoff studios



E. Libby 'Rice' Thompson, Artist Jackie Gorissen and Dr. Jeff Rubin



Catherine & Robert Louis



Steve & Mary Ann Ehrlich and Esther & Les Evans



Sylvia 'Rice' Meseric, David Negri and Rose Carpenter



Huntley & Sunny Miller



Emily & Michael Findlay



Dr. Jeff Rubin and Les Evans



Paul Marumo and Artist Jackie Gorissen



Catalina Derner and Mars & Ron Jaffe



Michael & Emily Findlay



E. Libby 'Rice' Thompson



Artist Jackie Gorissen, Dr. Jeff Rubin



Artist Jackie Gorissen, Ron & Mars Jaffe, E. Libby 'Rice' Thompson and Stuart Bagatell



Paul Marumo and Artist Jackie Gorissen and Nichol Hickey Cultrash



Michael Findlay, Ed Carter and Emily Findlay

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...

<https://www.google.com/maps?layer=c&z=17&s>



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

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



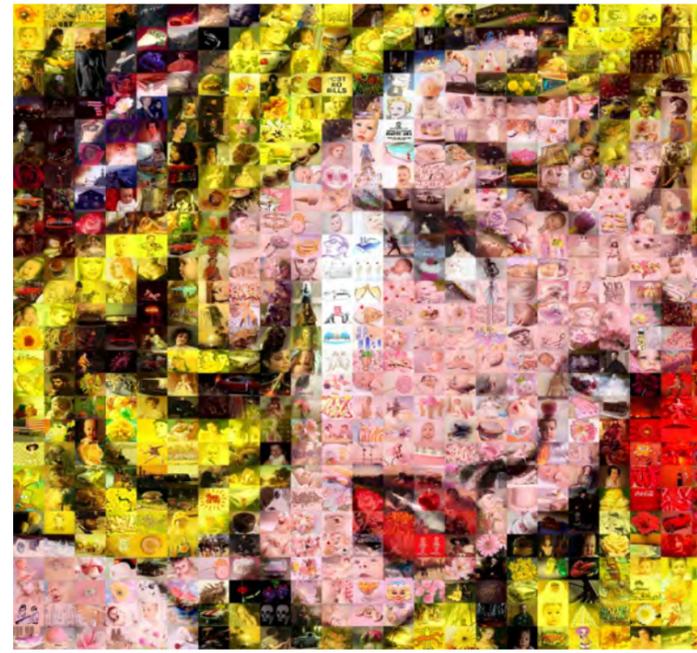
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Connected to the ground floor exhibition area is the working studio of William Halliday, where the dealer/artist fabricates and assembles his intriguing and original metal sculptural forms that on are on view in the gallery. After a successful career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

<http://vimeo.com/18662403>



Sergey Fedotov_Nu_2005 oil on canva



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

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

is also 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



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.

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

PAUL BLOCH

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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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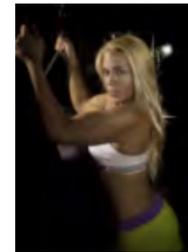
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Pete Pietrini. Employing over 10 years of physical fitness study and instruction, Pete's training philosophy is to evaluate each client's needs based on their goals, capabilities and preferences. The result of this personalized approach is a comprehensive and sustainable wellness program developed from a variety of disciplines that integrate mind, body and spirit to achieve a balanced set of lifestyle habits.



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



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



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



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



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

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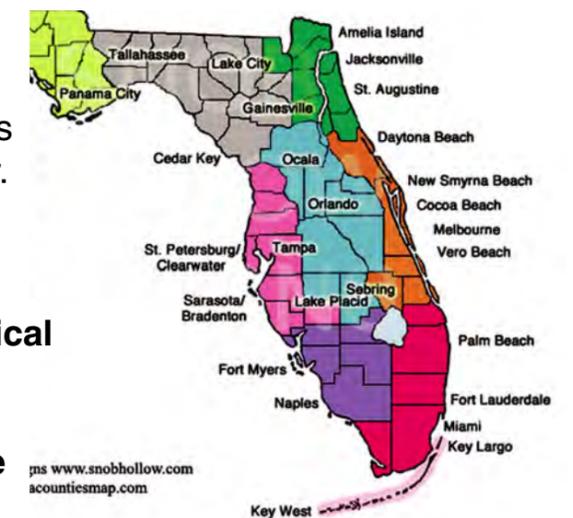
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