

Art TIMES

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Brooklyn Museum, Alfred Stieglitz (American, 1864–1946). Georgia O'Keeffe, circa 1920–22. Gelatin silver print, 4½ x 3½ in. (11.4 x 9 cm). Georgia O'Keeffe Museum, Santa Fe, N.M.; Gift of The Georgia O'Keeffe Foundation, 2003.01.006. © Georgia O'Keeffe Museum

GEORGIA O'KEEFFE: ANOTHER LOOK

A stunning new exhibit at the Brooklyn Museum explores the life and work of an iconic artist, “the Mother of Modernity,” who was herself a work of art.

by Sara Evans
When we think of Georgia O'Keeffe (1887-1996), we think of a woman of the West, a woman so old and blended into her adopted landscape she looks like a Native American, as ancient and eternal as the New Mexico she loved. We think of her austere art, her spare, empty landscapes, desiccated steer skulls, deserted adobe buildings and uniquely sexualized flowers.

But there was a different, very sophisticated Georgia O'Keeffe, one who consciously created a uniquely spare and modernist persona. That woman and artist is explored in great and compelling detail in “Georgia O'Keeffe: Living Modern,” a stunning eye-opener and blockbuster of an exhibit currently on view at the Brooklyn Museum.

This exhibition demonstrates that O'Keeffe regarded herself as a work of art, as a lifelong



Ansel Adams (American, 1902-1984). Georgia O'Keeffe at Yosemite, 1938. Gelatin silver print, 53/4 x 33/8 in. (14.5 x 8.7 cm). Georgia O'Keeffe Museum, Santa Fe, N.M.; Gift of The Georgia O'Keeffe Foundation, 2006.06.0856. © 2016 The Ansel Adams Publishing Rights Trust



Todd Webb (American, 1905-2000). Georgia O'Keeffe on Ghost Ranch Portal, New Mexico, circa 1960s. Gelatin silver print, 10 x 8 in. (25.4 x 20.3 cm). Georgia O'Keeffe Museum, Santa Fe, N.M.; Gift of the Georgia O'Keeffe Foundation, 2006.06.1046. © Estate of Todd Webb, Portland, ME

work in progress. In the clothes she sewed, designed and wore, and in the homes that she created, and in the image she so carefully presented to the world, O'Keeffe was intensely self-aware and self-curated.

Born in Wisconsin, she studied art in Chicago and later at the renowned Art Students League in New York City. She taught school in Texas and Virginia. She came to New York in 1918, after having met Alfred Stieglitz two years earlier. Stieglitz, the son of German immigrants from Hoboken, New Jersey, was a rising star in the world of photography, and without a doubt, one of the most important and iconic and influential photographers not only of his generation but of all time. His sophisticated techniques and painterly approach to photography were instrumental in propelling it from a skill to its acceptance as an important art form., ranking with painting and sculpture.



Georgia O'Keeffe (American, 1887-1986). Patio with Cloud, 1956. Oil on canvas, 36 x 30 in. (91.4 x 76.2 cm). Milwaukee Art Museum; Gift of Mrs. Edward R. Wehr, M1957.10, © Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York. (Photo: P. Richard Eells)

He was totally smitten by O'Keeffe and her unique artistic vision. Married to another woman when they met, he courted, flattered, and photographed his Georgia, often in the nude, while giving her art exhibition after exhibition at his New York gallery. Complicit in their promotion of O'Keeffe as an icon, she became his muse and his model, his lover and then his wife. He divorced his wife and he and his muse married in 1926.

The New York art scene at the time was close and convoluted, intricate and incestuous. Stieglitz was prone to falling in love, and soon after marrying O'Keeffe, fell hard for Beck Strand, the beautiful British wife of his fellow art photographer, Paul Strand.

Ever practical and always open to new vistas and new adventures. Georgia O'Keeffe headed West. In Taos, outside Santa Fe, she joined the group of incredibly talented artists and writers, all hosted by heiress Mable Dodge Luhan. Luhan had bought twelve acres of High Desert and built a home in Taos, where she

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Alfred Stieglitz (American, 1864-1946). Georgia O'Keeffe, Prospect Mountain, Lake George, 1927. Gelatin silver print, 45/8 x 35/8 in. (11.8 x 9.3 cm). National Gallery of Art, Washington, D.C.; Alfred Stieglitz Collection, 1980.70.223. © Board of Trustees, National Gallery of Art, Washington

entertained an ever-changing cast of talented guests: Dorothy Brett, D.H. Lawrence and his wife Frieda, Marsden Hartley, Aldous Huxley, Willa Cather, Ansel Adams, Beck Strand, and countless others came and went to Luhan's ranch.

Georgia O'Keeffe fell deeply in love, with the spare, unyielding landscape, the region's Native and Spanish sensibilities and with the infinite artistic possibilities presented by the landscape of the American Southwest. She restored an old adobe farmhouse in the hamlet of Abiquiu, and, in 1940 bought her Ghost Ranch, some 12 miles further away. O'Keeffe, despite a lifetime of lovers (Stieglitz' love, Beck Strand, was one of them), was essentially a loner, whose essential relationship was with the land of her adopted region.

The exhibition at the Brooklyn Museum of her paintings, her clothes and her interior designs, offers a new look at the iconic American artist's powerful ownership of her identity both as an artist and as a woman. This major exhibition examines the modernist persona that Georgia O'Keeffe meticulously crafted for herself through her art, her mode of dress, and her progressive, feminist and independent lifestyle. It marks the first time O'Keeffe's understated



Georgia O'Keeffe (American, 1887-1986). Black Pansy & Forget-Me-Nots (Pansy), 1926. Oil on canvas, 27 1/4 x 12 1/4 in. (68.9 x 31.1 cm). Brooklyn Museum; Gift of Mrs. Alfred S. Rossin, 28.521 © Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York. (Photo: Christine Gant, Brooklyn Museum)

yet remarkable wardrobe has been presented in dialogue with key paintings, photographs, jewelry, accessories, and ephemera.

In addition to a number of O'Keeffe's important paintings and never-before-exhibited



Georgia O'Keeffe (American, 1887-1986). Ram's Head, White Hollyhock-Hills (Ram's Head and White Hollyhock, New Mexico), 1935. Oil on canvas, 30 x 36 in. (76.2 x 91.4 cm). Brooklyn Museum; Bequest of Edith and Milton Lowenthal, 1992.1128. (Photo: Brooklyn Museum)



Alfred Stieglitz (American, 1864-1946). Georgia O'Keeffe, Prospect Mountain, Lake George, 1927. Gelatin silver print, 45/8 x 35/8 in. (11.8 x 9.3 cm). National Gallery of Art, Washington, D.C.; Alfred Stieglitz Collection, 1980.70.223. © Board of Trustees, National Gallery of Art, Washington

selections from her wardrobe, the exhibition also features a wealth of portraits of her by such luminary photographers as Alfred Stieglitz, Ansel Adams, Philippe Halsman, Yousuf Karsh, Todd Webb, Cecil Beaton, Bruce Weber and Annie Leibovitz. These images, along with the garments, accessories and artworks on view, testify to the myriad ways in which O'Keeffe learned to use photographic sittings as a way to construct her persona, framing her status as a pioneer of modernism and as a consummate style icon.

(“Georgia O'Keeffe: Living Modern” is on view at the Brooklyn Museum until July 23. It will be at the Reynolds House of American Art in Winston Salem, N.C, from August 25-November 19, and at the Peabody Essex Museum in Salem, MA., from December 16-April 1, 2018.)

A beautiful book, “Georgia O'Keeffe: Living Modern” by Wanda M. Corn, (\$60), published by DelMonico Books in conjunction with the Brooklyn Museum, accompanies the exhibition. ♦



GLASS IN THE GARDEN



Dale Chihuly, Atlanta Botanical Garden, 2016

by Sara Evans

In 2006, the staid, august New York Botanical Garden made an important discovery. They figured out that their verdant, rolling acres in the Bronx and their glorious greenhouses were the perfect venues for displaying art. The synergy of towering trees and endless vistas and a sophisticated and imaginative staff, all gave the Garden the opportunity to display and celebrate all kinds of art—on a scale and in a way that no other place within the confines of New York City possibly could.

The artist whose work launched the NYBG arts program was Dale Chihuly, the most important artist working in glass in the world today. Since the enormous success of that show in 2006, the New York Botanical Garden has showcased the works of many different artists, combining their art with complementary botanical displays, all accompanied by a raft of related cultural and educational events. After the 2006 Chihuly launch, exhibits have included the sculptures and graphics of Henry Moore, replications of Monet's Garden at Giverny in France, explorations of Emily Dickenson's life, work and gardens, Frida Kahlo's Blue House and the floral works of major American Impressionist painters.

It is not an exaggeration to say that many of these exhibits have proved to be huge blockbusters. Launched in the spring and continued throughout the summer and into the fall, these art-focused exhibitions have transformed the NYBG from a place to visit on a nice day if one has nothing else to do, to a must-see highpoint of the New York City cultural calendar.

These special exhibits have brought in not only a new generation of visitors, a whole new range of people of all ages from around the globe, but also a drawn in a significant roster of individual and corporate supporters.

Building on the huge success of the 2006 exhibit, the Garden is once again displaying the impressive and beautiful work of Dale Chihuly, an exhibit of glass works and graphics, starting in April.

Presented by the Bank of America, "Chihuly" will showcase approximately 20 installations and include drawings and early works that reveal

the evolution and development of Chihuly's artistic process during his celebrated career.

Born in 1941 in Tacoma, Washington, Dale Chihuly was introduced to glass while studying interior design at the University of Washington. After graduating in 1965, he enrolled in the first glass program in the country, at the University of Wisconsin. He continued his studies at the Rhodelsland School of Design (RISD), where he later established the glass program and taught for more than a decade.

In 1968, after receiving a Fulbright Fellowship, he went to work at the



Dale Chihuly, Sapphire Star at night, 2016, Atlanta Botanical Garden

celebrated Venini glass factory in Venice. There he observed the team approach to blowing glass, which is critical to the way he works today. In 1971, Chihuly cofounded the Pilchuck Glass School in Washington State. With this international glass center, Chihuly has led the avant-garde movement in the development of glass as a fine art and as an original form of sculpture.

Dale Chihuly has created more than a dozen well-known series of works, among them, Cylinders and Baskets in the 1970s; Seaforms, Macchia, Venetians, and Persians in the 1980s; Nijima Floats and Chandeliers in the 1990s; and Fiori in the 2000s. He is also celebrated for his large architectural installations. In 1986, he was honored with a solo exhibition, Dale Chihuly objets de verre, at the Musée des Arts Décoratifs, Palais du Louvre, in Paris. In 1995, he began Chihuly Over Venice, for which he created sculptures at glass factories in Finland, Ireland, and Mexico, and then installed them over the canals and piazzas of Venice.

The work of Dale Chihuly is totally original, and stands at the very nexus of the art versus craft debate. It is art of the highest order—and represents a level of unsurpassed craft.

The 2017 Chihuly exhibit at the NYBG promises to be a complete blockbuster. On view from April 22 until the end of October, and set within NYBG's landmark landscape and buildings, this groundbreaking exhibition will be a must-see throughout the changing seasons from spring through fall. Special weekend celebrations, including films, poetry, and nature-inspired art programs for kids, which will offer colorful and imaginative tributes to nature. A state-of-the-art interactive guide, made possible by Bloomberg Philanthropies, will enhance the viewers experience, while on "Chihuly Nights," the exhibition takes on a magical energy as the Garden's vistas and Conservatory become living canvas for these works of art. Viewing the Chihuly sculptures at night is thrilling, as each one takes on a magical energy. Visitors will see their vibrant colors and extravagant forms in a whole new light as the Garden's vistas and Conservatory become living canvases for these unique and extraordinary works of art. ♦



Dale Chihuly, Blue Herons, 2006, The New York Botanical Garden, The Bronx



Dale Chihuly, Boathouse 7 Neon, 2016 8' x 27' x 16', The Boathouse, Seattle

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Audrey Diamond

Internet: Cy Caine

Advisory Board
Martin Karlin, John N. Buso

Graphic Design
Audrey Diamond

Contributing Writers
California Art Critic: Christine Davis,
Laura Richards, Cara S. Vincent
Florida Art Critics: Audrey Diamond, Anne Rappa, Marty Karlin
New York Art Critics: Sara Evans, Irina Gusin
Pia-Maria Norris, Laura Richards, Laura Shirk
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Contributing Photographers
Janis Bucher Photography, Davidoff Studios Inc.,
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Website
<http://www.artofthetimes.com>

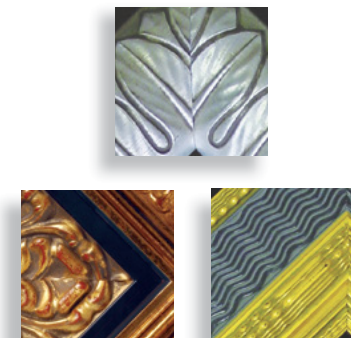
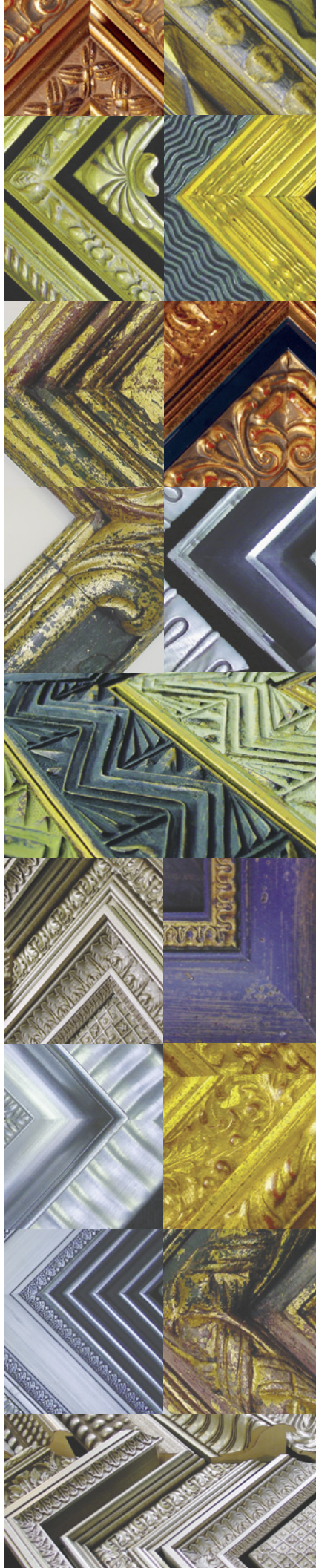
Phone: 561-833-5129

Mailing Address: 1200 South Flagler Dr.
West Palm Beach, Florida 33401

www.artofthetimes.com
email: audrey@artofthetimes.com
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THE MAGIC OF MAKING A MISTAKE

by Laura Shirk

For most women motherhood is a life-altering experience. For Bethany Brooke becoming a mother meant more than enduring long nights, kiddy chaos and a change in routine. Becoming a mother meant embracing change in her personal, professional and public life. After the birth of her first child, the corporate climber exchanged ladder for luxury with the welcoming of two new additions: baby and brush. Possessing dueling mindsets, Brooke’s time in the finance industry fit her love for order, structure and striving perfectionism. However, she would soon experience a shift in all things normal. While her past shaped her perspective of the world, her present has softened her approach. Describing her children as her mirror in terms of replication and reflection, motherhood has

taught Brooke the importance of expressing emotion and exercising flexibility. After stepping away from the workforce, Brooke needed a creative outlet to balance her new role as stay-at-home mom. She needed to explore, engage and express. Enter: painting. A second form of replication and reflection, Brooke makes a point of painting, stepping away from the canvas and searching for a piece of herself. A passion that organically evolved, with the exception of childhood classes, she is a self-taught artist. Playing with established dichotomies: masculine vs. feminism, structure vs. softness, light vs. dark, she notes that her work doesn’t convey a message. She simply wants others to derive pleasure both on an aesthetic and altruistic level. With a portion of proceeds going to charity, specifically to help

families battling health issues, Brooke believes that there is power in knowing that such a purchase is contributing to a greater good. While she aims to create thought-provoking work, the humanitarian aspect of her process offers layers of inspiration.

The abstract artist reveals that within the last couple of years, with the pregnancy of her third child, painting has become a major part of her daily routine. Fluid in timing and priority, her urge is satisfied by the simplest of strokes – even when holding her youngest while in action. More spiritually in-tune than ever before, Brooke’s mission is to spread the same joy that she receives from painting. This joy lingers with the making of a mistake or two.

As originally published by Huffington Post: “When I first started working [in the finance

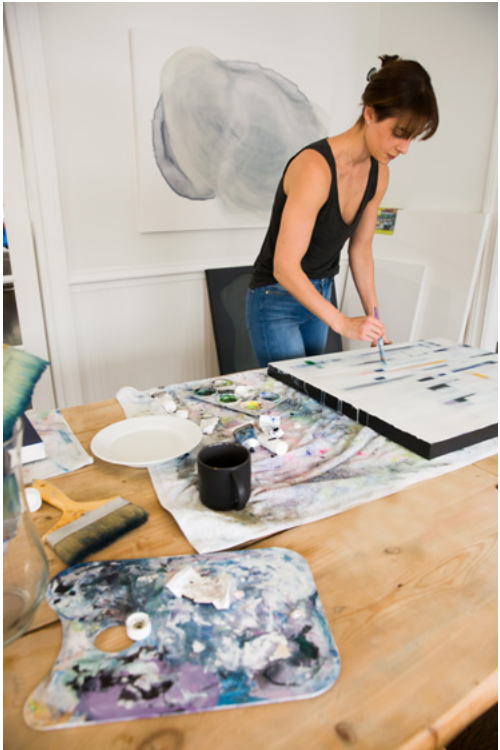
industry], a mentor gave me the advice that ‘you can make any mistake, but only make it once’ and that always resonated with me,” Brooke explains. “I spent so many years trying to avoid making any mistakes in the corporate world, and then, when I became a mother, I quickly learned the importance of flexibility and the realization that no matter how hard I try, with three small children at home, not everything will be perfect. However, it was through painting that I gained a new perspective. On canvas a mistake can be magic. There are mistakes that evolve into new techniques and beautiful masterpieces. That freedom from error has been extremely liberating for me.”

Described as totally instinctual, Brooke’s starting point is often a craving – perhaps a craving to create a landscape. Whether motivated by a snapshot, an emotion or a word, she picks a matching palette. Having recently titled a sunrise inspired piece “7:22,” the artist asks the viewer to resonate with the time. In the works: a collection with a translation theme. Naturally adding a heavily physical form of painting to her practice, the creative process for this collection includes full body momentum and the far too often act of misinterpreting a conversation.

Bethany is also extending her influence and connection with her community by exhibiting at Dovecote in Westport, CT, a local retail and design establishment. She attributes this lasting mark to having the confidence to take the risk, share her personal side and put her passion into action. She encourages others to do the same. ♦



“Remember When?”



“translation II”



“Momentum”



“Born I”

STRAIGHT FROM THE STREET: LELAND BOBBÉ

Snapshots Capture People and Places, Past and Present

by Laura Shirk

Decades between snap and show and it is Leland Bobbé's eye for observation that brings a lasting relevance to his photographs.

Always a spectator, the street his stage, the photographer immerses himself in the moves and grooves of people in transition – whether that be by car or costume.

A highlight of his early work, Bobbé's New York City 1970's series was recently added to the Museum of the City of New York's permanent collection. What at the time was simply an interest in the goings-on of the day-to-day grind is now an exploration into the historical street culture of the city. "It was only through the passage of time that I realized I had photographs of aspects of New York City that just did not exist anymore," remarks Bobbé.

When asked to use three words to describe the city that never sleeps, the artist settled on: stimulating, exciting, inspiring. With a 70's side gig driving cab, Bobbé was exposed to both rags and riches while picking up and dropping off. He quickly learned to identify each neighbourhood not by its borders, but by its distinct personality. Due to an increase in gentrification over the years, these distinct personalities have blended together to create a place necessary of only one introduction. Now relying more on people and less on places, one truth remains: New York City is still home to endless great faces of all types waiting to be found.

Naturally, the photographer's interest in

storytelling progressed to portrait work. His most popular series include Neo-Burlesque and Half-Drag. Selecting a subject by way of personal style or facial character, Bobbé searches for all that is unique in everyday living. He recalls coming across someone stocking shelves at a Whole Foods grocery store leading to a personal portrait favorite. Changing pace for his first themed portrait project, Neo-Burlesque, Bobbé placed an ad on Craig's list. Colorful and clothes-free, he contributes the expansion of his network to the posting of his first snaps on social media.

A clear gateway for his Half-Drag series,

Bobbé moved from full body to facial features, further depicting the concept of gender fluidity. "My intention with Half-Drag was to capture both the male and the alter ego female side of these subjects in one image to explore the crossover between males and females and to break down the physical barriers that separate them," the artist shares. Challenging the traditional standards of femininity, beauty and glamour, Half-Drag is based on dueling duos: sex, gender and lip colour.

Having achieved viral status, Half-Drag tapped into a minority group often ignored by mainstream artists – and others – and



black_swan



neo-burlesque



half-drag

resonated with people from all over the world. "I think the most satisfying thing for me about the whole viral experience were the numerous personal emails that I received from people all over the world struggling with gender issues, expressing their thanks for the support that they felt from these images," Leland comments. Representative of those struggling with gender identity issues, the photographs signify an act of support and relate to those within the LGBTQ community. Outside of the targeted group, the visual impact draws on the fascination of the power of makeup.

Layered with meaning and cause for subjective interpretation, Bobbé's final product

reaches far beyond the surface. With a creative process rooted in music, art and film, his work often reflects the powerful and sometimes dark elements of rock 'n' roll in terms of color, composition and emotion. "On one hand, the music of Miles Davis, who I've been listening to for years tends to be more layered and abstract like my color Urbanscapes, and NYC Wall Art. There have been times when after listening to a particular CD [compact disc] I'll feel a certain way and then I'll go out and shoot with that feeling inside of me. I know that affects the way I see," Bobbé explains.



New York City Wall Art



NYC 1970's times square

Currently on-the-go: Underground NYC series.

Coming up: an all-new themed portrait project.

Check out a selection of the artist's Half-Drag series and NYC Wall Art project, now exhibiting at POP International Gallery on the Bowery in NYC. You can also learn more about Leland Bobbé by visiting his website <http://lelandbobbé.com/> and to purchase prints please go to Saatchi Gallery <https://www.saatchiart.com/lelandbobbéphotography>. ♦

WALT DISNEY, VISIONARY ARTIST, STORYTELLER & ENTREPRENEUR ENRICHED OUR WORLD OF IMAGINATION FOR GENERATIONS



The fascinating story of Walt Disney is an inspiration for all. His artistry, creativity and vision helped define 20th-century American culture, and has been brought to life at The Walt Disney Family Museum, which opened in the Presidio of San Francisco in October, 2009.

The 40,000 square foot Museum illuminates the tremendous successes, disappointments, and unyielding optimism of Walt Disney as he pursued innovation and excellence while entertaining and enchanting generations worldwide.

The Walt Disney Family Museum presents the brilliant story and incomparable achievements of Walt Disney, the man who raised animation to the level of fine art, transformed the film industry, tirelessly pursued innovation, and created a global yet distinctively American legacy. The Museum features new technology along with a vast collection of historic materials and artifacts to bring Disney's achievements to life, myriad interactive galleries presenting early drawings and animation, movies, music, listening stations, a spectacular model of Disneyland and much more. The museum is an official 501(c)(3) nonprofit organization and values the support, success and growth of other nonprofits in the Bay Area. In order to honor Walt Disney's extraordinary achievements, The Walt Disney Family Museum commissioned several architecture and design firms including the Rockwell Group, to develop



Interactive gallery featuring Disneyland model, courtesy of The Walt Disney Family Museum

innovative and engaging Museum exhibits that tell the story of Walt Disney's life and work while pushing the boundaries of exhibition design. "My father has one of the most well-known names around the world, but as the Disney 'brand' has grown, the man has become lost," said Walt's daughter, the late Diane Disney Miller, who co-founded the Museum. "We are committed to telling the story of Walt Disney's life, in his own words, and in the words of others who knew him well and worked with him. My father was very open, and in the many conversations and interviews that you will hear in the galleries, you learn the story of his life. It is a wonderful story, and Dad himself loved to tell it. Thanks to the amazing work of many dedicated people, we are fortunate to be able to tell it here using

the tools he worked with—art, music, film and technology—to present an honest yet affectionate portrait of this amazing artist and man." The Walt Disney Family Museum has created many world-class exhibitions, such as Disney and Dalí: Architects of the Imagination; MAGIC, COLOR, FLAIR: the world of Mary Blair; and Water to Paper, Paint to Sky: The Art of Tyrus Wong, several of which have traveled to other museums around the world. The most recent, Deja View: The Art of Andreas Deja, is the seventeenth exhibition organized by the museum since 2012. The museum will present its eighteenth exhibition, Awaking Beauty: The Art of Eyvind Earle, open May 28, 2017 through January 8, 2018. The creator of Mickey Mouse, Snow White and the Seven Dwarfs, Disneyland, and the global



Layout artist McLaren Stewart, Walt Disney, and Eyvind Earle

yet distinctly American company that bears his name, Disney was a risk-taker at heart. He started his first business at the age of 19 and worked tirelessly to elevate animation to an art form. He invented timeless and much beloved characters and stories that brought the fantastical to life and continue to inspire a sense of wonder to this day. Through animated and live-action films, television programs, and theme parks, Disney created global symbols, icons, and characters that are still an indelible part of popular culture.

Throughout the exhibits, visitors will find rare film clips, concept art, scripts, musical scores and cameras that Disney and his staff used in creating his characters and films. The Museum's visually exciting design incorporates drawings that come to life. This includes scenes from animated shorts and movies, over 200 monitors, and audio clips of Disney, his family and his colleagues narrating pivotal and entertaining moments in Disney's life and career. Visitors can also see hundreds of individual animation cels that reveal the labor-intensive process involved in successful animation.

The exhibits pay tribute to Disney's many groundbreaking achievements and innovations, among them:

- The first film that successfully synchronized sound and animation
- The first movie soundtrack released as a consumer recording
- The first original song from a cartoon to become a national hit ("Who's Afraid of the Big Bad Wolf?")
- One of the first nature documentaries and the first to receive an Academy Award®

From a very early age, Walt Disney was enchanted



The Walt Disney Family Museum lit up at night, courtesy of The Walt Disney Family Museum



A wall of Disney classics, courtesy of The Walt Disney Family Museum

by the promise of technology. In addition to being an early champion of color television, stereo, and widescreen technology, he pursued his interest in transportation with the first daily-operating Monorail system in the United States and by creating the PeopleMover—an innovative tram system with no on-board motors—in Disneyland. In the spirit of commemorating Disney Legends, The Walt Disney Family Museum is pleased to announce the premiere of its eighteenth original exhibition, Awaking Beauty: The Art of Eyvind Earle. On view from May 18, 2017 to January 8, 2018, this original retrospective showcases the life and work of Eyvind Earle. Earle is best known as the lead stylist for Walt Disney's classic feature Sleeping Beauty (1959) and for concept art that shaped such enduring favorites as Lady and the Tramp (1955) and Peter Pan (1953).

Co-curated by Ioan Szasz, CEO of Eyvind Earle Publishing, and Michael Labrie, Director of Collections and Exhibitions for the Walt Disney Family Foundation and The Walt Disney Family Museum, the artist's first-ever comprehensive museum retrospective will feature more than 250 works, including intricate thumbnail concept paintings for Lady and the Tramp and evocative large-scale concept artworks for Sleeping Beauty. Alongside Earle's work for The Walt Disney Studios is an extensive showcase of his fine art, including elaborate and lush landscapes, unique scratchboards, rare examples of sculpture,

companion poetry, and commercial illustrations. In addition to signature landscapes and enchanting illustrations that are characteristic of Earle's style, the exhibition will feature his limited edition serigraphs and lesser-known pieces, including cartoon drawings from his time in the U.S. Navy and commercial advertisements for American brands. A special component of the exhibition is Earle's own treadle-powered printing press on which he created some of his collectible holiday cards.

This retrospective offers unique insight into Earle's colorful life story, his inspiration, and his creative approach to the art-making process. Combined, these elements fueled an extraordinarily diverse career across a spectrum of traditional fine art, commercial design, and filmmaking.

Born in New York City in 1916, Eyvind Earle began his prolific career at the age of 11 when his father gave him a challenge: read 50 pages of a book or paint a picture every day; Earle chose both. He traveled with his father to Mexico and throughout France for nearly four years, painting continuously while attending private schools. This dedication to his craft resulted in a small solo exhibition abroad at the age of 14. Earle returned to the United States in the early years of the Great Depression, and briefly worked as an assistant sketch artist for United Artists (UA). He left UA and traveled in Mexico for a year, painting and living on funds provided by a wealthy friend. After returning to the United States, he bicycled cross-country from Hollywood to New York in 1937, painting and selling watercolors to pay his way. A selection of those watercolors would comprise the first of many exhibitions at the Charles Morgan Gallery in New York City. Works featured in these early shows were strictly realistic, but, after studying a variety of masters such as Vincent Van Gogh,



Green Forest, 1989, Eyvind Earle; courtesy of the Earle Family Trust

Paul Cezanne, Norman Rockwell, and Georgia O'Keeffe, Eyvind came into his own unique style—one characterized by simplicity, directness, and confidence in execution and delivery.

Earle applied for work at The Walt Disney Studios intermittently for the next 15 years. In the interim, he started a Christmas card company and created artwork for magazine covers while continuing to exhibit his art domestically. Earle finally joined Disney in 1951 as an assistant background painter, and worked his way up to the position of color stylist for Sleeping Beauty (1959). He left the company prior to the film's release to work for John Sutherland Productions, and started his own



Yosemite, 1994, Eyvind Earle; courtesy of the Earle Family Trust



Paradise, 1973, Eyvind Earle; courtesy of the Earle Family Trust



Sleeping Beauty Concept Painting, Eyvind Earle, c. 1959; collection of the Walt Disney Family Foundation, (c) Disney



Hillside Magic, 1976, Eyvind Earle; courtesy of the Earle Family Trust

animation company, Eyvind Earle Productions Inc., in 1961. Earle earned a reputation for innovation and creativity, producing trademark logos, film trailers, print advertisements, television commercials and animated specials for his company and as a contractor with a Chicago advertising agency throughout the 1960s. After 15 years creating animated art, Earle returned to painting full-time in 1966 and continued working, to much acclaim, until the end of his life. In 1998, Earle received the Winsor McCay Award for lifetime achievement from the International Animated Film Society at its Annie Awards show in Glendale, California. In 2015, The Walt Disney Company posthumously awarded Earle the prestigious Disney Legend Award for his work on Sleeping Beauty and his contributions to animation. ♦

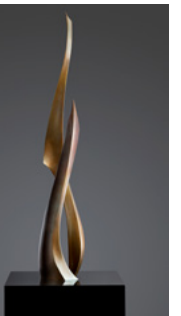
The Walt Disney Family Museum
104 Montgomery Street in the Presidio
San Francisco, CA 94129
415.345.6800, info@wdfmuseum.org

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Eyvind Earle in his studio, Ioan Szasz; courtesy of Eyvind Earle Publishing

THE TRUE ESSENCE OF BEING: SPAR STREET'S SCULPTURAL WORKS BRING TRUE HEART TO LIFE



Ecstatic Union

by Cara S. Vincent

Spar Street is a world renowned artist and sculptor whose work is widely recognized as masterful and inherently unique. His sculptures possess a serene fluidity, an anthropomorphic sense of motion and life meant to evoke within the viewer the desire to explore oneself, soul-wise, and to proffer a deeper, celebratory, more open sense of love, tenderness, authenticity and understanding of our world and environment.

"When our minds are easy and still, we all feel connected with what matters most to us - living passionately and authentically, in close connection with family and friends. But, because we are all human, life gets busy and we can lose sight of our centeredness. To one degree or another, we have all been raised in environments which told us that what matters most are our 'consolation prizes' - how we look,



Deeper Love

That's how it works, then. And the results are breathtaking, bronze and stainless steel sculptures that represent human interconnect-edness, the desire to find meaning in one's life, the passions by which we are bound and a profound sense that in this insane world we all live in, we are not—in the sweet by and by—inexorably alone.

Not only is Spar Street an artist, he is a passionate purveyor of human decency and has worked for over a decade on various projects and commissions with the United Nations in efforts to make the world a better place. In a true testament to his artistic power, Spar Street's most recent endeavor is an impressive one. Having come to him as a waking vision in the night, Spar conceived creating a piece of art that represented our world's most virtuous individuals and undertakings. This piece, in its original design and with Street's signature style, would become the Agents of Change Award for the U.N Women's ceremony which took place in September. He has also recently been chosen by Claes Nobel, of Nobel Peace



The Agent of Change

what we drive, or whatever. But, we all know deep down that nothing satisfies like Loving Presence. The proper environment reminds us, in our day-to-day."

Prize notoriety, to create a sculpture for an award titled The Heart of Peace which honors people who dedicate their lives to world peace and creating a better, safer world.

Spar Street's work has inspired and influenced and been collected by many notable individuals, institutions and corporations over the course of his career, including The United Nations, Richard Branson, Ted Turner, Nobel Peace Prize winners, Prime ministers, Religious leaders, authors, educators and entertainers alike. His works have been featured in solo and group exhibitions nationally and internationally at both galleries and cultural centers.

To see more of Spar Street's work and learn more about his mission through his art, visit his website here: <http://www.sparstreet.com>. ♦



Exalted Giving

PRIVÉ AT ISLAND ESTATES UNVEILS THE RESIDENTIAL TWIN TOWERS' CONTEMPORARY ART COLLECTION

Commissioned masterworks by acclaimed artists: Ross Bleckner, Shay Kun, Thomas Swanston and Matthew Harding

New York-based art curator, Kipton Cronkite, serves as the residents' in-house art consultant and Miami-based Julia Chi as the in-house interior design consultant



Privé Island, the last buildable island in South Florida and home to two luxury residential towers, unveiled the towers' contemporary art collection, which will adorn the residences' two palatial lobbies. The collection is composed of masterpieces by revered artists Ross Bleckner, Shay Kun, Thomas Swanston and Matthew Harding.

The growing global enthusiasm for contemporary art in Miami inspired the blue-chip collection curated by New York-based art curator Kipton Cronkite and Miami-based Julia Chi, interior designer for Interiors by Steven G, who brought to life Privé developer Daniel Lebensohn's art concept and vision.

Each lobby has a distinct art discipline and identity with coexisting energies that complement the surrounding natural elements, while evoking tranquil sensations through different art forms, including paintings, sculptures, musical notes and installations. The art program, a core of the project, was created to have a profound cultural impact on the living environment and spaces—a determining factor among many home hunters.

"Art has become an essential component

of luxury living, so we put together a program that encompasses commissioned pieces by some of the world's most renowned artists as well as up-and-coming artists that have a personal impact in the world of architecture and the world's natural elements," said Daniel Lebensohn of BH3.

Cronkite and Chi's titles double as the official in-house art adviser and interior design consultant, respectively, for Privé's residents. Cronkite is available to provide one-on-one consultations to Privé's residents through gallery and museum visits, while Julia ensures that the residents' interior spaces are in harmony with what adorns their walls. They both aim to learn each Privé homeowner's individual personality and art likings to curate magnetic private spaces that speak to the homebuyer's unique taste.

"My artistic vision for Privé at Island Estates focuses on the unique scope of the property, where each work is distinct and aligns with the impressive architecture and the geography of the secluded land," said Kipton Cronkite, who is best known for "playing cupid" with luxury spaces and world-class art in New York City.

With both towers now topped off, Privé is

redefining the Aventura neighborhood with the luxury of seclusion outlined by 360-degree views of the water and 70,000 square feet of resort-style amenities, which include a duplex state-of-the-art fitness center and spa with steam room and sauna, social entertainment rooms, private dining rooms, library, wine room, cigar room, hobby rooms, guest suites, two expansive pools and Jacuzzis, running paths that outline the island, tennis court, private pier and a private marina with limited remaining slips that can hold yachts up to 135 feet in length.

WORKS IN THE COLLECTION

Ross Bleckner's Dome Series; Two untitled commissioned works

Ross Bleckner, a New York-based contemporary artist, is best known for his works dealing with loss and memory, notably tackling the emotional toll brought by the AIDS crisis in 1980s. His poetic works often employ recurring symbolic imagery, such as candelabras, doves, and flowers, rendered with a blurred, glowing sense of light. Bleckner is long associated with the Mary Boone Gallery, which championed several of the so-called art stars of the 1980s. His work has since been



Privé at Island Estates

the subject of numerous solo exhibitions, including his midcareer retrospective at the Guggenheim Museum in New York in 1995.

The commissioned pieces for Privé's lobbies involve Bleckner's new technique of using bleach to pare back the paint buildup, making it appear more luminous, spatial, celestial and spiritual.

Shay Kun's Tear Drops series

Shay Kun is an Israeli-American painter known for his post-modern interpretation of the Hudson River School movement, the 19th century American art movement embodied by a group of landscape painters whose aesthetic vision was influenced by romanticism. With parents respected as Holocaust survivors and painters, Kun's works position humans as intruders on the planet, oblivious to the damage inflicted upon nature. He has exhibited worldwide at solo shows and biennales, including Linda Warren projects in Chicago, Benrimon Contemporary in New York, Michael Schultz Gallery in Berlin, Hezi Cohen Gallery in Tel Aviv the 51st Venice Biennale, to name a few.

Kun's Tear Drop series has a reoccurring theme: the clarity of water and its traveled path that evokes nostalgia and self-perceived memories. He focused on the idea that humans distort memories and images to fit their needs.

Matthew Harding; Two untitled commissioned sculptures

Matthew Harding is an innovative Australian artist and famous for his sculptural art. Harding is known for constantly pushing the boundaries of the material he uses for his works and its conventional process. His masterworks range



in forms of stainless steel (mirror polished and exoskeletal), carving figurative granite and wood, and weaving delicate monofilament. Harding is a recipient of multiple national sculptural awards across Australia, including the McCllland National Sculpture Award.

The theme and intention of Harding's two stainless steel commissioned sculptures are to "enfold" and "enrapture" meaning to bring together and enchant the Privé Island community through sustainable living.

Thomas Swanston; Two untitled commissioned paintings.



From left to right: Flyaway in the South Tower and Landing in the North Tower

Thomas Swanston is an Atlanta-based artist known for his series of paintings depicting cranes and their migration, which speaks to the mystical movement through space and time. Swanston has exhibited his art work in 20 solo and more than 50 group gallery exhibitions, including Sense Gallery in San Francisco, Lowe Gallery in Atlanta and Los Angeles, M-13 in New York, Horizon Gallery, Jackson Hole, Soren Christensen, New Orleans, Los Angeles and more.



Shay Kun's Tear Drop series has a reoccurring theme: Frozen in Time, 80x62 inches, oil on canvas, 2017

The two commissioned pieces represent the conservation of cranes and their migration cycle, which is a symbolism of nature's ability to change and remain consistent throughout the everchanging seasons. ♦





Penthouse View

About Privé at Island Estates

Privé® is located on an eight-acre private island set between Williams Island and Sunny Isles Beach. The twin iconic 16-story towers designed by renowned architects Sieger Suarez, will be comprised of a total of 160 ultra-luxury residences ranging in size from 2,585 square feet to more than 9,500 square feet for select penthouse units– the pinnacle of Miami luxury real estate.

About BH3 & Gary Cohen

Led by principals Gregory Freedman, Charles Phelan, and Daniel Lebensohn – BH3 is an opportunistic real estate firm with a core focus on acquiring real estate in South Florida and New York City. In addition to Trump Hollywood, the firm's impressive portfolio includes 1805 Ponce; Terra Beachside 6000 Collins; and Fontainebleau Sorrento. For more information, please visit www.BH-3.com.



Dining-Library



Entry/Lobby-South Tower

Every Privé residence will feature private elevator entry, flow-through floor plans with 10-foot glass on both eastern and western exposures, full 10-foot-deep balconies, expansive east/west water views throughout, European kitchens and bathrooms, as well as outdoor summer kitchens. First-class, resort-style amenities and services include a 10,000-square-foot gym and spa in each tower, private dining and social rooms, poolside café, wine and cigar rooms, kids' rooms, tennis court, two pools and Jacuzzis, marina, private pier, jogging path, 24-hour gated entry and roving security, and full-time concierge. MyPrivéIsland.com

18 ART OF THE TIMES



Entry/Lobby-North Tower

Gary Cohen is the developer of Island Estates, the south island of the property, which consists of 21 exclusive mansions and a marina. As one of the founding families of Aventura, the Cohen family has been in South Florida land development since the 1960's, resulting in approximately 1,000 acres of land development and planning of high-rise condominiums, multifamily, single family homes, shopping centers, ♦

Michael Neumann
Director of Sales at Privé at Island Estates
305-440-4397



Privé Island Marina



Walk In Closet



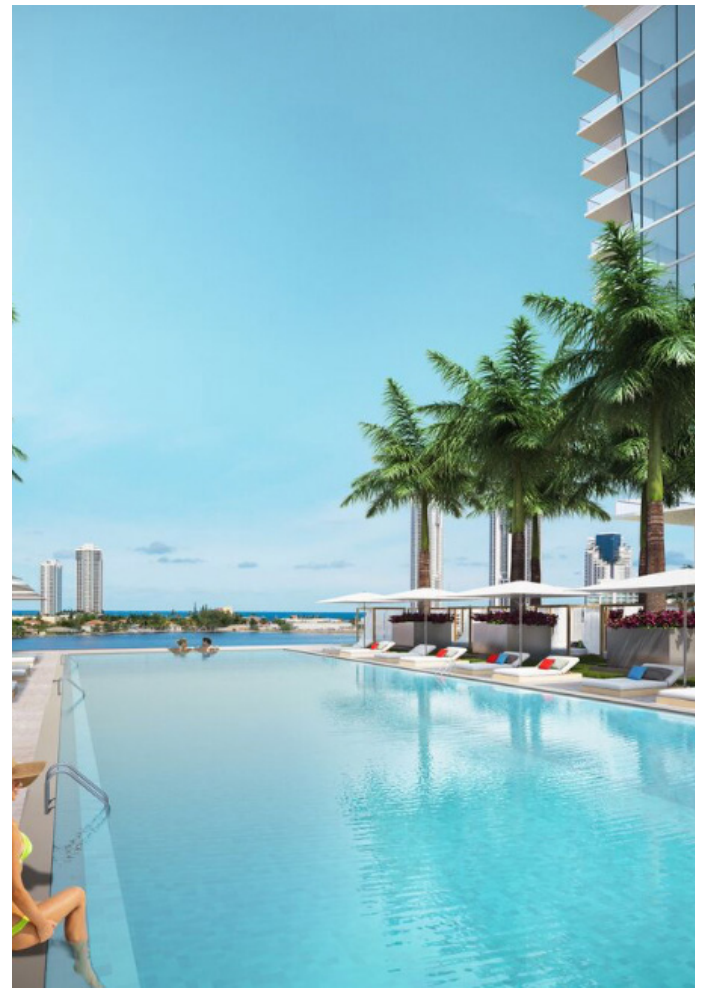
Kitchen-D



Game Room



Duplex Fitness Center



Pool Deck



Rooftop Dining

Spring 2017 19

HOW ARTIST STEVE LYONS IS TURNING A CAPE COD TOWN INTO AN INTERNATIONAL MUST-SEE ART DESTINATION

As the former personal assistant to Judith Crist and Pia Zadora, Steve Lyons has had what many may term an eclectic life. Fast forward through some twists and turns, Lyons has now become a premier artist who’s bringing collectors and admirers from all over the world to a small Cape Cod town.

While Chatham, MA has always provided art lovers a few galleries to visit, the 2014 arrival of the Steve Lyons Gallery on Main Street has turned what’s sometimes called the “Hamptons of New England” into a favored destination for casual and serious art lovers and collectors alike. Lyons is now noted for reinventing the impasto technique, a thick application of paint invented in Italy in the 13th century, into what critics and collectors alike call his “sculptural painting.” Today, only three years after implementing the technique into his work, Lyons has brought the recognition of national and international buyers to his corner of New England.

Lyons shares, “The process for my reinvention of sculptural painting began in 2011 and was triggered by my desire to create imagery to reflect how I saw the world’s tactile environment with many dimensions. I was aware that changing technique changes art like the Expressionists did. I’ve been very intrigued with process and technique and the dimensional world we live in and this technique helps viewers see the art that way.” Lyons started playing around using impasto to create the world on canvas that he wanted. He says, “Every day or week I’d push the envelope. It was a magical time for me as an artist. It was the inner child coming through, and a bit hesitant to push boundaries. In 2012 I had a breakthrough with my water paintings. They started to take on the dimensionality I craved. Through water paintings I honed my abilities with paintings as sculptures. An impasto painter will use the effect throughout but I use impasto to sculpt individual elements of a painting then traditional techniques like a sunset in the distance. I set the course of a different way to paint but the individual elements have that dimensionality.”

Change in the art world often doesn’t come easy and Lyons said when you’re not known you’re easy pray for criticism, however when Lyons made this breakthrough in technique, the general public and collectors responded in an astounding way and wanted his art. “Old world trained artists don’t like the technique at all because their rule of thumb is

you use it across the whole painting like Van Gogh did, such as using it both in the sky and in, say, a field of grass. not impasto in the sky 90% of the time. The world is dimensional and we don’t experience the work that way. I paint what I see,” Lyons says. Lyons’ art has brought people from all over the world to his Chatham, MA gallery because he says, “I’ve become known in Europe and in the United States as a



A Lady Has To Dance artofthetimes.com



Wishing Tree #3

sculptural painter who originated the technique so people want to see it for themselves. I’m a very contemporary art gallery. A lot of my work bridges representational work with abstractionism which finds a niche with a variety of sensibilities including the formal home because it’s contemporary art.”

One thing that is of primary importance to Lyons is the current refugee crisis happening overseas to the point that he has created an abstract and multi-media series of paintings aimed to launch awareness of the crisis. Lyons says, “We have lost the human condition and politicized it. To me the empathy has gotten totally lost. By doing an artful show about the refugee crisis I want people to understand and ask, “How did it go from being about humans to be a political issue and where is our empathy? We have people arguing about the humanity of taking in refugees. It’s not about open borders and being overrun with people you can’t do enough for but people who are dying on boats to get away from the people we’re supposed to be against anyway. The series came from that. It’s not only a very confusing issue to deal with but also it makes you quite angry if you have any compassion. I must get this out of my person and onto the canvas. Creativity is always a great release and I work out a lot of problems that way and it’s an emotional outlet for issues both personal and politically.”

The first step Lyons tackled in this series was to define who these people are. His first instinct was to paint a couple with their two babies leav-

ing Damascus. Lyons says, “I had a print of this at my Berlin, Germany show and people flew over to see the original. Collectors and a curator want to see it.” Lyons’ painting Stories from Aleppo was done in softer colors to denote a dreamlike quality to the piece as it reminds people of what Aleppo once was, a happy place with children running in streets. Lyons painted a dove to represent peace. He says, “It’s about the dreams people had and the life they had there once.” Another piece called The Journey depicts a man and woman on their journey out of the attacked city. “I try and present fleeing,” says Lyons, “because fleeing can happen anywhere; it’s universal.”

Another featured painting in the series is called Three Boys: Refugees in Flight. Steve painted this and posted it to Facebook three weeks before the iconic photo of the young boy from Aleppo made headlines around the world. He says, “In one boy’s eyes are two other portraits of two other boys which serve as his eyeballs and you have to get close to see what I’ve done.” For now, these four pieces are part of the upcoming show.

Lyons is also working on a multimedia series involving print making and text of the now famous refugee; an Afghan girl who made headlines in 1985 when she appeared on the cover of National Geographic magazine. Lyons is doing a series featuring her famous photo text overlaying her portraits asking, “Where is your humanity? Where is your empathy? I am human,” which poses bigger questions about the refugees and cuts to the heart of the show. The final piece of Lyon’s series involves actual dialogue from various refugee camps can be heard in an auditory installation piece where you can you can hear their distress.

Lyons is donating 10% of all sales to non-profit channels that help refugees, particularly related to children. The organizations will be chosen by the time the show opens in May.

You can learn more about Steve Lyons by visiting his website <http://www.stevelyongallery.com/>, or dropping by his gallery, where you can often find Lyons painting, talking art with adults and children, and if the timing is correct, allowing children to work on a canvas with him. ♦



Joie de Vivre



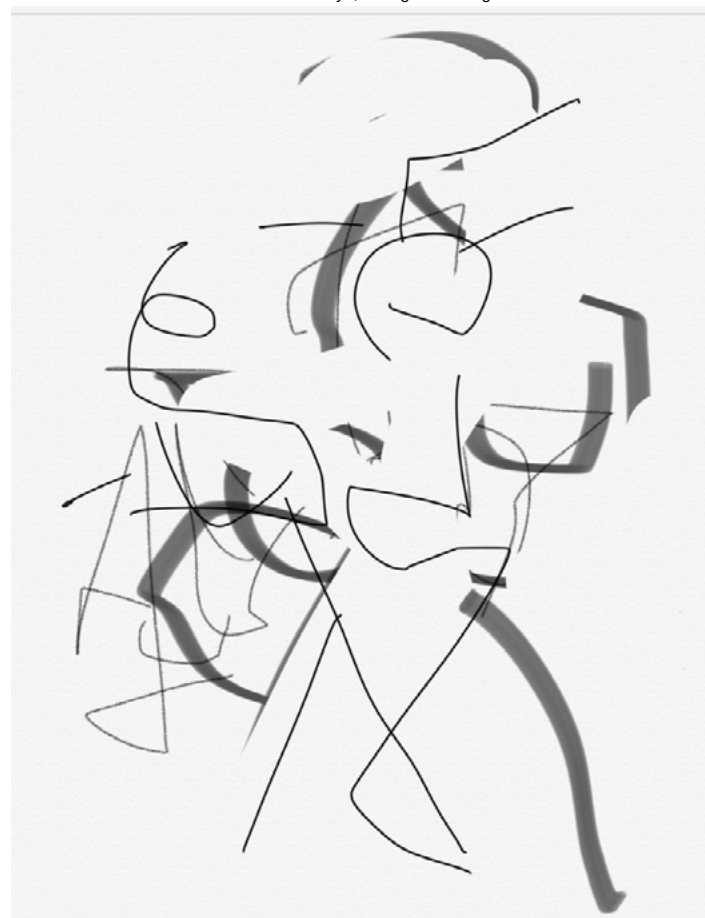
Mother With Son



Portrait of 3 Boys, Refugees in Flight



Gustav's Girls



Women as Hieroglyphics

Bilotta Gallery Presents



Meet the Celebrity Artists

April 22nd, 2017 From 7-10 PM

You are cordially invited to view this special collection of art from celebrities of film, television, sports and music.

Bilotta
Gallery

Special Guest Appearances by:

Richard Herd Eve Plumb



additional Works by:

Burt Young* Rosie Odonnell* Billy Dee Williams* Commander Cody*
Clive Barker* Tony Dow* Angela Cartwright* Richard Grieco*
Tai Babilonia* Jerry Hardin* Tina Louise* Ferdie Pacheco

Location: Bilotta Gallery 2755 East Oakland Park Blvd Fort Lauderdale FL

For further information please call 631-875-0859

LUXURY DESTINATION: VIETNAM HA LONG BAY



Pia-Maria Norris



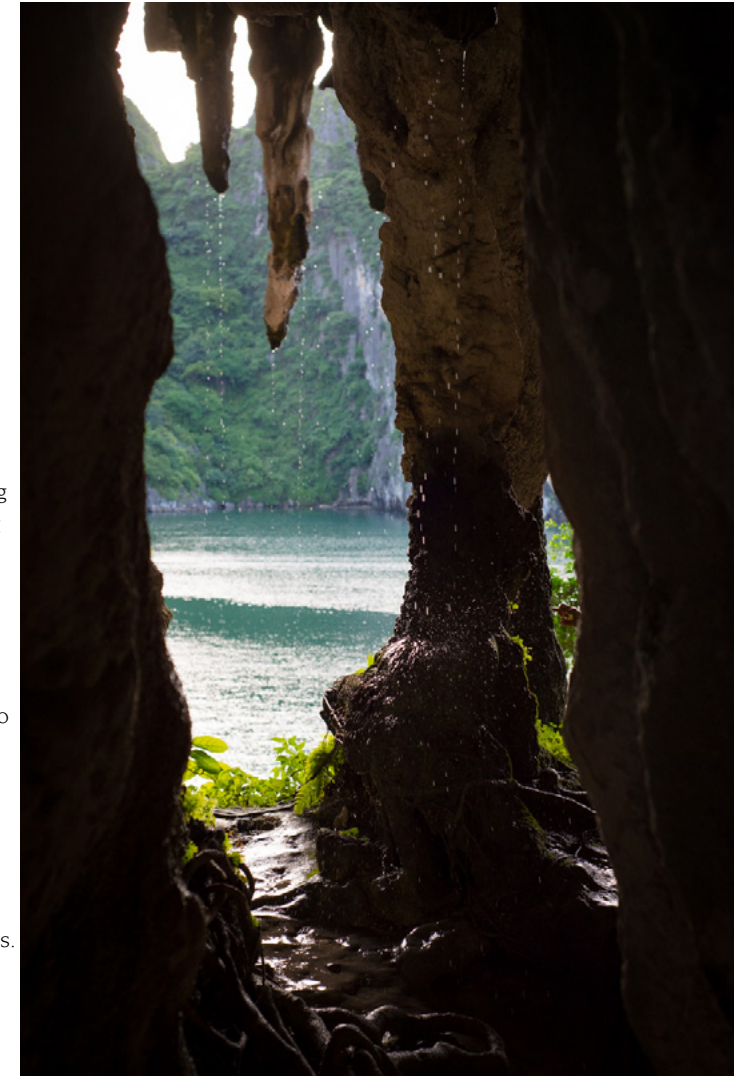
The Bay is home to three floating villages with each community hosting about 2000 people in around 400 households living on boats and floating wooden houses. Their main source of livelihood is fishing and shellfish farming, and on one of the larger floating houses, travelers can also learn about pearl harvesting and the process that goes into making exquisite pearl jewelry.

Other must-see attractions offered by Signature Cruises are the visits to some of the larger caves with amazing wave-eroded rock formations that exist in the bay's cluster of limestone islands, with the Hang Dau Go (the Wooden stakes cave) being the largest one in the Ha Long area.

Many travelers opt for a one night, two-day cruise, just to discover that they wish they had stayed longer once they experience the magic of Ha Long Bay and the exquisite experience Signature Cruises offer their guests. Wrapping up the Ha Long experience, their lovely personnel gracefully make sure their passengers are returned safely by car to Hanoi, another mesmerizing Vietnam destination. ♦

For more information: www.signaturehalongcruise.com

Photo Courtesy: Signature Cruise Halong / Pia-Maria Norris



Ha Long Bay Landscape



Floating-Village-in-Ha Long Bay

Known for its emerald colored waters and thousands of limestone towering islands, Ha Long Bay, in the Northern Vietnam at the Gulf of Tonkin, is one of the most magical treasures in the world. Conveniently accessed through either a 25-minute scenic seaplane ride from Hanoi or a 4-hour car ride, it offers the discerning and slightly adventurous traveler an exotic and breathtakingly beautiful destination. One of best ways to see and enjoy the wonders of the limestone mountains and the hidden beauties of Ha Long Bay is through one of the many luxury cruises touring the bay.

Signature Luxury Cruises



Signature Cruise Halong

Signature Cruise Halong, one of the newer luxury tourism and cruise ship companies in Vietnam, is fast becoming one of the most sought after traveling experiences on the Gulf of Tonkin. Having one of the larger vessels in the area, they also offer some of the largest suites and best facilities in addition to providing guests an array of luxurious and memorable experiences onboard their beautiful cruise ships.

Each of their cruise ships hosts 12–21 rooms depending on the ship, with different cabin and suite options featuring 5-star amenities, including suites with large private terraces where one can relax, have a pedicure or massage, or watch the magical sunrise or sunset to the backdrop of the most magical landscape. One can choose between one to a few days stay, and charter cruises are also available. The price range depends on the boat, cabin type and season; with the average price starting



Signature Tour

around \$300 for 2-days / 1-night per person. All meals and activities are included in the price, except for drinks and spa services.

Fine Dining

With surround views of the breathtaking scenery and a seating capacity of up to 40 passengers, the Signature Cruise ship restaurants offer a blend of traditional and fusion flavors, specializing in seafood, international and Vietnamese cuisines. The Vietnamese gourmet cuisine experience features authentic local dishes from North to South Vietnam, each dish carrying a unique traditional taste style contributing to the rich and diverse food culture of Vietnam. Adjoining the restaurants are large outdoor terraces for passengers who prefer outdoor dining while watching the extraordinary landscape float by.

Besides lavish dining experiences, other highlights are some of the many activities included in the trip, ranging from Vietnamese cooking lessons, morning roof deck exercises, kayaking, beach visits, swimming, snorkeling, and some of the unique local experiences such as visits to the surrounding Floating Fishing Villages and magic caves.

Floating Fishing Villages and Cave Visits

Immersed in the dramatic and peaceful setting of rocky formations and emerald blue-green waters, the wonders of the landscape and the cultural uniqueness and lifestyle of the floating village people has made the villages one of the key highlights of travelers touring Ha Long Bay.

LUXURY DESTINATION: VIETNAM

SOFITEL LEGEND METROPOLE HANOI

by Pia-Maria Norris

Nestled in the cultural heart of Hanoi, one of the most charming of the former colonial Indochinese cities, is the hotel Sofitel Legend Metropole Hanoi. With its legendary services and 116 years of tradition, it remains one of the most sought-after luxury destination and meeting place for travelers, playwrights, ambassadors and heads of states alike.



Metropole Hanoi Hotel Exterior

Oozing with charm, it is easy to imagine why everyone from Charlie Chaplin and Vladimir Putin, to Angelina Jolie, have throughout the years enjoyed the privacy of the hotel's captivating atmosphere and intriguing history.

It is rumored that in 1936 Charlie Chaplin famously brought along his mother in law (!) for the honeymoon stay at the hotel on his marriage to Paulette Goddard. It was also here that Somerset Maugham stayed while writing "The Gentleman in the Parlour" in the 1930's, and where Graham Green, in 1951, wrote "The Quiet American."

The hotel also housed various embassies and consulates during the Vietnam War (1964-1972), and in 1972, while visiting Hanoi with an American delegation, folk singer and anti-war activist John Baez got caught up in the Christmas bombings while staying at the hotel and survived in its bomb shelter, which was built in 1965 to protect its guests from American air raids during the war. She famously recorded her song "Where Are You Now, My Son?" from her hotel room, and the sound of



Angelina Restaurant and Lounge

bombings can clearly be heard in the background of the recordings. Jane Fonda also stayed in the bomb shelter during her infamous trip to Vietnam in 1972, where she earned the name "Hanoi Jane." It was only in the summer of 2011, during the renovation of the iconic poolside Bamboo bar, that the long-sealed bomb shelter was unsealed, and since 2012 daily tours of the shelter are available to hotel guests.

Timeless Elegance

Giving guests atmospheric options, the hotel is divided into two wings. The historic Metropole Wing, with its alluring and nostalgic mystique that dates to 1901, is inspired by classic French architecture with a touch of authentic, local Vietnamese style: wooden floors, high ceilings, ceiling fans and louver windows. The newer and more contemporary Opera Wing is a blend of the historical, rich heritage and modern, neoclassical design and state-of-the-art technology.

The Metropole Wing offers 106 guestrooms and 3 Legendary suites (named after Charlie Chaplin, Graham Greene, and Somerset Maugham), and the Opera Wing offers a large presidential suite (mostly occupied by heads-of-states), 18 regular suites, and 236 guestrooms, all furnished and decorated in a tasteful, neoclassical style. The sixth and seventh floors of the Opera Wing host the premium rooms and suites with exclusive complimentary luxury services such as afternoon tea, evening cocktails, and a personal butler.



Culinary Paradise

For culinary buffs, the Metropole restaurant and bar options are delightfully diverse, each offering a different exotic experience.

Le Beaulieu offers the best French cuisine in town (and wonderful Sunday brunches), and the Spices Garden is famous for its Vietnamese



La Terrasse

culinary experience and its "Hanoi street lunch buffet" serving specialties from the southern and northern regions.



Angelina is an Italian Restaurant and Lounge (and the city's trendiest hotspot), while La Terrasse brings Parisian-style charm to the sidewalks of Hanoi, offering great views of the buzzing city life and making it the perfect spot for people watching. Le Club Bar delights guests with its irresistible chocolate buffet, elegant afternoon tea, and evening jazz performances, and the iconic Bamboo Bar offers guests fabulous poolside meals and drinks named after some of its famed guests.

The Metropole also has one of Hanoi's finest delicatessens, L'Epicierie du Metropole, where guests and others can buy gourmet delicacies such as chocolate, macarons, homemade ice creams, and imported European luxury items.

For Body and Soul

Overlooking the charming garden courtyard and pool is Le Spa, yet another welcomed highlight of the hotel. With its 400-square meter space, the spa offers private areas where guests can meditate, read, drink tea and simply re-charge, or enjoy some of the many spa services available from its spa menu. In addition to individual or couple massage therapy rooms, the spa also has steam rooms and saunas. Yoga and Tai Chi classes are also available for early risers from 7:00 am to 8:00 am on the rooftop garden balcony, Le Balcon.

For those that feel like venturing outside the magic walls of the Metropole hotel, it is only a short walking distance from some of the many historical and cultural landmarks that surround this magnificent hotel. A five-minute walk will take you to the Hoan Kiem Lake and the Hanoi Opera House, and about a ten-minute walk to the buzzing street life of the Old Quarters where one can enjoy the street food culture and cuisine that Hanoi is so famous for.

City Highlights

- Old quarters
- Water puppet show
- Hanoi Opera House
- History Museum
- Temple of Literature

After a long day exploring the many diverse options the vibrant and alluring city of Hanoi has to offer, there is no better way to end the day than returning to the comforting and luxurious legendary walls of the one and only Sofitel Legend Metropole Hanoi. ♦

LUXURY DESTINATION: VIETNAM

PARK HYATT SAIGON

Hy by Pia-Maria Norris
o Chi Minh City (or Saigon, as many still prefer to call it) is another favored Vietnam destination known for the role it played during the Vietnam War. It is also well known for its French colonial landmarks, including the 19th-century Central Post Office and the Notre-Dame Cathedral, which was made entirely of materials imported from France.



Another city gem, and what put Saigon on the map of luxury destinations, is the Park Hyatt Saigon, the only recently built Saigon property acknowledging French colonial architectural heritage in its design.

Recipient of multiple international awards and a reflection of international elegance at the highest standard mixed with touches of the Indochine lifestyle, it is not hard to understand why Park Hyatt Saigon has earned its reputation as one of the most sought after luxury

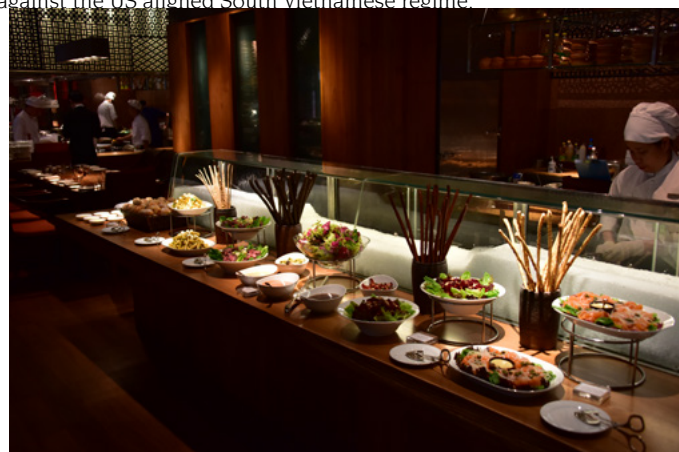


destinations in Asia.

Historic Landmark

Opened in 2005 and renovated in 2015, the Park Hyatt hotel is built on a historic site where the Brink Hotel used to be. Severely damaged during the Vietnam War, the Brink Hotel was later repaired extensively when the US military acquired it and turned it into quarters for medium to high-ranking officers of the US army. It was also at the Brink Hotel that the radio host (that Robin Williams starred as in the movie Good Morning Vietnam) stayed during the Vietnam War era.

Perhaps the Park Hyatt's most interesting feature is the memorial placed at its entrance in commemoration of the fallen soldiers of the Christmas Eve 1964 event when a Viet Cong car bomb exploded near the lobby of the former Brink Hotel as part of an escalating campaign against the US aligned South Vietnamese regime.



Elegance and Comfort

Elegantly designed in a French colonial style with its rich heritage combined with modern convenience, the Park Hyatt Saigon was built in the spirit of creating a second home for discerning guests that value both elegance and comfort.

The 259 tastefully decorated guest rooms, including 21 suites, were designed to feel like a Vietnamese residence with charming ceiling fans that represent the Indochine lifestyle. Small cards with bedtime stories

about Vietnamese history, culture, and social norms are placed on the bed pillow each night, adding a unique little touch welcomed by guests. Each room is also equipped with mini iPads, Nespresso machines, and a Bose sound system, assuring that the modern aspects of life stay at the forefront of travelers.

Sensory Delights

Throughout the hotel one can also enjoy a rich display of art and antiques, some dating back as far as 600 years, representing past Vietnamese dynasties. The exquisite art collection features local Vietnamese artists, with one of the more impressive works created by an artist called Ho Hoang Dai. The large rural scene took over two years to make and is composed entirely of stained pieces of newspaper assembled into a



fabulous collage displayed in the reception area of the hotel.

Culinary wise, the hotel offers world-class cuisines from homemade Italian food to authentic Vietnamese cuisine. Square One, with its contemporary design and colorful Vietnamese-inspired latticework and brick patterns, offers authentic Vietnamese seafood and the best quality Western steaks. The Opera, a more casual and modern Italian restaurant that features a large open kitchen and a terrace overlooking the Opera House, serves breakfast and homemade pasta and pizza from a wood-burning oven for lunch, and fish and meats for dinner. All dishes



are paired with the finest Italian wines.

Located on the ground floor is also the Park Lounge, where guests can enjoy English afternoon tea served with Vietnamese-inspired treats, or signature cocktails in the evening to live piano music and romantic

ballads. It is also one of the city's most popular brunch destinations for wealthy locals, together with the newly added cake shop that quickly became the talk of the town.

For those in need of relaxation, the hotel's lush, tropical garden surrounding the recently upgraded swimming pool with its cabanas and pool house provides a green oasis of peace in the bustling city of 12 million people. Another soothing and invigorating experience is the hotel's Xuan Spa, which offers unique wellness treatments inspired by traditional Vietnamese beauty rituals with ingredients and products from the Mekong region.

And just minutes away from the quiet elegance of the Park Hyatt Saigon are some of the city's most popular landmarks and busy streets brimming with the ever-alluring mystique of Saigon, leaving the city's many visitors with an ever-etched image of Vietnam in their minds and hearts.

City Highlights:

- War Museum
- Art Museum
- Opera House
- Notre Dame (designed by Gustave Eiffel)
- Mekong Delta and the floating market (about 1-hour drive)
- Hoa Tuc restaurant across the street from Park Hyatt Saigon (delicious, contemporary Vietnamese cuisine) ♦





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

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

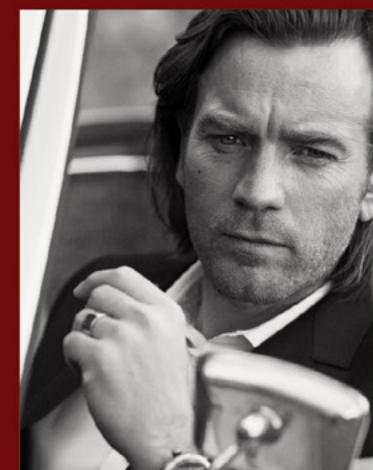
Shot in Portofino in spring 2014, Peter Lindbergh captured Cate Blanchett, Christoph Waltz, Ewan McGregor, Emily Blunt and Zhou Xun strolling along the Italian coastline and taking in the setting while dressed in tuxedos, elegant gowns and IWC timepieces. The photoshoot transformed the fishing village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

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

As CEO Georges Kern explains: "We are extending this popular family to include a midsize format, not expressly ladies' watches, that will appeal to both women and men everywhere. The Portofino line is particularly well suited for this because the name is more feminine and, compared with other IWC models, the collection is generally more

Portofino – a name that resonates with the promise of all that is best about Italy. Just a short distance away is an ancient former abbey, with magical, sprawling gardens and endless views over the Golfo del Tigullio. It has been maintained with breathtaking delicacy, nothing disturbs the aura of timeless grandeur surrounding the location. In places like this, history is written – or photographed.

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IWC
SCHAFFHAUSEN

A RIPPLE EFFECT: LINDSAY RAPP

Makes a Splash, Double Time

by Laura Shirk

Like any other tiny tot, Lindsay Rapp showed interest in a pad full of paper and a box full of crayons. The only difference: her work deserved more than a gold star. Recognizing her natural talent early on, a teacher submitted one of Rapp's drawings



into a contest and convinced her parents that her work was worthy of more than a spot on the fridge. She went on to win the contest, receive the attention of the public and gain the support of her family. Rapp's response when asked to recall her first memory picking up a paintbrush: I don't ever remember a time when I wasn't painting.



Once deciding that she was ready to take her interest seriously, Rapp's father spent time browsing drawing books, passing on his knowledge and asking around for teaching references. As a pre-teen, the young artist acquired a private tutor, who went on to teach her the ins and outs of painting.

Transitioning from high school to college to life after, Rapp's primary learning process evolved from mentorship to study to self-exploration. Describing her college experience as humbling, Rapp was forced to evaluate what role art would go on to play in her life. It wasn't until leaving the books behind that she was able to move beyond the limitations of her teachers and create freely for the first time. Paradoxically, this wave of freedom triggered a lasting sense of nostalgia.

Having grown up around water, Rapp always felt a strong connection to the ocean. However, it wasn't until she was pulled from her elements that she realized how much the ocean defined her as a person. Switching states to pursue studying, she began to explore the theme of water in her painting – since she could no longer observe, experience or explore it physically. While searching for her own identity and making the connection, Rapp broadened her scope with the representation of femininity, fertility and the female body. High in emotion, she loves blending these themes together because they are rich in power and play. “As many have done in mythology, I relate the beauty of water to the feminine deity. I see the ocean as life giving, fertile, powerful, sensual, changing and mysterious. Water has long been equated with the feminine aspects of creation, nature and spirituality. In my art, my brush strokes mimic expressions of water through how I paint, creating currents, splashes, fluidity and an overall sense of flow,” Rapp explains. The result: a palette covered in oceanic blues and a canvas evoking clarity.

Also inspired by the water's glimmering interaction with light, Rapp developed a personal technique to imitate the effects of its refractive nature and invite a magical touch. Using precious materials such as genuine mother of pearl, real abalone shell, dichroic metallics and layers of translucent, reflective mylar, she creates a harmonic interpretation of the ocean and all of its offerings.



With over 89K followers, Rapp is a superstar among the world of social media. She knows how to create and connect. Although the popularity of Instagram has influenced the perception of art, Rapp notes that the app has provided her with a sense of community and pushed her to better herself as an artist. With positive interaction lending a boost in confidence, the artist shares photos and videos of her personal and professional endeavors on a regular basis.

Working double time as both an artist and a gallery owner, the Lindsay Rapp Gallery serves dual purpose. Located in Philadelphia, the retail space divides showroom and studio making both Rapp and her work accessible to the public beyond her online community. “The heart of who I am and my whole business is that I am an artist, and being an artist always takes precedence over being a gallery owner. It's very difficult balancing both but knowing my priorities helps. It has been such an amazing learning experience: I learn so much about being an artist when I play my role as gallery owner and I learn so much about being a gallery owner while being an artist,” she shares. She welcomes those passing by to stop-in, check out and connect face-to-face. ♦



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ALL ART WAREHOUSES ARE NOT CREATED EQUAL



by Anne Rappa

When art owners entrust their treasures to a warehouse for storage, they want assurance that their art is safe—safe from theft, fire, and environmental hazards. Yet these physical protection issues represent only half of their risk exposure. The less obvious ‘soft’ issues, such as the experience of the warehouse staff and the overall management of the warehouse operation and its finances are also important.

In my role at Huntington T. Block Insurance Agency, Inc., I analyze risk and provide information to my clients so that they can make informed decisions about where to store their collections. Cost for storage should not be the only consideration. I advise my clients—individuals, corporate collectors, art dealers and museums—to carefully consider several factors: burglary risk mitigation, fire risk mitigation, environmental hazards owing to the location and construction of the building, climate control and humidity control factors, and experience of management and staff.

Those criteria may seem standard, but during my 25 years as an insurance professional, I have found precious artwork is sometimes treated cavalierly in outside professional environments. Here are a couple examples:

One of my clients planned to transport a \$3 million work of art outside of the United States. When I made inquiries about the warehouse where it would be stored, I learned that the facility did not have a fire alarm or fire mitigation system. This was news to my client, who then rearranged the transport so that the artwork would go directly from one fire-protected location to another, avoiding entirely the warehouse that lacked fire protection. This was a simple solution to a problem that we discovered together because I asked the client to “hit the pause button.”

Similarly, in a different exchange, I posed this same question about fire mitigation to a client that planned to ship artwork for conservation valued at \$10 million, I again learned that the conservation studio did not have fire mitigation in place. This time we were able to offer a different solution. This particular collection was comprised of many pieces of low value artwork that cumulatively equaled the high value. By dividing the artwork into small increments for shipping, we were able to reduce the risk to the collection. Only a small amount of art was transported and worked on at any one time.

Understand the Soft Issues

As I mentioned earlier, ‘soft’ issues also factor into the successful protection of a facility. These issues are not obvious and not easily compared. One way to gauge these soft issues is to consider the following questions:

- How well organized is the warehouse operation?
- How experienced are the warehouse employees? What background check and review process must employees undergo? Are contract employees retained? On what basis and are these individuals’ backgrounds checked in advance of hiring them?
- Have you met the professionals who will be charged with the handling of your artwork?
- Is the warehouse financially sound and stable?

These issues played a critical role with three New York warehouses impacted by Superstorm Sandy. One facility was not a purpose-built or state-of-the-art building, but it was a very well managed business run by experienced professionals. They moved all artwork from lower floors to upper floors in advance of the storm. Meanwhile, at a purpose-built facility under new management, employees were not instructed to move artwork from the lower area loading dock. Management mistakenly advised customers who inquired about their artwork that it was safe on upper floors. It was not.

In a third case, subsequent to Superstorm Sandy, we learned during bankruptcy proceedings that, in addition to the warehouse having sustained \$40 million in damages, that it had not paid its rent for an extended period. When a company has financial difficulties, the integrity of the alarm systems and other aspects of the facility may not be maintained. In this case, my clients had difficulty finding suitable alternative space at a common price per square foot (and the necessary amount of space) because they had to compete with many others who also had to move artwork at the same time.

Some of my clients are experienced with regard to risk mitigation. They ensure, for example, that the art warehouse loading docks are protected from the elements. Some clients engage a risk manager who understands risk mitigation while other clients have financial representatives, I am always happy to help my clients and such individuals understand the risks of a specific warehouse they are considering.

Make an Informed Decision

The art warehousing industry is not regulated so collectors need to make informed decisions about their storage facilities. Insurance companies sometimes review the adequacy of a warehouse if the storage is intended to be permanent, but generally insurance companies do not rate according to location (unless in a catastrophe prone area), so location does not affect premiums. Insurance companies will examine a warehouse only if the warehouse is added as a location on the policy.

To understand and help reduce the risk to your collection, you should:

- Understand how long the warehouse management has been in place and their industry experience. These are typically small businesses so their facility management decisions are important.
 - Require a contract that defines the obligations of the storage facility.
 - Ask if the employees have training or experience in handling art and how they are trained. I know of one facility, for example, that hires only artists to handle the artwork.
 - Consider whether the building is multi-use. For instance, a restaurant would not be a desirable neighbor. Stand-alone, mono-use buildings are most secure; self-storage facilities are risky.
 - Consider also the condition and uses of nearby buildings. Would your storage facility be impacted by a fire at a building nearby?
 - Determine if the environmental controls in place are adequate to protect your art. ‘Gradual deterioration’ is excluded from fine art insurance policies.
 - Ask if the sprinkler system is maintained. This is especially important in older buildings. Does it have a fire detection system that instantly notifies the fire department?
 - Make sure the building is clean and uncluttered.
 - Determine if the size of the loading docks is sufficient to handle your art and if they are covered to protect the art from the elements.
- If you are storing your artwork in a large facility, you may also want know if the company:
- Uses a central station monitored burglary control system with cameras that monitor the facility.
 - Has a process for monitoring and maintaining environmental controls, and their location.
 - Performs background checks on its employees.
 - Uses a barcode inventory system or a consistent alternative process to manage property and to help locate items.

It’s also helpful to review facilities reports. Unfortunately, these reports, which also serve as marketing tools, are not standardized and sometimes not complete, making it hard to compare facilities. Ask questions and get a written contract.

Please contact your insurance professional to act as a sounding board to answer risk related questions and offer solutions.

Collectors, insurers and warehouses all share the same goal: to avoid damage to the artwork they own or for which they are entrusted. This passion and interest is why the loss ratio of these policies is so low and why my job is a pleasure.

Anne Rappa is a senior vice president at Huntington T. Block Insurance Agency, Inc., a division of Aon, the world’s premier insurance broker. With more than 1,200 museums, 800 art galleries, and some of the largest universities and Fortune 500 companies’ art collections insured, HTB is the world’s leading provider of insurance to the fine art community. For more information, contact Anne at anne.rappa@huntingtontblock.com or 212-479-4673.

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HEALTH CARE OF THE FUTURE IS HERE TODAY AT CELEBRATION HOSPITAL



Center for Innovative Patient Care

In the shadow of the world's number-one tourist destination, Florida Hospital Celebration Health is a world-class health care destination not only for patients near and far, but also for clinical staff, hospital administrators and surgeons seeking to learn and grow in their profession.

Established in 1997, Florida Hospital Celebration Health is 227 bed facility that redefines the traditional hospital model with an inventive environment and pioneering technology combined with personalized

patient-centered care that addresses physical, emotional and spiritual needs as one – and the results are extraordinary.

Our resort-inspired facility is part of the 26-campus Florida Hospital health care system through the state of Florida. We are owned and operated by Adventist Health System. With 45 hospitals in 9 states, Adventist Health System is the largest Protestant, not-for-profit health care system in the country.



When the Walt Disney Company was designing a new master-planned community near Orlando, they went looking for a visionary health care leader to build a new hospital; a partner that shared their dedication to innovation and unparalleled guest experiences. Florida Hospital was the perfect fit.

Florida Hospital Celebration Health was designed by distinguished architect Robert A. M. Stern, known for his modern traditionalist style. The environment is warm and welcoming with a feel of a luxury hotel.

All patient rooms are private with views of either water, a garden, a courtyard or a fountain feature. Large windows provide ample natural light which research has shown helps speed recovery times. There are no intercom announcements to disrupt the calm of our healing environment.

Florida Hospital Celebration Health has earned a global reputation as a health care leader by providing continuously innovative, thoughtfully designed health care in a contemporary setting.

Four major purposes form the cornerstone that makes Florida Hospital Celebration Health a model for facilities across the country and world:

- A Community-based Hospital – Florida Hospital Celebration Health is committed to providing the community with easily accessible, exemplary care, from preventive medicine like health education classes and screenings to advanced treatment methods to fight incurable diseases.
- Twenty-first Century Expression of Adventist Health Message

– The integration of mind, body and spirit in defeating diseases in the Twenty-first Century is central to the manner in which the Adventist philosophy is restoring patient health.

- Living Laboratory – Florida Hospital Celebration Health is dedicated to pioneering new health care solutions through clinical innovation, educational partnerships, research and publishing and technology breakthroughs in a manner best described as “living laboratory”.
- Destination Hospital – Florida Hospital Celebration Health is considered a destination for patients seeking primary and advanced medical treatment and physicians looking for training on state-of-the-art equipment and the latest techniques.





Other key components:

- At Florida Hospital Celebration Health, we offer expansive wellness and surgical services to patients around the globe.
- Our surgical experts are recognized world-wide. For example, Dr. Vipul Patel, medical director of the Florida Hospital Global Robotics Institute, located on-site at Celebration Health, recently achieved his 10,000 robotic-assisted prostatectomy. This significant achievement makes him one of the leading robotic-assisted cancer surgeons in the world. He has helped patients from all over the world, including well known sports figures like legendary coach Lou Holtz and NBA great Oscar Robertson.
- Other highly regarded and well known surgical services include:
- a highly-regarded head and neck program lead by world-renowned surgeons
- a leading bariatric surgery program focused on lifelong care to help patients overcome the significant complications from obesity
- a thoracic surgery program using robotic-assisted techniques to cure a host of afflictions including lung and esophageal cancer as well as other thoracic issues like thoracic outlet syndrome, hiatal hernia, hyperhidrosis, and achalasia.
- A fellow-ship trained breast surgeon using innovative approaches to early stage breast cancer
- An OB program recognized by WHO (World Health Organization) and UNICEF as Baby Friendly, an initiative dedicated to breastfeeding.
- Level II NICU
- A host of other medical services including a state-of-the-art emergency department recognized as a primary stroke center
- Also, on-site at Celebration Health is the Nicholson Center, a 54000 ft advanced medical learning facility, dedicated to training and educating physicians from around the globe.
- The Celebration Health Assessment offers executives from around the world a world-class assessment experience, combing lifestyle medicine expertise with state-of-the-art



diagnostics and technologies to address the needs and concerns of every client—and deliver customized lifestyle improvement plans.

With its expansive open spaces, natural lighting and stunning architecture, Florida Hospital Celebration Health looks like a sophisticated resort. But look deeper and you will find a state-of-the-art facility that is dedicated entirely to health and wellness. ♦



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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 unequaled tolerance, pushes the maker's precision to supremacy, crossing over to the sight of luxury.

ValGrine settles in a new golf perspective,

anchoring putting in this day and age.

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

Aware of this inheritance, ValGrine perpetuates this ancestral knowledge unique in France. Today, ValGrine joins this knowledge to modern techniques using the latest in technology.

Surrounded by the best French craftsmen in order to offer an incredible range of exceptional finishing, displaying a delightful diversity of rare and noble materials, ValGrine turns the putter into a personal refinement, individual, and unique.

Luxury deploys its nuggets of perfection from the birth of a putter handmade by ValGrine, the smith curves the head, the leather maker reveals the unicity of a skin to dress a special grip, the engraver prints an indelible trace, and the jeweler sets gemstones to conclude the putter in as an exceptional item. ♦



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:

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- **Unique pieces :**
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- **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.

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.

A MEETING OF THE MINDS: YUGE ZHOU

Explores City Living: People and Places

by Laura Shirk

More often than not, artists are categorized according to discipline, style and method. And for a group of people who are constantly encouraged to push limits creatively, such labeling can prove damaging. However, when it comes to Chinese born, Chicago-based artist, Yuge Zhou, no limits or labels exist. Known for exploring the complex interactions between humans and their environment, Zhou combines her artistic and technical skills throughout each stage of her creative process. Drawing from moments of contrast, Zhou relies on both intuition and analysis to successfully capture her vision. “My [technical] background gives

me a logical framework. I can think about a project from both an art and engineering perspective, and switch back and forth. For me, the medium of digital video is shape-shifting media that sometimes looks like a painting or a photograph, and at other times, like science and philosophy,” she explains.

Inspired by her surroundings, Zhou transitioned to video art in order to explore the concept of time in relation to space. Still interested in the urban environment and experience, she developed a change in perception in regards to the city as a living space. The artist notes shifting her focus: from the formal qualities of its architecture to the actions of its



Midtown Flutter video still

people – the collective tapestry of its citizenry.

Along with a new art form comes a new creative process. Describing her work as a visual diary, Zhou breaks down her process into two stages: collecting and editing. First



Yuge Zhou*

observing, second studying. Without a mission or snapshot in mind, Zhou spends time on-location collecting raw footage and welcoming the influence of chance. Once collecting is complete, Zhou moves on to editing, where she looks for themes, events and interesting juxtaposition in her study material to organize into collages. Referring back to the balance between intuition and analysis, the artist reveals there is a natural rhythm to editing. It’s through these two stages that Zhou learns more about the specifics of the place and its people.

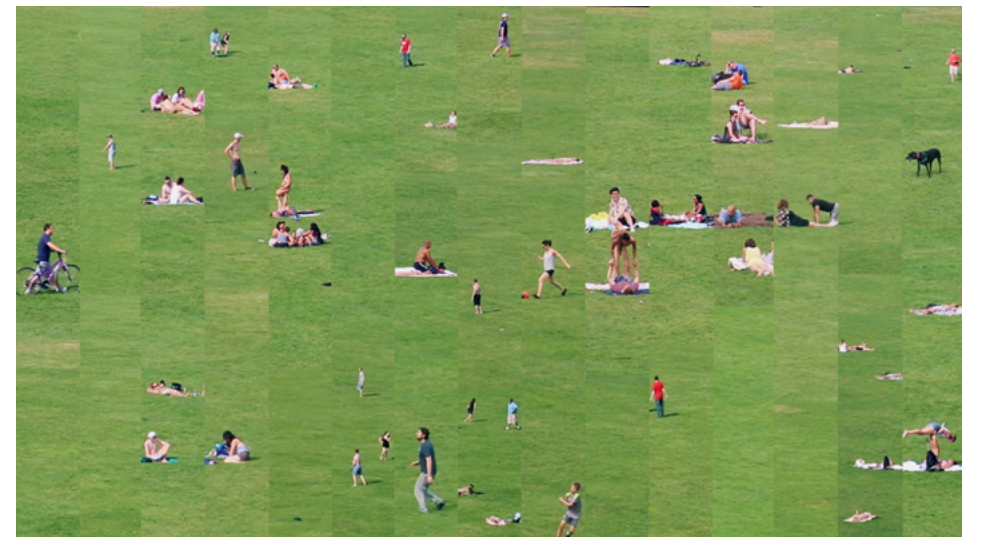
Sharing her findings, Zhou created “The Humors”, a four-part video series with sound designer, Stephen Farrell. Inspired by the Ancient Greek philosophy of four temperaments: the sanguine, choleric, melancholic and phlegmatic, the series is about urban behaviors and relationships in connection to site-specific environment.

“The Greeks knew nobody was purely one humor: there are always overlaps and always a desire for balance, although each body has a leading characteristic. Cities have their own humors and leading characteristics too. And the people that inhabit these cities live through them and shape these dispositions in a collective, symbiotic way,” she adds. Consisting of Green Play, Midtown Flutter, Deep Ends and Soft Plots, the series depicts a range of public places and social scenes and each video shapes the subject in a different way. Depending on the type of environment the viewer inhabits on a regular basis, they will relate to and reflect on the separate choreography in their own way.

Although the whole series is scheduled to show at the Dairy Arts Center in Boulder, Colorado, next year for Zhou’s solo exhibition; Midtown Flutter was recently installed at the Elmhurst Art Museum near Chicago as a large-scale, sound and video relief. By constructing sculpted wall relief panels, Zhou generates physicality and depth to the video images



Soft Plots video still



Green Play video still

and establishes a layered effect. Describing public response she notes, “Viewers seem to be entranced as they watch waves of people flow past them. This interestingly echoes the process of me making the piece. The fact that I’ve been using long, stationary shots to confine my stories into fixed frames definitely has a lot to do with my attempt to slow down, to search for a sense of universality in our ordinary life yet also an uncanny sensation through time.”

Looking ahead Zhou has two goals: to earn greater exposure and explore how the moving image can be experienced. A leader in artistic innovation, Zhou is actively working to strengthen her inclusive approach to meeting and making. With plans to expand primary themes in the series and travel to rural corners of the country, she is committed to reaching

beyond mainstream audiences. Inspired by family, Zhou is considering broadening her focus on Chinese neighborhoods in America.

Moving from artist to art form, she recognizes that while video art is accessible by the general public, it’s not in front of their eyes. Recently appointed as director and curator of 150 Media Stream (<http://150mediastream.com/>), Chicago’s largest new media and video art installation venue, she hopes to initiate the transformation. ♦

Photo Credit:

For image 4 Midtown Flutter installation: Clark Maxwell

For image Yuge Zhou*: Laurel Guido

To learn more about Yuge Zhou, please visit her website: <http://yugezhou.com/>



Midtown Flutter installation



Midtown Flutter installation-2



Deep Ends video still



Yuge Zhou

AN IN-DEPTH LOOK INTO THE ART OF NYC'S HRAIR

by Irina Gusin

NYC-based artist Hrair's world is a brightly colored palette of soulful faces that are masks for the internal struggles of the ego. Working in sequences, Hrair's most recent work is titled, The Crown Series. Taking inspiration from paint application techniques developed in the 19th century by the Impressionists, Hrair (rhymes with Mariah) uses a mix of acrylic and oil paint to create a thick textured layering. He furthers this paint application by using a palette knife directly on the canvas, rather than a paintbrush. The result is a dizzyingly colorful and vibrant face, topped with a crown, staring hauntingly at the viewer.

With his previous Halo Series, and now with the Crown Series, Hrair is commenting on the masks of society. The artist's characters have the marks of magnitude and symbols of acute power on their heads but they glare with despondent insecurity. For Hrair, the world is a rat race, and not necessarily created equal. Individuals may inherit greatness, like monarchs of the past, but often fall short in terms of merit. Some have immense expectations for what should be allotted but they are false prophets. Hrair is an observer and recording his examinations of the world around him.

Hrair, who grew up in London, was deeply inspired in childhood by his father's record collection. Besides this having an affect



Baby Crown



Black Crown Jr

on his artwork, it encouraged the artist to seek out music in every facet of life. In our conversations, Hrair underscored what an active role long improvisational jazz pieces play when he is painting. His studio practice in New York's TriBeCa neighborhood is a return to these early days of inspiration. While he has spent the majority of his life drawing and painting, Hrair spent some time in London as a DJ and producing music.

This knowledge and interest in music, especially in the improvisational style, has profoundly informed Hrair's practice. He cites Jackson Pollock's action painting and John Coltrane's free form jazz playing as other major influences. Coming into the studio, Hrair has no agenda, there's no pre-meditated structure or regimented style – he is an artist leaning into the free form of creativity, relying on his tools to react to his sub-conscious. This is definitely felt in Hrair's wild application of color and dynamic movement across the canvas. While working, he listens to music constantly in the studio: jazz, hip-hop, 70s krautrock, progressive rock- "it could be anything," the artist says.

Just like hearing a particular song during seminal moments in one's life, Hrair is interested in his audience having an emotional reaction to his artwork. He doesn't give much credence to producing a technically precise painting- but he wants his viewers to feel his work instead. He chases these emotions for himself as he enters the studio to start

creating.

Moving forward, Hrair is exploring a new type of mask. He is currently producing The Urchin Series- paintings that explore the "dregs" of society, the untouchables. Inspired by Victorian slum children, Hrair is interested in individuals whose expressions reveal a "whole lifetime lived in just a few short years."

It's exciting to see an artist push forward



Black Halo

in his craft so it will be interesting to see how the inspiration moves Hrair forward. He works with Maddox Gallery in London and expects to produce much more work in the coming months. ♦



Dread In Red

BRUSH-BY-BRUSH: DINESH DOSHI

Frames a Blank Canvas into a Moment in Time

by Laura Shirk

After speaking with Dinesh Doshi, I hung up the phone and walked away from the interview with a smile on my face. Not only because I had the opportunity to learn more about the established oil painter, his creative process and outlook on life, but also because my questions had lead to an unexpected internalization of sorts. And just like Doshi's work, the push for self-reflection symbolized a moment in time.

Spanning generations and crossing cultures, at the center of Doshi's journey is the action (or perhaps the reaction) of moving forward. Constantly evolving as both an individual and an artist, he understands the importance of celebrating life with or without a brush in his hand.

The past point: Jehangir Art Gallery, Mumbai, 1971

At the age of twenty-one, the emerging artist

transformed one of his first solo exhibit's into a source for inspiration. As noted online, Doshi writes, "It identified me as a painter. The success of the show and the great reviews convinced me of making a commitment to pursue art for the rest of my life."

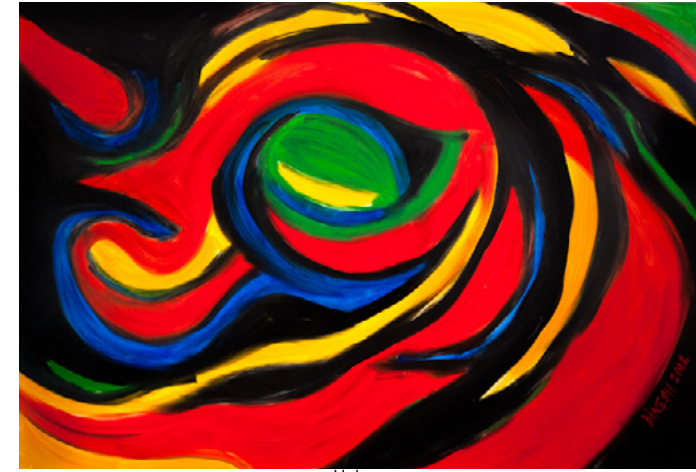
Throughout the years, while this commitment rang true in terms of selling original paintings and limited productions worldwide, Doshi pressed pause on exhibiting his work. In addition to re-locating to the United States and earning a Masters Degree in Architecture, his time was spent shying away from the spotlight. Continuing to add to his collection without recognition, Doshi struggled to part with each piece completed. It was only after accepting the importance of seeking a broader audience and expanding his reach that the artist could take his next step.

The present point: Emmanuel Fremin Art Gallery, New York City, 2016

At the age of sixty-three, with the title of Life in Motion, this year marked Doshi's return as an exhibiting artist. Believing the opposite of life in motion to be death, Doshi's exhibition celebrated his ongoing artistic journey and the evolution of simple subject matter to complex composition.

Inspired by the cultural shifts experienced over his lifetime, Doshi's collection is categorized by figurative, horizon and abstract. While the artist describes his creative process as: standing in front of the canvas and painting whatever he feels in that moment, he too draws on life lived: observations and absorption of people, cultures, aging and incidents. It's the blending of past and present that allows him to catch the criss-cross of the brush, the melting of the colors and the moment in time.

Relying on instinct and intuition, Doshi



Unicorn

never sits down to paint having planned the colour choice or subject matter. He doesn't care to capture a certain theme or convey a specific message. He just lets it flow. No mental restriction. And it's possible that as the storyteller, even after his final stroke, he doesn't understand the story just told. Maybe he'll have an Aha moment in the weeks to follow, maybe not. Describing his lack of understanding at times, Doshi explains, "Your mind is so complex and it interprets every experience or incident in your life in multiple ways, adding more complexity for an artist making it beyond comprehension."

Having always had a fascination with the female body, Doshi often reconfigures the physical being and creates his own abstract language when painting. He portrays lips as signifying how we speak; how we communicate gossip and eyes as signifying how we see; how we perceive realizations. Subconsciously, he seeks reassurance and acceptance. Consciously, he leaves behind great memories – regardless of if they are misunderstood or misinterpreted.

Similar to the theory behind Life in Motion, Doshi doesn't believe in the act of re-touching in order to remain completely honest to his work. "Like in life, we can't go back and correct. That is your history and moment captured with the emotion at that time," he notes.

The future point: Unknown

Looking ahead, Doshi is excited by the promise of new venues and new adventures.

Young at heart, he believes that he's still got a lot left to get out of life. Taking with him valuable lessons like always stay true to oneself, Doshi will continue to explore his personal purpose and promote forward thinking, forward moving.

Currently in development, Doshi plans to exhibit an upcoming collection centered on inner emotion, infatuation and passion. ♦



Lean on



Married



Tabla

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Five generations of Findlays
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their father, and Wally Findlay

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Jules Cavailès
Alexander Garbell
Rene Gènis
Jackie Gorissen
Pierre Lesieur
Roger Muhl
GERMANY
Joachim Berthold
U.K.
Vincent Haddelsey
UNITED STATES
Cynthia Kirkwood
Kathleen Kolb
Rebecca Kinhead
Ken Rush



Michael Findlay



Joachim Berthold, "Figurehead"
Bronze Sculpture, 21"h

Five generations of Findlays...

Continuously fascinated by the people he meets in the art world and fueled by a love of fine art instilled in him at an early age, fifth generation gallery owner Michael Findlay continues family tradition since 1870 by opening the Michael Findlay Gallery in Palm Beach. Findlay Gallery exhibits world class French and American contemporary paintings.

Findlay Gallery collections of paintings include those from such masters as René Genis, Pierre Lessieur, Roger Muhl, Bernard Cathelin, Jules Cavailès, Gabriel Godard, Guy Bardone, Jackie Gorissen, and Alexandre Sacha Garbell.

Through his 25 years of experience in art galleries, Mr. Findlay has never tired of the culture the art world offers, and continues to find happiness in the beauty of being surrounded daily by paintings. His career has seen him in the Cooley Gallery, Old Lyme, Connecticut; Butterfield and Butterfield, and The Montgomery Gallery, both in San Francisco, California; then back in New York City, where he rejoined his family's gallery for twelve years before moving back to his native Vermont with his wife and their three sons.



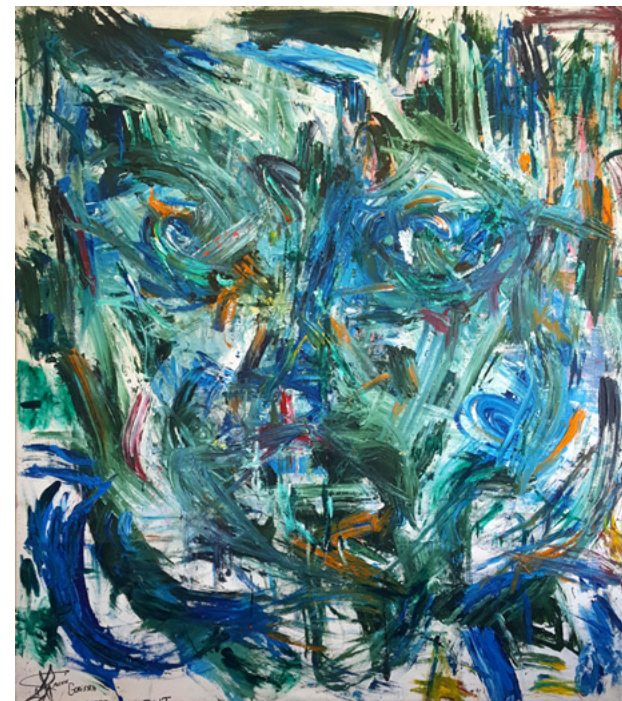
Ken Rush, "Blend" Oil on Linen, 48 x 60" x 60"



Jules Cavailles, "L' Opaline,"
Oil on Canvas, 32 x 21"



Vincent Haddelsey, "The Roclesby Hunt,"
Oil on Canvas, 13 x 18"



Jackie Gorissen "Out" Oil on Canvas, 68 x 59"



Guy Bardone, "Mykonos," Oil on Canvas, 26 x 20"



Pierre Lesieur "Paysage de Provence," Oil on Canvas, 24 x 29"



Jackie Gorisson "Split A" Latex and Gel on Canvas, 48 x 48"

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MICHAEL FINDLAY GALLERY



Cameron Schmitz, Summer Bouquet, oil on canvas, 30x32"



Jean Bousquet, "The Race," Oil on Canvas, 30 x 40"



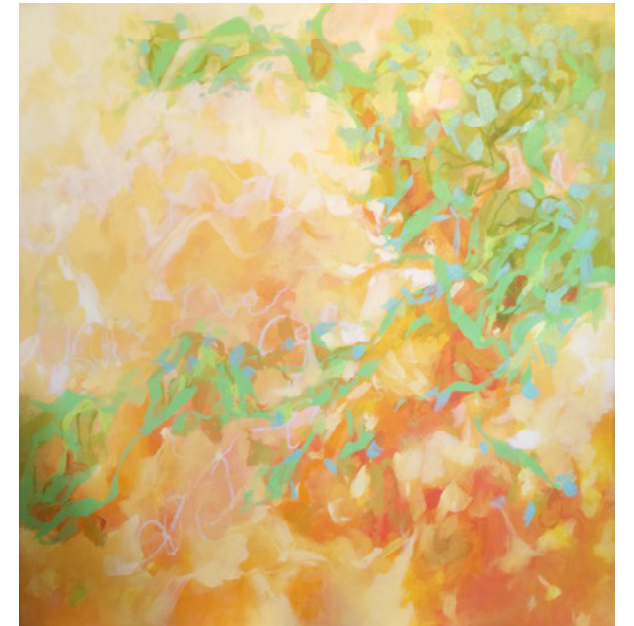
René Genis, Gardeuse de Moutons," Oil on Canvas, 21 x 32"



Guy Bardone, "Karthos (Greece)," Oil on Canvas, 56 x 37"



Jackie Gorissen "Gune #3" Latex on vinyl, 49 x 36"



Cameron Schmitz, Vegetation, oil on canvas, 46x44"



René Genis, "Les Pandanus," Oil on Canvas, 15 x 18"



Rebecca Kinhead, "Gulls," Oil on Canvas, 60" x 66"

PICTURE PERFECT RECEPTION FOR HOLDEN LUNTZ GALLERY PHOTO EXHIBITION AT THE ANN NORTON SCULPTURE GARDENS

A sharply focused exhibition of world-class photography from Palm Beach-based Holden Luntz Gallery captured the attention of Ann Norton Sculpture Gardens supporters during a private viewing of Eye on Photography: A Survey of Contemporary Themes, on November 4, 2016. Frances Fisher, president of the ANSG board of trustees, and Sally Soter, chair of the ANSG art committee, along with the Gardens Conservancy, hosted the reception for almost 100 Conservancy members and Trustees. The collection of photos featuring artfully captured moments of design through the ages runs through December 28, 2016.

“We are thrilled to celebrate this stunning collection of photography in partnership with Holden Luntz Gallery and for the opportunity to bring such a new and dramatic experience to the Gallery and Gardens,”

said Fisher. “Thank you to our Gardens Conservancy Community Partner Wilmington Trust, who has been supporting the Conservancy with enthusiasm since its inception.”

The iconic imagery will complement the Gardens’ theme for the upcoming 10th Annual Festival of Trees, Celebrating Design through the Decades. Presented by Sentient Jet, visitors will unwrap the magic of design with more than 25 professionally decorated trees that have been adorned by area-based interior designers, artists and florists. Holden Luntz curated the collection with the holiday festival in mind, which opens with its Gala on December 2 and continues through December 14, 2016.

Photography by CAPEHART



Holden Luntz, Gabriel Gordon and Jodi Luntz



Frances and Jeffrey Fisher



Bill and Sally Soter



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Jerry L. Cohen & PACT Board Member Adrienne Cohen

Gala sets stage for second annual Outdoor Museum Show

The evening was co-chaired by Bettina Anderson, Lizzi Bickford and Chris Leavitt, of Million Dollar Listing fame. DJ Adam Lipson kept the energy upbeat throughout the night with special performances by Sean's Dance Factory and four-time Grammy nominee, Ja Rule.



Ashley Harcourt, Marley Overman



Sean's Dance Factory and four-time Grammy nominee, Ja Rule



Erica Scalesse, Adam Lipson



Gopal Rajegowda, Leeana Vidlock, Brianna Mahler, Zachary Potter



Judi Regal and Bruce Helander



Katherine Lande, Brandie Herbst



Kenn Karakul, Lloyd and Susan Miller



Kristen Gaeta, Bill O'Leary, Nan O'Leary



Linda and Adam Kessler



Lizzi Bickford, Chris Leavitt, Bettina Anderson



lizzi Bickford-gala



Nicole Henry and Ja Rule



Nicole Henry, Chris VAS



Nicole Henry, Elin Nordegren



Tommy Morrison, Christian Angle, Carey



Wyatt Koch, Ivie Gabrielle

The Raymond F. Kravis Center for the Performing Arts held a cocktail party at Club Colette in Palm Beach to honor Michael Bracci, the new Board Chairman, as well as Jane Mitchell, immediate past Board Chair

Photo Credit to CAPEHART



Michael and Colleen Bracci



Jane Mitchell and Jeffery Bland



Jim and Judith Mitchel



Diane Bergner, Alex Dreyfoos



Judy and Jim Harpel



Henni and John Kessler



Laurie Silvers and Mitchell



Dave and Pat Robb, Harold Corrigan_



Marti LaTour and George Elmore



Paula and George Michel



Sherry and Tom Barrat



Ann and Robert Fromer

The Palm Beach chapter of the Cystic Fibrosis Foundation

The Palm Beach Chapter of the Cystic Fibrosis Foundation held its annual Sixty-Five Roses benefit at the Breakers Resort in Palm Beach celebrating its Fiftieth Anniversary. The evening was dedicated to the memory of Mary Weiss, founder of the Palm Beach Chapter of the Cystic Fibrosis Foundation and was a tribute to her dedication and perseverance for the past fifty years in fighting to eradicate this often fatal disease.

Joan K. Eigen, Phyllis Hoffman and Baylie Rosenberg chaired the event and were able to inspire committee members and chairs from the past 50 years to participate in and to honor the memory of their friend Mary Weiss.

Dr. Robert J. Beall, former President and Chief Executive Officer for 22 years of the Cystic Fibrosis Foundation, and who knew Mary well spoke of the contributions she made during her lifetime in advancing the cause of cystic fibrosis.

Anthony Weiss, Mary's son, spoke of the challenges he faces with



Rosana Levin, Jon & Jeanine Lappin



Baylie & Marvin Rosenberg, Joan Eigen and Paul Leone



Sue & Fred Menowitz



Jason & Kimberley Sundook and Marinda Ranieri and Ron Saunders



Judie Bergman and Jo Ann Leibovit



Bitty & Peter Rapaport



Beth & Dean Vegosen



Judy & Gil Messing



Tony & Patti Lampert and Leslie & Ron Schram



Gilda Slifka and grandson Max Slifka

having cystic fibrosis and the progress that has been made due to lifetime supporters, many of whom were present at the benefit.

Executive Director of the Cystic Fibrosis Foundation, Chandra Fuller said, "Mary Weiss was very dear to our heart and she will forever be missed. We will continue to honor her memory by continuing the fight to find a cure or control for all of those affected by cystic fibrosis." Ms. Fuller expressed her profound gratitude for everyone's sustained generous support.

Among those guest attending were Gilda Slifka, Mr. and Mrs. Paul Leone, Lois Silverman and Dr. James Yashar, members of the Weiss family, Debbie Weinstein, Sue and Fred Menowitz, Maryann Kann, Dr. Marvin Rosenberg, Dr. Philip Glassman, Bitty and Peter Rapaport, Judy and Gil Messing, Judge Robin Rosenberg and Michael McAuliffe, Patricia LeBow, Paulette Koch and Dr. Ronald Koch and many more. ♦

Photo Credit to Davidoff Studios

Palm Beach Dramaworks held it's 17th Anniversary Gala at the Kravis Center's Cohen Pavillion. Chairs Karin and John Strasswimmer chose 'Truman Capote's Black & White Ball 50 Years Later' as the evening's theme, and more than 230 people, dressed in black and white and masks, danced the night away to the music of George Lilly and the Half Fast All Stars in celebration and support of Palm Beach Dramaworks.



Congresswoman Lois Frankel



Andrew Kato, Roe Green, Rob Donohoe, Peter Cambariere, Priscilla Heublein, & Stephen Oldak



Clara & Wen-Liu Miao with Rob Donohoe



Nancy & Gene Beard with Rob Donohoe



Pamela McIver with Rob Donohoe



Patty Alper Cohn & David I. Cohn with Rob Donohoe



Penny & Mitchell Beers with Rob Donohoe



Ruth Baum with Rob Donohoe



Selma & Joe Sitrick with Rob Donohoe



Diane & Mark Perlberg



Esther & Sid Dinerstein



Judy & Lew Kramer with Rob Donohoe



Stephen Brown & Jamie Stern



Sue Ellen Beryl, Susan Bloom, and William Hayes



Susan & Larry Goldfein with Rob Donohoe



Karin and John Strasswimmer-



Louise & Barry Snyder



Marilyn Meyerhoff & Sam Feldman



Susan Bloom & Steve Caras-



Sylvia & Paul Heiner with Rob Donohoe



The Honorable Ann Brown with Rob Donohoe



Marlene & Martin Silver with Rob Donohoe



Marsha & Stephen Rabb with Rob Donohoe



Mayor Jeri Muoio & Mr. Charles Muoio
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Tom Streit with Rob Donohoe



Roomgala



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