

# Art TIMES

OF THE

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Erika Johnson in "Surface of the Moon". Photo by Rodester Brandon



# MOMENTUM DANCE COMPANY

Momentum Dance Company, Artistic Director Delma Iles, is celebrating its Thirty-fifth year with over twenty performances in 2016-17. Founded in 1982, and in continuous operation since, Momentum is one of the oldest and most established contemporary dance companies in the Southeastern U.S. Momentum's activities include: the Miami Dance Festival (currently on hiatus); concert seasons in South Florida; educational concert series for children; educational programs in schools; ongoing residencies at Zelda Glazer Middle School, Perrine Elementary, Southwest Miami High, and Artz-n-the Hood; educational programs for adults; appearances at community events and festivals; special projects and touring.

ARTISTIC DIRECTOR DELMA ILES is the founder of Momentum and has produced its performances and programs since 1982. She holds an M.F.A. in Dance from New York University and a B.A. in Teaching of Ballet from



Photo Credit \_ Rodester Brandon



Photo Credit \_ Rodester Brandon

Virginia Intermont College. She has danced with the Cincinnati Ballet, Pittsburgh Ballet Theatre, and the Atlanta Ballet. In New York City she worked with Rachel Lampert and Stuart Hodes, as well as choreographer Steve Goldbas and stage director Mark Roth.

In Miami she was a soloist with Fusion Dance Company and has appeared as a Guest Artist with Ballet Concerto Company, Florida Grand Opera, the Miami Chamber Symphony, and many others. She studied in Paris, France on a Rotary Foundation France on a Rotary Foundation Fellowship in 1978, and was awarded State of Florida Arts Fellowships for Choreography in 1987 and 1992, as well as Honorable Mentions in 1997 and 1998; and New Forms Florida Grants in 1993 and 1998. She has created works for Pensacola Dance Theatre, the Tallahassee Civic Ballet, Bristol Concert Ballet Company (Bristol, Va.), the Northwest Florida Ballet, and Ballet

Concerto Company, among others. In 2007 she was selected for a Miami Made Project by the Arsht Center for the Performing Arts. In 2008, 2009, 2011 she was selected for an Artist Access Grant and for a Creative Capital Grant. In summer of 2009 she received a grant from the Miami-Dade County Cultural Affairs Department for study in Mumbai, India. In 2014 she was recognized by Miami-Dade County Public Schools for her contributions to arts education in South Florida. In May 2017, she was awarded a Visionary Award by the Inner City Children's Touring Dance Ensemble.

DANCER BARBIE FREEMAN is a native of Alexandria, VA, where she trained with various schools, including Chris Collins Dance Studio, Starmaker Dance Studio and the Russell School of Ballet, while performing with the Fairfax Ballet. She received summer training at the Joffrey School in NYC and studied dance at Shenandoah University. She moved to New



Lili Gran & Melanie Perez  
Photo Credit \_Rodester Brandon

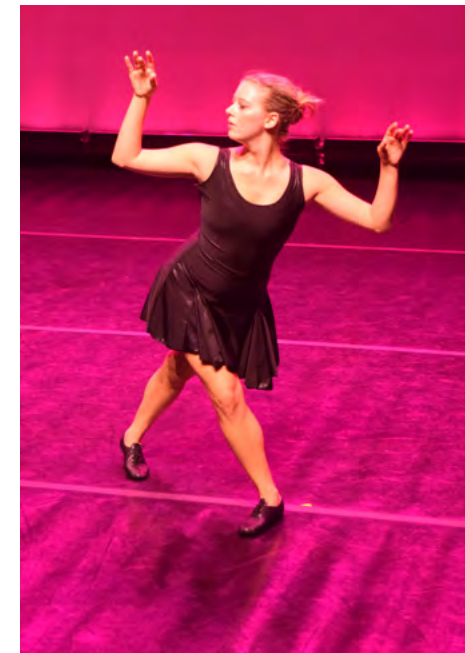
York to train on scholarship at the Alvin Ailey American Dance Center, and later relocated to Philadelphia to dance with Philadanco II and study at the Pennsylvania Ballet while pursuing pre-med studies at Temple University. She has also studied at the University of South Florida in Tampa and performed at Busch Gardens Tampa Bay. She has performed in classical repertory such as the Nutcracker and Paquita, as well as original choreography by Christopher Gillis, Thomas Russell, Fred Benjamin Waldrop, among others. She joined Momentum in 2000. For Momentum she has created roles in works such as Jungle, Birds Flying in Warped Time, Black Feeling, Shadows and Accumulations II, The Tyranny of Beauty, Parsing the Curve, and roles in many children's works. She has also performed historical modern works with Momentum including Doris Humphrey's Water Study and Night Spell and Jose Limon's The Exiles. In addition to her dance career, she



Gold Falling Through Water Photo Credit \_ Rodester Brandon

has an undergraduate and a Masters degree in Biology from FIU, and is a genetic technician at the USDA. She has a son and a daughter.

DANCER MELANIE RAE PEREZ was born and raised in Miami, she began her dance training with Jennifer Rose and Maria Eugenia Lorenzo at South Florida Ballet. During this time, Ms. Perez was also enrolled in the magnet programs at Southwood Middle and Coral Reef Senior High. She danced as a traniee with Montgomery Ballet under the direction of Ellie Lazar. Shortly after her return, Melanie danced lead roles in Swan Lake, Don



Ashley Hammod Photo Credit \_ Rodester

Quixote, Sleeping Beauty and even competed in the prestigious competition Youth American Grand Prix. Melanie decided to stay in Miami and attended Florida International University



Photo Credit \_ Rodester Brandon where she is currently studying Psychology with minors in religion and dance. She was also an enthusiastic team member of the FIU's Golden Dazzlers during her Freshman year. Ms. Perez continues to take class with Mariana Alvarez and Rosario Suarez at Thomas Armor Youth Ballet on top of being a member of Momentum. This is Melanie's first year with Momentum and she cannot wait to see where life takes her next.

DANCER MARTINA TARDUCCI began dancing at age three in Italy. At age ten, she performed in Giulietta e Romeo at Teatro Comunale di Firenze with Maggio Fiorentino Company. She began studying contemporary and modern-jazz as a fourteen year old and continued to perform works by Limon, Graham, and Nikolais. Martina has won both an international competition and scholarship to study at Mark Morris Dance Center, where she trained in 2010. To fund her dance and academic studies she decided to start teaching in 2010, and with that she discovered her second love. In 2015, Martina was offered a two year contract with VIVO Ballet Company in Rome, but she had already decided to move to US after finishing her Master Degree in Psychology. She joined Momentum Dance Company in 2016 and appreciates the opportunity that this country, and especially, Delma Iles have provided.

DANCER KATIE BRENNAN Katie Brennan began dancing at the age of eight, training in the Royal Academy of Dance methodology and at the Kansas City Ballet. She was introduced to modern dance at age twelve by teachers



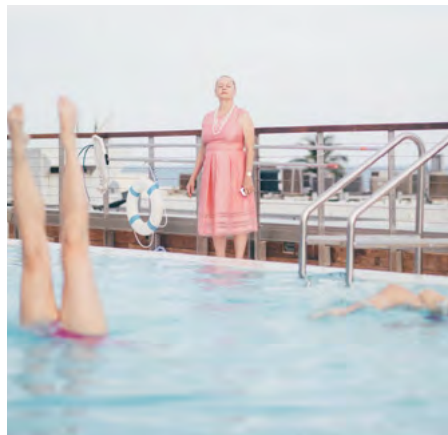


©JavierSanchez\_Betsy  
Susan Rieger and David Ollington. After earning her Master of Social Work from Baylor University, Katie performed in the Kansas City area for six years with 940 Dance Company, City in Motion, and Gurukul Indian Dance Company. She spent a season as an associate artist with Core Project Chicago before moving to NYC where she completed her dance therapy certification coursework at the Harkness Dance Center and performed with Kinesis Project Dance Theater. Katie currently teaches dance to preschoolers and maintains her private mental health practice while enjoying this opportunity to perform with Momentum Dance Company!

DANCER LILI GRANIE was born and raised in south of France where she started ballet at the age of eight. Lili completed her ballet and high school diploma through a professional program in dance studies, training with Rudy Bryans in ballet and Anne-Marie Porras in modern. After graduating, she obtained her ballet teacher degree in 2008. Lili has spent most of her time performing for various companies in Europe. In 2014, Lili moved to the US to challenge herself and started dancing for Momentum Dance Company in 2016.

DANCER ASHLEY HAMMOND Although born in New Jersey, Ashley Hammond claims south Florida her hometown. She began her serious training under the tutelage of Dan Guin and Jane Tyree at Boca Ballet Theater. Under their direction, Ashley had the opportunity to perform featured roles in classical ballets such as Giselle, Coppelia, and Les Sylphide. Ms. Hammond has also

pieces choreographed by Michael Williams and Jim Clouser. Ashley graduated in May 2015 from the University of Arizona with a BFA in Dance along with a Minor in Art History in 3 years. Since, she has guested in Principle roles such as the Lilac Fairy and Sugar Plum Fairy. She currently works as a full time dance instructor and choreographer at Pine Crest School as well as a company member at Momentum. ♦



Cover Photo: Erika Johnson in “Surface of the Moon”. Photo by Rodester Brandon



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**Publisher**  
Audrey Diamond

**Internet:** Cy Caine

**Advisory Board**  
Martin Karlin, John N. Buso

**Graphic Design**  
Audrey Diamond

**Contributing Writers**  
California Art Critic: Christine Davis, Irina Gusin  
Sydney Vogl, Laura Shirk  
Florida Art Critics: Audrey Diamond  
New York Art Critics: Sara Evans  
North Carolina Art Critic: Adrienne Garnett  
Europe Art Critic: Marta San Vicente Feduchi and Lorenzo García-Andrade

**Contributing Photographers**  
Janis Bucher Photography, Davidoff Studios Inc.,  
Lucien Capehart Photography Inc., Michael Price Photography

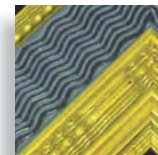
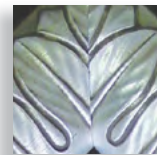
**Website**  
<http://www.artofthetimes.com>

Phone: 561-833-5129

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

[www.artofthetimes.com](http://www.artofthetimes.com)  
email: [audrey@artofthetimes.com](mailto:audrey@artofthetimes.com)  
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# CELEBRATING AUGUSTE RODIN

## The Father of Modern Sculpture is being honored around the globe

by Sara Evans

Sculptors, they will tell you, are the stepchildren of the art world. While most people can name dozens of painters, names of sculptors rarely roll right off the tongue.

One of the greatest exceptions to that rule is Auguste Rodin, who was born in Paris in 1840 and died 100 years ago this year, in 1917.

Rodin's was born to humble beginnings. His father was a clerk in the police department, his mother a seamstress. He received an unexceptional education, and showed little if any aptitude for the arts. He submitted a sculpture for admission for the renown Ecole des Beaux Arts in Paris and was summarily rejected.

He moved to Brussels to work as an exterior decorator for the Bourse, the city's impressive stock exchange, one of the impressive Art Nouveau buildings that were springing up all over that city.



Adolphe Braun, Portrait de Rodin les cheveux en brosse, vers 1890, épreuve au  
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But his desire to sculpt, to create forms in three dimensions, burned brighter and brighter in the young artist. Travels to Italy excited and inspired him, especially the works of Donatello and Michelangelo.

He returned to Paris and began to sculpt in earnest. His work was like no other sculptor's before him: rough-surfaced, naturalistic, impressionistic and modern. Needless to say, it was received with enormous controversy. These roughly textured, out-of-the-box creations bore no resemblance to the finely polished alabaster effigies that were the neoclassical norms of the day.

But by 1900, the turn of the century, Auguste Rodin's reputation was firmly established. Both for private commissions and public works, he



The Kiss



was eagerly sought after.

He was commissioned by the city of Calais to create a public tribute to the six men who martyred themselves when the city was besieged by Britain's Edward III. This iconic work, "The Burghers of Calais" is at once poignant and inspiring. Other iconic works include the famous "Thinker," inspired by Dante, Prometheus and others, his portrait sculptures of such French luminaries as Balzac and Zola, and more abstractly allegorical works, such as The Shade, the erotic "Kiss" and Walking Man.

As Rodin's reputation grew, so did his fortune. He rented rooms in the impressive mansion in the heart of Paris that is today the magnificent Rodin Museum, which was beautifully and extensively renovated a few years ago. The mansion has been the Rodin Museum since 1916, and boasts an enormous formal garden, a sculpture garden, a research center, works of Camille Claudel, who was his muse and companion, and pieces his own personal art

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The Gates of Hell

collection, including many Van Gogh's and pairings by both Rodin's contemporaries and forbears.

In addition to his rooms in the center of Paris, Rodin acquired the Villa Maudot, set in the hilly countryside outside Paris. It was at Maudot that Rodin hosted many artists and writers, famous dancers, sponsors, patrons and friends. Perhaps the most notable of his guests was the poet Rainer Maria Rilke, who lived there from 1905 to 1906, serving as Rodin's private secretary. Today, that villa, where he did his most intimate and private work, is the Rodin Museum Maudot, filled with sculptures, plaster casts, and his personal collection of antiques and antiquities. It is here also that Auguste Rodin, and his lifetime companion, Rose Beuret, are buried.

In France, to mark the centenary of his death, the Musée Rodin and Réunion des Musées Nationaux Grand Palais, are joining forces to celebrate Auguste Rodin. These exhibitions reveal his creative universe, his relationship with his audience and the way in which generations of sculptors have appropriated his style. Featuring over 200 of Rodin's works, it also includes sculptures and drawings by Bourdelle, Brancusi, Picasso, Matisse, Giacometti, Beuys, Baselitz and Gormley, shedding new light on this giant of sculpture. Other tributes all over France include the cities of Calais, Aix, Montpellier, Lyon and others. In March, the Camille Claudel Museum opened in Nogent-sur

Seine, southwest of Paris. It is high time this important woman got her due. She was a brilliant sculptor in her own right, but also Rodin's model and muse, his lover and inspiration. And some even believe she was the creator of some of his works. Although their relationship was fairly short and stormy, it was one of the great romances of the modern age.

Over 100 museum tributes to Rodin will be held around the globe, in 2017, from all over Europe and the United States to Japan and Korea. A travelling exhibit of 52 pieces will visit Portland, Flint and Savannah. In London's Mayfair, until the end of July, the Bowman Gallery of Sculpture will present "Rodin: The Birth of Modern Sculpture."

In the United States, "The Kiss" will be on view at the Philadelphia Museum of Art, while the Metropolitan Museum in New York City will showcase over 100 pieces of Rodin's work at a



Auguste Rodin, Danaïde, marbre, 1889, H. : 36 cm ; L. : 70 cm ; P. : 54 cm, S.1155 © Musée Rodin, Hervé Lewandowski

special exhibition to be held this fall.

The most impressive collection of Rodin's in the U.S. is that of the Legion of Honor in San Francisco. Although the centennial exhibition of Rodin's there finished in April, it is important to note that the founders, Alma and Adolph Spreckels, assembled a



The Age of Bronze

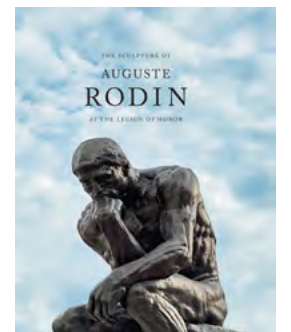


truly impressive collection during the artist's lifetime. There is an importance and immediacy to the Spreckels's collection, because they bought directly from the artist himself, while the work was brand-new, daring and innovative.



Auguste Rodin Deux Eve et la Femme

As an artist who struggled so long and so hard for recognition, 2017's celebration of his life and work would be enormously gratifying. His influence is immeasurable and will last throughout the ages. ♦



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# THE BOLD, PROGRESSIVE WORK OF CONCEPTUAL ARTIST KONSTANTIN DIMOPOULOS

by Sydney Vogl

Born in Egypt to Greek parents, artist Konstantin Dimopoulos moved to New Zealand at the age of eight. Now settled in the U.S., Dimopoulos has created a thriving career as a socially active conceptual artist. Having shown his work across the world, Dimopoulos has accumulated a following, and with that, a powerful voice in the art world. The artist uses his success to highlight global issues, and his worldly background is to thank for that. “I’m interested in social art and ideas. I see myself as a foreigner wherever I go, but we’re all part of the same planet.”

As a conceptual artist, Dimopoulos brings attention to problems that involve humanity as a whole. He tackles deforestation and climate change in his most iconic piece, The Blue Trees, by coloring trees all over the world bright blue. The blue shade is almost startling, as an entirely biologically-safe water color he created, in attempt to blend into the browns and greens of nature (“I wanted to create a surreal environment, a color that doesn’t exist in this world.”). Designed specifically for urban spaces, the concept highlights the scary truth: we are killing our forests. “How do you get people in cities and urban environments to see these issues? The forests are disappearing, and we have to do something.” The installation was just displayed in its twentieth city, Denver, Colorado. It has also been shown in major cities in Germany, Singapore, Australia and New Zealand.



Konstantin Dimopoulos Pacific Grass

While working on The Blue Trees in Seattle, Dimopoulos, who was on a first-name basis with the local homeless community after many joined in on the coloring, came up with his next great concept. He decided to explore the stories of the homeless population, diving into the personal histories and perspectives that tend to be ignored. With a goal of combating society’s dehumanized perception of this group, The Purple Rain installation took effect. The Purple Rain stresses that we need to be more understanding towards homeless people. Often we are afraid, we chide them for letting themselves get so far down a hole, but we never stop to think about how they got there. As Dimopoulos points out, more often than not, it’s a societal system that has failed them.



The Barbed Wire Buddha Master



Kon by blue trees Mississauga

“Homelessness is an umbrella term, and often people say, ‘well why don’t you get a job?’ and some people aren’t capable of that, mentally. We have to be more empathetic and open.” Painted on public spaces, the piece includes thousands of purple circles, each containing



Blue Tree In A Red Landscape

a name and barcode. Viewers can scan the code on their smartphones and read personal stories about the homeless. “People asked why it had to be on iPhones. We wanted to use the technology of today so that people who have more privilege could go into the stories of the homeless.”

Dimopoulos’ work as an artist varies from one vastly important concept to the next. In his



The Purple Rain



Blue Trees



Mind At The End Of Its Tether Seated Figure immigration, and was installed in Pointe-Claire, Canada this year.

Dimopoulos is an artist that works to give a voice to the voiceless, and he will continue to do so. “Like Dr. Suess, I’m not a scientist; I’m an artist. But I’m using art to get people excited.” ♦



Wish You Were Here

piece, The Barbed Wire Buddha, Dimopoulos portrays the way he sees humans treating religion. “It was barbed wire that was thrown away and re-created. The barbed wire reflects us, making something initially lovely into something quite violent.” The Buddha, still in development, is set to stand at twenty-six feet. Dimopoulos’ most recent piece, Wish You Were Here, tells the story of his own





## FASHION FALL COLOR TRENDS MOOD BOARDS 2017

### A glimpse of the Fashion Fall Trends by Pantone

For over 50 years Pantone is perceived as a remarkable institution providing design professionals with color inspirations, allowing them to express themselves and their creativity. They are inspired by the New York Fashion Week colors that conquer the admirers and together with their innovative system for colourstrology, a worldwide tendency is born.

However, this year, for the first time ever, the creations showed at London Fashion Week served as inspiration for the Fall/Winter 2017/2018 color palette choice.

Unexpected combinations such as Royal Lilac and Otter Brown or Lemon Curry with Bluebell are eye-arresting and create an unusual color dichotomy. Leatrice Eiseman, Executive Director of the Pantone Colour Institute.

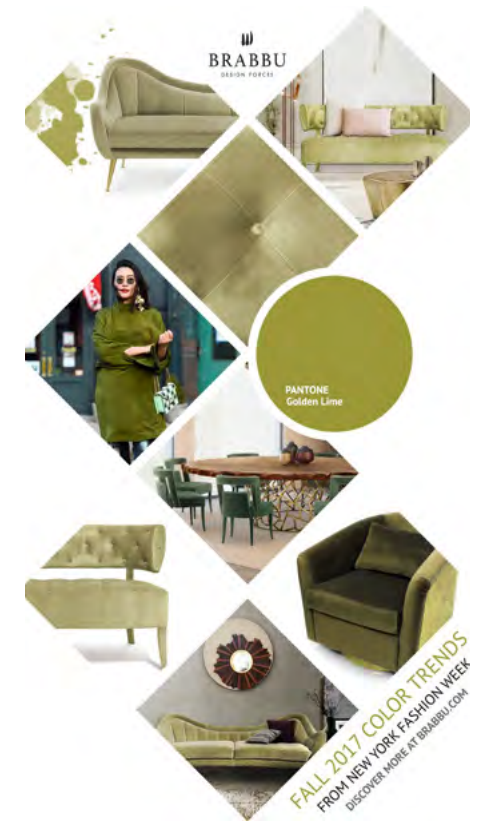
Every year, professionals all over the world from the most different fields of work wait for Pantone to announce the trends. It is a standard language that grants them the tools to explore their creativity and originality. And this year isn't different! As BRABBU isn't!

As a creative agent, BRABBU is inspired by Pantone's color trends and has designed 9 stunning mood boards that share the geniality and originality of the creations of the London & New York Fashion Weeks. Combining the color inspirations with the fierceness and strength embodied in the handmade furniture designs, an inspiring and unique feeling appears, providing with each mood board an exclusive experience.

BRABBU invites you to discover the sensuality and delicacy of the Maya Armchair

when combined with the warm Lemon Curry, being the representation of an astonishing and sophisticated sense of an elegant strength. The sobriety and genius of the Oka design piece that is wisely put together with Neutral Grey to enhance the stories they're waiting to tell. The curiosity and adventurous character of the Java Armchair which is beautifully intensified by the warmth and softness of the softness of the Autumn Maple. And so much more!

There are infinite possibilities of sensations and feelings one can experience when mixing Pantone's choices & BRABBU's diverse range of finishes and materials. It is a challenge to the imagination that can be brought to life through a creative and powerful process of customization. ♦



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# “ARCHITECTURAL PAVILIONS: EXPERIMENTS & ARTIFACTS”

At the Museum of Craft and Design in San Francisco, Calif.

by Christine Davis

An architectural pavilion is traditionally defined as “a free-standing structure, an object of pleasure,” says Mariah Nielson, curator of “Architectural Pavilions: Experiments & Artifacts,” on exhibit at the Museum of Craft and Design, San Francisco, from June 24 through January 7.

For examples, wrap yourself in “La Cage Aux Folles,” designed by Warren Techentin Architecture, Los Angeles. As the name implies, it’s a large cage-like structure, as well as an extravagant “folly” (referencing an actual type of architectural structure). Or look at “Bloom” by Do|Su Studio Architecture, Los Angeles, with pieces that move and shift as the sun hits them.

Architects often develop ideas through testing concepts, building techniques, and forms through the construction of pavilions, which can then influence or be developed further in more permanent types of buildings, Nielson says. Also, she notes, pavilions are usually impermanent, and, as such, “they invite collaboration and are built faster, often by the architects themselves, students, or the public.”

Featured at the Museum are pavilion projects from six firms, which include two installations as well as small-scale models, digital renderings, drawings, films, photographs and material samples. Materials & Applications (M&A), Los Angeles, a non-profit dedicated to incubating emerging ideas in architectural design, is also participating in the exhibit.



Warren Techentin Architecture “La Cage aux Folles,” photographer, Nick Cope

## LA CAGE AUX FOLLES

A temporary structure created by Warren Techentin Architecture, Los Angeles, “La Cage aux Folles,” 18 feet tall and about 21 feet in diameter, explores the craft of pipe bending in architecture and joins form, computational procedures, and fabrication processes. It was exhibited at M&A through the summer 2014, and currently, it’s on display at the Newport Beach Civic Center Park through September. “Architectural follies are ways to test design on things we want to develop and incorporate in our permanent work,” Warren Techentin says.

For “La Cage,” by working with digital design software, “we could manipulate the program for iterations, then project scale into the design.”

Explaining how some of the curvatures and shapes were developed, he and his team took an ergonomic side view of an Eames chair, for example, and merged it with another famous chair. Out of that, a way of looping the two forms came about, producing another form.

“Then we introduced new bits of data, like where it has to fit (on the site at M&A), creating edges and boundaries.”

In the design process, they decided to make



“La Cage aux Folles,” photography by Nick Cope

“La Cage” out of structurally strong steel pipes, and they kept testing until the structure worked properly.

Professional fabricators were hired to bend the steel, and “La Cage” was assembled in a yard next to the fabricators.

“It was all about collaboration,” Techentin says. “What’s great about M&A, while it has amazing exhibitions and produces wonderful projects, it’s also a community and offers workshops. Through social media, M&A advertises work events, and people can come and participate in a ‘making project.’ For our project, some came once; some more than 20 times. It’s a great way of sharing ideas and processes.”

“La Cage” was put together by volunteers through M&A, staff from Techentin’s office, and his University of Southern California students. “It was totally the opposite of a conventional project; it was like a barn-raising,” Techentin says.

From this architectural “folly,” he and his team learned a lot about steel that they’d like to use in other projects. Also, an aspect of how viewers interacted with “La Cage” was an unexpected result, he says: “Not only did they want to look at it, but they wanted to climb into it.

“I think we’ve learned a lot about urban interactivity, and how to think about that in an even more extreme urban environment, where we can provide something for people that is not just really cool to look at, but something that really brings a town together and brings people together.”



Do|Su “Bloom” photographer Brandon Shigeta

## BLOOM

Before becoming an architect, Doris Sung, of Do|Su Studio Architecture, studied biology. Considering how skin dynamically, efficiently and responsively regulates the temperature of the body, she began to think that building skins should be like human skin, and as such, she started to look at a “different material palette.” “We have problems with buildings,” she says. “With floor-to-ceiling plate-glass windows,





“The Filling Station,” designed by Carmody Groarke, was a derelict gas station converted into an impermanent public-events space and restaurant. Using the existing canopy and forecourt, the space was enclosed by a prefabricated fiberglass screen. Photo courtesy of Carmody Groarke

large buildings require a huge amount of energy and put out a lot of heat. We can’t open windows, and with our intentions of moving toward a Net Zero Energy state, we can’t just make mechanical systems more efficient. We are sort of in a rut.”

She began working with thermobimetal, a smart material that does not require controls or energy. Because it is a lamination of two different materials, it has two different coefficients of expansion. When heated, one side expands faster than the other, which results in a curling action.

She used thermobimetal on the surface of “Bloom,” a structure that she describes as “a canopy, a sun-shading device, and in other areas, it’s a ventilating system, where hot, trapped air underneath can move through and out when necessary.”

“Bloom” is made out of 14,000 tiles. No two tiles are alike and each piece can move independently. As such, each piece can be calibrated specific to its location, to the angle of the sun, and how it curls.

This system has many implications and applications to architecture, she says. “It can be used for shade or for screens for privacy. We won’t need drapes or shutters anymore, and we can control the amount of air-conditioning that’s needed inside the buildings.”

“Bloom” was at M&A during 2012-2013, and a section of it is on exhibit at the Museum. Currently, Sung has built prototypes for components she wants to bring to market, which she describes as including a “self-shading mechanism inside a window system that reacts to solar radiation, so that when the sun hits the surfaces, pieces invert and block the sun from entering the building, thus reducing heat gain and saving on energy costs.”

In addition to Warren Techentin Architecture and Do[Su Studio Architecture, also exhibiting



“Solar Pavilion 2” is SITU Studio’s second pavilion in a series of three that was constructed four times. It uses a system that allows for multiple spatial configurations. photo courtesy of SITU Studio.



A rendering of the “House of a 1,000 Views” (unbuilt), designed by Do[Su Studio Architecture, shows an integration of smart and passive solar shading systems. Photo courtesy of Do[Su Studio Architec-

are Carmody Groarke, London; IwamotoScott San Francisco; Jay Nelson, San Francisco; and SITU Studio, New York.

“My hope is that the public will leave the exhibition with a better understanding of what a pavilion is, why pavilions are an important

part of the design process and how pavilions inform more permanent types of architecture,” sums up curator Mariah Nielson. ♦

For information on the Museum of Craft and Design, visit <http://sfmcd.org>

[artofthetimes.com](http://artofthetimes.com)

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# DEJA VIEW: THE ART OF ANDREAS DEJA



Photo credit Roger Vilorio

## Master Animator of Disney Characters from the Villainous Jafar to the Lovely Lilo

**N**by Christine Davis  
o doubt, you or your children have seen these all: Disney's black-hearted handsome Gaston with his square jaw and wavy hair; Scar, sarcastically arching his eyebrows with eyes narrowed to slits; Jafar, deviously baring his teeth in a sinister Jack-o'-lantern grin.

While animator Andreas Deja, known for his Disney villains, can deftly impart imagery with a darker side, he can also conjure up characters with childlike sweetness, as in chubby Lilo, with her round baby face, button nose and innocent almond eyes.



Gaston model sheet, Andreas Deja, *Beauty and the Beast* (1991), Courtesy of the Walt Disney Animation Library, (c) Disney

These and Deja's other characters are featured center-stage once again at The Walt Disney Family Museum's "Deja View: The Art of Andreas Deja," on exhibit through October 4.

In addition to Deja's works on paper and



Jafar model sheet, Andreas Deja, *Aladdin* (1992); courtesy of Andreas Deja, (c) Disney

maquettes from his time at The Walt Disney Animation Studios, the exhibit presents his Disney application portfolio and wire-frame sculptures. Also on display is his development artwork from "Mushka," a hand-drawn short of his own that he's been working on since he left Disney in 2011.

"Mushka," which will be finished next year, "is a passionate project, a labor of love," Deja says. "Set in Kiev in 1975, it's a story about a Russian girl who raises a Siberian tiger, and as he gets older and bigger, some people want him dead because a dead tiger is worth a lot of money on the black market, and so she has to save him."

Deja has been involved with Disney characters all his life. When he saw "The Jungle Book" as a child living in Germany, he was inspired to become an animator, and in 1967, at age 13, he wrote to the Walt Disney Animation Studios asking about the application process.

The answer he received back outlining a course of study served him well, Deja says. "After years

of art school and dedicating my personal time to studying animal anatomy and behavior, I was accepted into the animation training program at The Walt Disney Studios in August 1980." During his first decade with the Disney Studios, he worked on character design and animation projects for "The Black Cauldron," "The Great Mouse Detective," "Who Framed Roger Rabbit" and more. He oversaw the animation for King Triton in "The Little Mermaid" before working on his memorable villains, including Gaston from "Beauty and the Beast," Jafar from "Aladdin," and Scar from "The Lion King."

"When I went to work for Disney, they were finishing 'Fox and Hound,' and they told me, 'why don't you get started by doing character designs for 'Black Cauldron?' Then they had another idea. 'Why don't we put you to work with another art student? He has a crazy outlandish style, and you have a solid style,'" Deja says.

"And that was Tim Burton ('Beetlejuice,' 'Nightmare Before Christmas'). I spent a year



Visual development sketch, Andreas Deja, *Mushka* (2017); courtesy of Andreas Deja copy 2 with him, designing the whole crew before the animators got started, and Tim got frustrated; the animators couldn't change his drawings because of their uniqueness. He left, and Disney decided to go with their Disney style."

Later in his career, Deja was the supervising animator for Mickey in "Mickey Mouse in Runaway Brain," Hercules for "Hercules," Lilo for "Lilo & Stitch," Mama Odie and Juju for "The Princess and the Frog," and Tigger for "Winnie the Pooh." He also animated Goofy for "How to Hook Up Your Home Theatre."

"'Mickey Mouse in Runaway Brain' is the best Mickey I was involved with. It was very lush looking, with the lighting, shadows, and special effects," he says. "I like that Mickey turns temporarily into a monster – a spoof on Frankenstein – we had a lot of fun with it."

About Lilo, he says: "Characters you create stay



Jafar maquette, *Aladdin* (1992); courtesy of Andreas Deja, (c) Disney

with you. They are part of your life.

"I'm mostly known for my work with villains, but I also like to shift gears, so when they decided to make "Lilo & Stitch," I asked if I could please do the little Hawaiian girl and they said yes. I dove into her character; she had issues with her older sister, Nani, and they had lost their parents." When his favorite scene was cut in order to follow a different story line, he was "heartbroken over it," he says.



Visual development drawing, *Mushka* (2017), Andreas Deja; courtesy of Andreas Deja

The following is the cut sequence that was to come after Lilo and her sister, Nani had a fight, and Nani sent Lilo to her room:

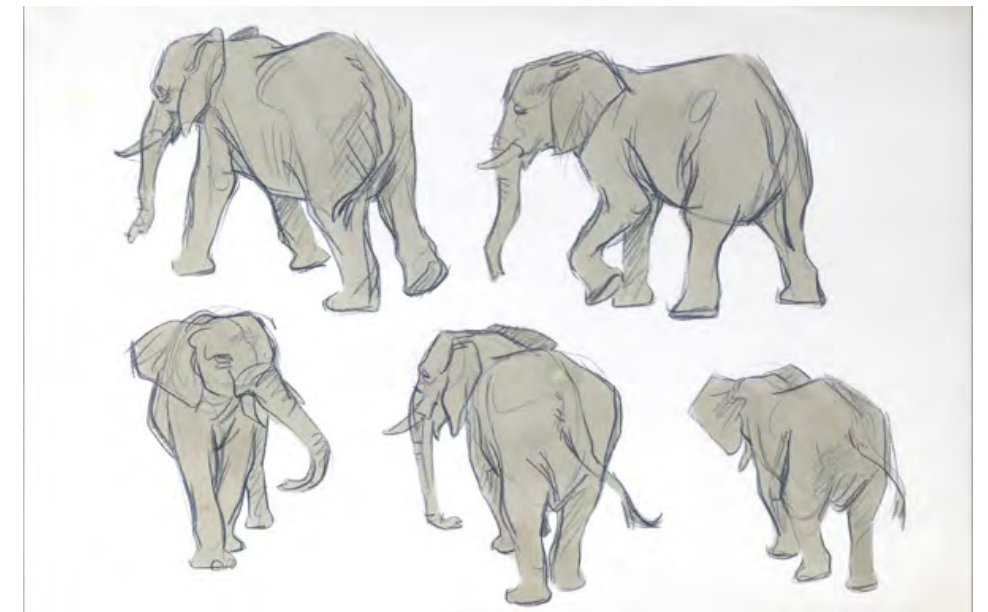
"Nani comes upstairs with a piece of pizza – a peace offering – and Lilo takes a little bite of it without looking at Nani," Deja recounts. "Lilo asks, 'are you ready for your bedtime story?' But it is Lilo who makes up the story; it's about a bear named Toaster, who was friendly but smelled bad and had no friends except for rocks and fish. A princess hears him crying, and says she'd bring him soap, but she lives far away, and he doesn't have it yet. Then, Lilo starts to cry, because this story is really about her. It was the most



Experimental animation drawing, Andreas Deja, *The Princess and the Frog* (2009); courtesy of Andreas Deja, (c) Disney  
internalized (sequence) I'd ever done, telling a story in such an emotional way. I had gotten into Lilo's little head and had tried to understand her." In Deja's blog, "Deja View," he posted this about Goofy: "I never realized that Goofy had become a fashion trendsetter. Those slipped down pants are back in style today."

In 2007, Deja was honored with the Winsor McKay Award from the International Animated Film Association, and in 2015, he was named a Disney Legend by The Walt Disney Company. For an appropriate ending to this story and just for fun, check out the Goofy short on the Disney Channel. <http://video.disney.com/watch/how-to-hook-up-your-home-theater-4be387e52d43da0e1266b068> ♦

The Walt Disney Family Museum is located in the Presidio at 104 Montgomery Street, San Francisco. For information, go to <http://www.waltdisney.org/>



Drawing, Andreas Deja; courtesy of Andreas Deja



# NAPLES ART ASSOCIATION ANNOUNCES 2017 CAMERA USA™ EXHIBITION

The Naples Art Association ([www.NaplesArt.org](http://www.NaplesArt.org)) - a non-profit organization dedicated to promoting and advancing education, interest, and participation in the visual arts in Southwest Florida – is pleased to announce that the Camera USA® 2017: National Photography Exhibition will feature the work of 76 artists from around the country and will be on display June 19 through August 4, 2017 in all of the Naples Art Association’s ground floor galleries, located



Laura Schumpert, Cape Girardeau, Missouri  
Just One More Day, 2017, photograph on Canson Platine fiber rag, 20 x 20



Eric Kunsman, Rochester, New York, July 4th, 2014- Palmyra, NY, 2013,  
photograph: Lucia print on Edition Etching Rag, 30 x 30 inches

at 585 Park Street. Gallery hours are 10:00 a.m. to 4:00 p.m., Monday through Friday and admission is free-of-charge. Now in its 7th year, Camera USA® is a nationwide program that serves as a platform for local photographers to share the spotlight with their peers at the national level. And, for photographers from other states, Camera USA® provides an opportunity to demonstrate success and exhibit in Southwest Florida. This past December, the NAA issued a call-for-artists for the 2017 installment. To participate, photographers residing in the United States were asked to upload a photograph and an artist’s statement for the Camera USA® 2017 jury process. Over 210 photographers responded to this call-for-artists and submitted an image for consideration.

Three distinguished art world professionals served as the exhibition’s jurors: David Houston, director of the Bo Bartlett Center, Columbus State University, Georgia; Gary Monroe, senior professor, Southeast Center for Photographic Studies, Daytona State College, Daytona Beach, Florida; and Robin O’Dell, curator of the photographic collection, Museum of Fine Arts, St. Petersburg, Florida. The jurors’ task was to review and score entries.

According to O’Dell, “Photographs communicate ideas, preserve history, delight our senses, and move people in ways that words cannot. It has been a distinct pleasure to be able to review the submissions for Camera USA® 2017. The images I had the privilege of viewing illustrate the exciting direction that photography is taking.”

And, Monroe remarked, “Creativity knows no bounds; that’s what this exhibition is about. Regardless of one’s station in life, making a photograph is just a click away, and often by using a smartphone. As with the liberation offered by digital technology, this exhibition is also egalitarian. The differences in people’s imagery, though, are a result of many things--education, experience, and energy, among them.

In addition to selecting photographs for the exhibition, the jurors also selected the 2017 Camera USA® National Photography Award recipient who will receive a \$5,000 cash prize. The award winner will be announced during the Camera USA® reception on Friday, June 16

from 5:30 p.m. to 7:30 pm. at the Naples Art Association, which will include refreshments and live music by Joe Osment. The winner will be announced at approximately 6:30 p.m. The reception is free for Naples Art Association contributors and a \$10 donation is requested at the door for the general public. The Camera USA® 2017 reception is generously sponsored by Publix Super Markets and Grace Lakes Florist.

The Naples Art Association is a respected and award-winning non-profit organization that has served and enriched the community by championing education, interest, and involvement in the visual arts in Southwest Florida since its inception in 1954. The Naples Art Association serves as a catalyst for individual artists of all ages and skill levels and continues to inspire all who visit to live and think artistically. A working art center, the Naples Art Association creates unique opportunities for local artists and guests as well with a full calendar of events each season including special exhibitions featuring local and national artists; Art in the Park—Naples’ oldest outdoor art show; three of the top five outdoor art shows in the U.S., including the Naples New Year’s Art Fair, the Naples National Art Festival, the Downtown Naples Festival of Arts; For the Love of Art—Naples Art Association’s annual art celebration fundraiser; ARTScool summer arts education program for kids; over 100 various classes and workshops for all levels; and a myriad of collaborative outreach programs with area non-profits. The Naples Art Association also offers its space for rental for anyone looking to host an event in a unique venue. The Naples Art Association is located at 585 Park Street in Downtown Naples and is open to the public with no admission charge from 10:00 a.m. to 4:00 p.m. Monday through Friday. For more information about the Naples Art Association, please visit [www.NaplesArt.org](http://www.NaplesArt.org) or call 239.262.6517. ♦



Suzanne Barton, Fort Lauderdale, Florida  
Tango Time, 2016, underwater fine art photograph, 24 x 36 inches



Vincent Ferrari, Bowie, MarylandCloudgate - Early Morning, 2016, archival photograph, 16 x 20 inches



# GOLDSWORTHY'S SCULPTURES IN THE PRESIDIO

## A Walk in the Park

by Christine Davis

In the Presidio of San Francisco, British artist Andy Goldsworthy's monumental 100-foot "Spire" sits on a high ridge. It shouts out to passers-by, "look at me," but it also points out, "as a part of nature, new growth will overtake me, and I will disappear."

How and why did those "statements" come to be?

The Presidio, a former U.S. Military Fort and a fortified location since 1776, was transferred to the National Park Service in 1996, with the Presidio Trust tasked to transform it.

"It's now a national park, but it still has gates and cannons, and we wanted it to be warm and welcoming," explains Allison Stone, the Presidio Trust's director of Park Programs. To that end, "while we are land managers and not set up to be a collecting institution, we were

experimenting on how to engage art and artists."

Gap founder, art collector and Presidio Trust board member, Don Fisher, brought Goldsworthy to the Presidio more than ten years ago, she explains. "Andy walked the site with our staff, and he was very interested in the Presidio, its forests, and its many layers of history."

Goldsworthy was struck by the interplay of the park's built environment with its wild spaces, which is a theme that often informs his work. As a sculptor and photographer, he collaborates with nature, creating art from natural materials, such as twigs, branches, leaves, stones, snow, and ice that often melt away, decompose, decay, collapse or deconstruct. His work is not about art or mimicking nature, he has explained. "It's just about life and the need to understand that a lot of things in life do not last."



"Wood Line," photo credit Martin Lum



"Spire," photo credit: Charity Vargas

Between 2008 and 2014, Goldsworthy created four installations in the Presidio: "Spire," "Wood Line," "Tree Fall," and "Earth Wall." Together, they are his largest collection of works on public view in North America.

To make these works happen, the Presidio Trust formed a partnership with For-Site Foundation, a nonprofit that promotes art about place headed by gallery owner Cheryl Haines. "After Andy came up with the concepts, we went through our review steps," Stone says. "For-Site got the momentum going and the funding together, and we participated through support, labor, materials, and ongoing programming."

About place, and consisting of materials found on the site, his works compel viewers to experience familiar surroundings in a new way. "Spire" explores the sense of space. "Wood Line" explores the surface. "Tree Fall" explores what's underneath the surface, and "Earth Wall," as a partial excavation, pushes into new territory.

### SPIRE

"Spire" symbolizes the rejuvenation of the Presidio's Monterey cypress forest, which was first planted by the Army in the 1880s. These old-growth trees are reaching the end of their lifecycle and are slowly being replaced with young saplings.

To create "Spire," Goldsworthy selected 37 large Monterey cypress trunks from declining trees felled at the site and fastened them together. "Spire," 15 feet wide at its base and 100 feet high, is a transcendental form that references the architecture of nearby trees as well as church steeples and buildings that are visible from the site. Eventually, "Spire"

will fade into the forest as young cypress trees planted at its base grow up around it.

"This work for me is a very powerful image of growth, the determination of the tree to push upward. It feels as if it's coming from deep in the ground," Goldsworthy has said.

### WOOD LINE

While "Spire" causes viewers to look up and to the future, "Wood Line" draws their attention to the earth and invites interaction.

In 2010 and 2011, Goldsworthy created "Wood Line" in a eucalyptus grove adjacent to the Lovers' Lane footpath. In the late 1800s, the Army planted eucalyptus trees within rows of Monterey cypress. Conditions did not favor the cypress and they quickly died out, leaving open gaps. Goldsworthy filled one of these empty spaces with "Wood Line," a sculpture of eucalyptus branches that snakes along 1,200 feet on the forest floor. "Wood Line," conceived as an impermanent installation, will eventually deteriorate back into the earth.

Coming back to a landscape deepens his sense of its gradual transformation, he has said. "(Wood Line) is not just about drawing a line in the ground, but seeing how its surface changes over time.

"Wood Line" is a death spire, changing all the time; it fascinates me."

### TREE FALL

Created in 2013, "Tree Fall" was installed within the Presidio's Powder Magazine on the Main Post. Constructed during the Civil War, the Powder Magazine, with four-foot-thick stone walls, protected gunpowder and munitions.

While "Spire" and "Wood Line" are surprise discoveries along the Presidio's trails, "Tree Fall" evokes an interior experience about what lies beneath nature. Referencing the built environment, viewers go inside to see a landscape.

"Tree Fall" comprises a eucalyptus tree trunk suspended from the domed roof of the historic building. The trunk, branches, and ceiling were covered with clay from the Presidio, mixed with human hair (which was used as a binding agent). As the mixture dried and cracked, a delicate organic pattern formed.

"What lies below the surface affects the surface," he's said, "and I do like the idea of people being bound up in there," he added, referring to the hair.

### EARTH FALL

"Earth Wall," completed in 2014, is located inside the Hardie Courtyard at the Presidio Officers' Club, which now serves as a cultural destination. One of its programs involves archaeological research that explores how people lived and experienced the Presidio over time.

"Earth Wall" speaks about the interplay of nature and the built



"Tree Fall," photo credit Charity Vargas





“Earth Wall,” photo credit: Picasa

environment, too, but referencing archaeological research, it goes beneath the surface. It comprises a six-foot-wide half-sphere of curved eucalyptus branches that was buried in clay within a rammed earth wall and then partially excavated.

“I feel all sorts of things when I stand in front of (Earth Wall),” as do viewers, he’s said. “One guy said this looks like the rendering of images of the core of the earth. And you know, it’s the exact same thing that apparently is going on in the core of the earth, which is a beautiful idea – to go beyond the surface appearance of things.

“Maybe (Earth Wall) is where it all begins, with this really intense core -- you know, what’s happening here? What’s happening in the Presidio?”

Goldsworthy, 60, who spent his childhood in Yorkshire, England, currently lives in Scotland. His work has been featured in open-air spaces from the Yorkshire Dales to the North Pole and the Australian Outback. His works in the Bay Area include “Stone River” at Stanford University and “Drawn Stone” at the de Young Museum in Golden Gate Park.

“I want to see growth in wood, time in stone, nature in a city – and I do not mean its parks but a deeper understanding that a city is nature too — the ground upon which it is built, the stone with which it is made,”

he’s said.

“The human element of the Presidio is critical to how I think of the place and my touch is an expression of the human presence of the place, and we are laying down another layer. Even though things go from sight, they don’t disappear from the feel of the place, and that’s the richness.”

Spanning 1,500 acres, the Presidio has a large community of residents and commercial tenants. It also offers recreational, hospitality, and educational opportunities. Its key partners are the National Park Service and the non-profit Golden Gate National Parks Conservancy. It was recognized as a California Historical Landmark in 1933 and as a National Historic Landmark in 1962. ♦

For information on touring Goldsworthy’s sculptures, visit [www.presidio.gov/activities/art](http://www.presidio.gov/activities/art)

# HILTON SAN FRANCISCO UNION SQUARE

by Christine Davis  
Hilton San Francisco Union Square, which recently completed a \$26-million room renovation project with upgraded accommodation in Tower Two, is convenient to the Moscone Convention Center, Chinatown, the Financial District, City Hall and the Civic Center. The Hotel is uniquely positioned at the center of San Francisco’s three most distinctive neighborhoods: Union Square, the South Of Market Street area (SOMA), and The Tenderloin. Each of these destinations features the City’s most popular attractions, including theaters, shopping, restaurants, cable cars, jazz clubs, museums and speakeasies.

While The City outside of the hotel’s front door has a great buzz, the interior of the property is also alive with the same high-energy pulse that brings San Francisco to life for visitors from all over the world. From the time of arrival, guests feel the excitement of what native San Franciscans reverently call “The City.” Home to convention goers, families, tourists and the travel trade, the Hilton campus also includes a variety of restaurants and lounges.

With unobstructed 360-degree views of The City and the Golden Gate Bridge from atop the hotel’s 46th floor, the Cityscape’s lounge menu highlights handcrafted cocktails, California



Bedroom Suite



Lobby Bar

wines and a menu of small bites for sharing.

The Lobby Bar, a popular networking and meeting place, is furnished with plush sofas and chairs that encourage guests to linger and savor signature craft cocktails, locally crafted beers and wines by the glass.

The Herb N’ Kitchen lobby marketplace is designed for busy guests who don’t want to sacrifice quality for convenience. It features “grab and go” choices with dozens of regionally sourced food and beverage items. Favorites include lasagna, flatbread pizza, salads, and sandwiches as well as locally crafted beers and wines. Herb N’ Kitchen also provides guestroom delivery for all of its products.

The Urban Tavern, a neighborhood favorite that makes visitors feel like locals, was designed to bring the Bay Area food scene to you. The Urban Tavern’s chefs partner with area farms to create seasonal dishes, complemented by the region’s wines, craft beers and cocktails.

Poached, in the hotel’s lobby, is a breakfast venue that offers a breakfast buffet that includes dim sum, congee and a salad bar

along with conventional favorites, most of which are locally sourced.

Featuring 1,919 guest rooms and 151 suites with city views, the hotel has a fitness center, and an outdoor heated swimming pool. One of the largest and tallest hotels on the West Coast, located at 333 O’Farrell Street, it boasts a meeting and event space and a Grand Ballroom. ♦

For information, visit [www.hiltonsanfranciscohotel.com](http://www.hiltonsanfranciscohotel.com).



NorthEast Corner Cityscape



# HAINES GALLERY EXHIBITS NEW PHOTOGRAPHS AND VIDEO WORKS BY ANDY GOLDSWORTHY

by Christine Davis

“Drawing Water Standing Still,” featuring five video works and eight single- or multi-panel photographs by British artist Andy Goldsworthy, is on exhibit at Haines Gallery, San Francisco through July 29.

Working with natural materials, Goldsworthy creates ephemeral moments that often originate from and illuminate the intrinsic character of a site. Using natural materials, he “draws” within the landscape, making marks that change as the elements affect them.

While these works on exhibit at Haines Gallery are recent, they are in line, so to speak, with his life-long artistic pursuits.

“Kelp thrown into a grey, overcast sky. Drakes Beach, California. 14 July 2013,” is an archival inkjet print, 21 by 31.5 inches. Within a landscape of subtle colors, Goldsworthy stands on the shore, and draws an undulating line into the overcast sky with a strand of kelp. Through his action, he connects the land, the sea and the ocean.

“I document what I have made with notes, drawings and photographs. For me the photograph is a memory, which evokes the experience of making and of being outside,” he’s said.

Goldsworthy has referred to the built environment as being a part of nature, and in these six archival inkjet prints, 43.5-by-46.5 inches, “Red. Water. Line. London, England. 16 January 2017,” aspects of fire, water



Andy Goldsworthy, Red river stone. Dumfriesshire, Scotland. 30 May



and stone are his media, as he captures over time the reflection of a red neon sign’s glow on a trail of water as it reconfigures.

“In the main, my approach is intuitive,” he has said. “Sometimes an idea travels with me until conditions are right for it to appear; even then, I need my intuition to bring the idea out.”

“Red river stone. Crushed into dust. Thrown. Dumfriesshire, Scotland. 30 May 2016,” nine archival inkjet prints, each 18-by-27 inches, and overall 62-by-84-inches, show sequentially Goldsworthy throwing red dust in the air to create a cloud. Unlike the kelp image, colors contrast. Elements transform, too. Clouds are made of tiny droplets of water, but here, understanding the nature of a cloud shifts, as this cloud is made of small particles of red stone.

“I have worked with this red all over the world – in Japan, California, France, Britain, Australia – a vein running round the earth,” he’s said. “It has taught me about the flow, energy and life that connects one place with another.”

In “Ice. Lifted from nearby pond. Placed on top of fence posts. Early morning. Dumfriesshire, Scotland. 30 January 2017, 2017,” an archival inkjet print 36.5 by 25 inches, Goldsworthy draws a line with jagged pieces of ice, creating a “river” that reflects the sky. Traveling alongside



Andy Goldsworthy, Kelp thrown into a grey, overcast sky. Drakes beach, California. 14 July 2013

the gravel road, the river of ice is supported by wood and runs through a subdued dew-covered pasture.

“I want an intimate physical involvement with the earth. I must touch,” he’s said. “I take nothing out with me in the way of tools, glue or rope, preferring to explore the natural bonds and tensions that exist within the earth. The season and weather conditions determine to a large extent what I make. I enjoy relying on the seasons to provide new materials.”

His video works make up a significant part of this exhibit. In “Pass. Dumfriesshire, Scotland. February, March 2016,” a three-screen video work, shows Goldsworthy “at rest” within the scenery. Is nature still? What is it like to be still? He mirrors the apparent tranquility of the day, but, later, as he separates from the landscape, he climbs down slowly and carefully. Immobile for so long, his body is shaky, and he finds it difficult and dangerous to move again.

The exhibition, “Drawing Water Standing Still,” is presented with “Leaning into the Wind,” Goldsworthy’s new full-length documentary film, which made its world premiere at the San Francisco International Film Festival in April.

“The extraordinary photographs and video works that comprise Andy Goldsworthy’s exhibition at Haines Gallery not only mark a breakthrough in the artist’s practice,” Haines says. “The exhibition also reflects the remarkable continuity of our collaboration, which now spans twenty-five years and has only become more engaging and inspiring over time—both for audiences and for myself.” Photo credits: for artwork, Courtesy of the artist and Haines Gallery photo of Goldsworthy, credit Drew Kelly ♦

Haines Gallery is located at 49 Geary Street, Suite 540, San Francisco.



Andy Goldsworthy, Ice. Lifted from nearby pond. Placed on top of fence posts. Early morning. Dumfriesshire, Scotland. 30 January 2017



Andy Goldsworthy, Pass. Dumfriesshire, Scotland. February, March 2016



# CELEBRATE FRANK LLOYD WRIGHT'S 150TH BIRTHDAY THE WRIGHT WAY

by Christine Davis

The timing is “Wright” to revisit homes designed by Frank Lloyd Wright. He was born June 8, 1867, and it’s his 150th birthday this year.

During the Depression, Wright, a marketing wizard as well as an architectural genius, was concerned about affordable architecturally designed homes for the middle class. As such, he came up with what he called his Usonian homes (“Usonian,” a word Wright liked to use, stands for United States of North America).

“This Usonian dwelling seems a thing loving the ground, with the new sense of space, light and freedom to which our U.S.A. is entitled,” Wright wrote. “A MODEST house, a dwelling place that has no feeling at all for the ‘grand’ ... will be a companion to the horizon. Where does the garden leave off and the house begin?”

On the West Coast, Wright designed 36 structures. Only one is in Oregon, and that would be thanks to Evelyn Gordon, a weaver interested in the arts who appreciated Wright’s work. Her house is now owned by the City of Silverton and located on the grounds of the Oregon Garden.

Paraphrasing Wright, to build a Usonian home, costs would have to be cut by eliminating unnecessary labor and construction; using millwork advantageously; and consolidating and simplifying heating, lighting, and sanitation.

Wright built around 60 Usonian houses; his first was completed in 1937, a “sensible” and “modest” two-bedroom, 1,550-square-foot home for Herbert and Katherine Jacobs in Madison, Wisconsin. “It cost \$5,500 including architect’s fee of four hundred and fifty,” Wright noted in his autobiography.

While his Usonians were meant to be affordable, all went over budget.

Here’s how Gordon’s home came about: When she and her husband, Conrad, toured Taliesin West in 1956, they mentioned to their guide that they planned to build a home on their farm overlooking the Willamette River across from Wilsonville, Oregon. This led to an impromptu meeting with Wright, 88, who agreed to design their home.

Originally estimated at \$25,000, bids came in over budget, with some as high as \$100,000. For that reason, the building of the 2,100-square-foot house commenced in 1963, after the Gordons sold a portion of their farm to finance it. The final cost was \$56,000, and in May 1964, the Gordons moved into their house, but Wright didn’t live to see it. He died April 29, 1959, and it is said, the project on his drawing board was a simple and affordable prefabricated concrete-block house.

The Gordons’ home does feature the economical elements mentioned above. “To save money, Wright reduced the size of the house, so there is less of everything,” explains Gordon House Conservancy board member

photocredits to Scot Zimmer-



Frank over drawing board-Unknown photographer. Frank Lloyd Wright. n.d. The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New Molly Murphy, “But, Usonian homes are still just as unique as Wright’s more expensive homes.”

Exterior features include a flat roof, overhangs, second-floor cantilevered balconies, concrete-block walls and Western Red Cedar siding.

Horizontal lines were important to Wright, hence the flat roof, which “makes the house feel parallel to the earth, marrying the building to the land,” Murphy says.

Based on a T-shape configuration, the entry opens to a lofty multipurpose living room.

Site director, Kathryn Burton, notes that the house seems to embrace people who visit. “When they walk into the compressed space of the foyer, and take a few steps into the living room, they feel the sense of release that Wright intended, and they get why Wright designed it that way.”

Like all Usonians, the Gordon House has floor-to-ceiling doors that open to balconies and terraces, adding floor space visually. Also, windows are offset with unique filigree-wood fretwork that evokes the feeling of stained glass and creates a lovely play of light and shadow.

Just adjacent is the kitchen, topped by a two-story tower and skylight. It features cedar cabinetry, red Formica counters, and most of the original appliances. An office and master suite are also on the first floor.

Upstairs, two bedrooms and a bathroom are joined by a gallery. A couple details of note in the bedrooms: one bedroom has two walls of glass doors that meet in the corner, and when the doors are opened, the corner disappears. Also, while both bedrooms open to cantilevered

balconies, one of the balconies is a double cantilever.

Architectural elements that Wright is known for include a board-and-batten pattern of horizontal interior wood that matches the masonry lines between the cement blocks exactly; a 7-by-7-foot grid on the concrete floor of the living room that is repeated throughout the house; and Wright’s signature concrete slab floor is poured over his innovative radiant heating system.

The house also has details that represent Wright’s forward thinking.

For example, it has an open floor plan with a multipurpose living room. “For a luxurious house on a smaller scale, Wright designed a living room that includes a library area with bookshelves and places to read, and a music area, big enough for a baby grand piano, with cabinets for LPs and music components,” says board member Bruce Brown, of GBD Architects. It also comprises a cozy corner for dining with a built-in table, buffet, and shelving. A large fireplace is near the library alcove.

Also innovative, the house has what Wright called a “workspace” rather than a traditional family-oriented kitchen. “In terms of early construction and design, a kitchen was a central room in the house for eating and food preparation with a fireplace, and Wright veered away from that,” Murphy says. “When he brought this simple, clean and angular house to the marketplace, it was thought of as modern, and it had a modern feel to it. The kitchen area was not meant for gathering and watching the cook, cook. It was a workspace only. Wright saw women moving away from domestic work much earlier than when that actually happened.”

Another new idea, it has a carport rather than a garage. “I think Wright coined the word, ‘carport,’” Brown says. “Wright was a big car enthusiast, and he thought that if he created an enclosed garage, it would end up being filled with stuff, and the car would sit outside.”

Conrad died in 1979, and after Evelyn died in 1997, their son, Ed, sold the house in 2000 for \$1.1 million to David and Carey Smith. When it was learned that the Smiths wanted to build a new home and tear down the Wright house, preservationists organized nationwide to save it. Finally, the Smiths agreed to donate the house to the Frank Lloyd Wright Building Conservancy. The house was taken apart piece by piece, loaded onto flatbed trucks, and moved 25 miles to its new location at the Oregon Garden, where it was reassembled.

“At the 11th hour, so many forces came together to save the house from demolition,” Brown says. “That does not happen everyday; it was a



monumental effort and Oregon is richer for it.

“It all had to happen very quickly and it cost more than \$1 million to do it, which speaks to the value that society holds Frank Lloyd Wright structures.”

And a last word from Wright about his Usonians from his autobiography: “There is a freedom of movement, and a privacy too, afforded by

the general arrangement here that is unknown to the current ‘boxment.’ I think a cultured American, we say Usonian, housewife would look well in it.”

Known as the Gordon House, it is maintained by the Frank Lloyd Wright Building Conservancy. It was listed on the National Register of Historic Places in 2004. Opened to the public in 2002, it has been toured by more than 100,000 visitors. For address, hours and events, visit <http://www.thegordonhouse>. Frank Lloyd Wright’s public buildings are listed here: <http://flwright.org/researchexplore/publicwrightsites> ♦





# THE MUSEUM OF MODERN ART'S EXHIBITION, "FRANK LLOYD WRIGHT AT 150: UNPACKING THE ARCHIVE," ON VIEW THROUGH OCTOBER 1ST IN NEW YORK CITY



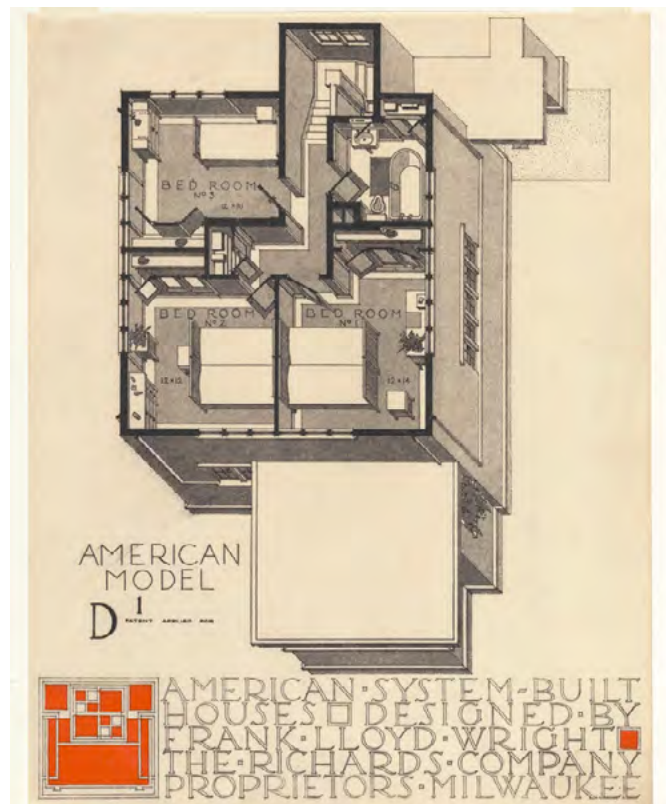
by Christine Davis

The Museum of Modern Art's exhibition, "Frank Lloyd Wright at 150: Unpacking the Archive," on view through October 1st presents a look at Frank Lloyd Wright's multifaceted practice.

A radical designer and intellectual, Wright embraced new technologies and materials, pioneered do-it-yourself construction systems and avant-garde experimentation, and advanced original theories with regards to nature, urban planning, and social politics.

Marking the 150th anniversary of his birth, the exhibition comprises nearly 400 works from the 1890s through the 1950s, including architectural drawings, models, building fragments, films, television broadcasts, print media, furniture, tableware, textiles, paintings, photographs, and scrapbooks.

Over his 70-year career, Wright designed more than 1,000 buildings and realized over 500. He preserved most of his drawings to form an archive, hoping to perpetuate his architectural philosophy through its use as a tool in the production of architecture in his Taliesin Fellowship apprenticeship program and as a research resource.



American System-Built (Ready-Cut) Houses. Project, 1915–17. Model options. Lithographs, each: 11 x 8 1/2 in. (27.9 x 21.6 cm). The Museum of Modern Art, New York. Gifts of David Rockefeller, Jr. Fund, Ira Howard Levy Fund, and Jeffrey P. Klein Purchase Fund

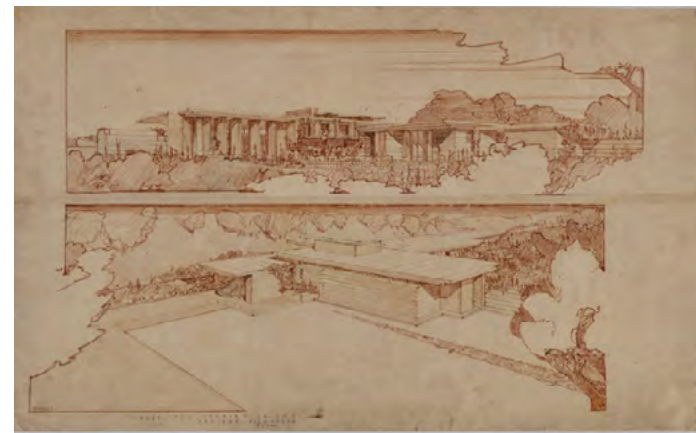


Fallingwater (Kaufmann House), Mill Run, Pennsylvania. 1934–37. Perspective from the south. Pencil and colored pencil on paper, 15 3/8 x 25 1/4 (39.1 x 64.1 cm). The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia Catalogued and opened to specialists by The Frank Lloyd Wright Foundation, the archive was jointly acquired by The Museum of Modern Art and Avery Architectural & Fine Arts Library at Columbia University in 2012. The title, "Unpacking the Archive," refers to the task of moving 55,000 drawings, 300,000 sheets of correspondence, 125,000 photographs, and 2,700 manuscripts, as well as models, films, building fragments, and other materials. It also refers to the interpretive work and close examination of Wright's projects.

"Frank Lloyd Wright at 150" is organized around many of Wright's major projects, highlighting his drawings of the Unity Temple (1905–08), Fallingwater (1934–37), the Johnson Wax Administration Building (1936–39), and the Marin County Civic Center (1957–70).

Also part of the exhibition are 12 subsections that focus on the discovery process of scholars, historians, architects, and art conservators, who were invited to "unpack"—contextualize, ask questions about, and otherwise explore—an object or grouping of objects in the archive. Their processes are recorded in a series of short films. The questions posed illuminate the complex historical periods through which Wright lived, from the late 19th century marked by optimism, through the Great Depression of the 1930s, to the decades following World War II. Each inquiry offers insights on issues such as landscape and environmental concerns, the relationship of industry to daily life, questions of race, class, and social democracy, and the expanding power of mass media in forming reputations and opinions.

For example, included in the 12 subsections is "Building Systems," "unpacked" by Matthew Skjonsberg, from the Swiss Federal Institute of Technology, and Michael Osman, from the University of California, Los Angeles. While Wright's name is often associated with spectacular residential designs, "Building Systems" examines his lower-cost house

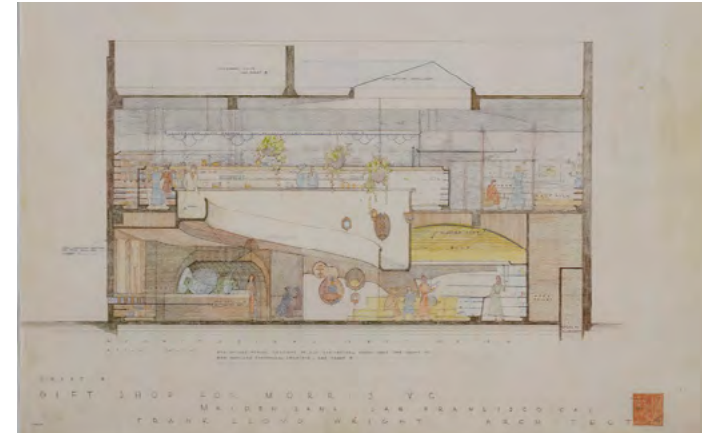


Jacobs House, Madison, Wisconsin. 1936–37. Exterior perspectives. Colored pencil on paper, 21 x 31 3/4 (53.3 x 80.6 cm). The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library,

designs that would be affordable to middle-class Americans. The American System-Built Houses designed in 1915–1917 used a wood-based system that relied on factory-produced components, mail-order distribution, and licensed contractors. By the early 1950s, Wright developed a do-it-yourself process, his Usonian Automatic system, which let people build their own houses using self-cast concrete blocks.

"Little Farms Unit" is "unpacked" by Juliet Kinchin from MoMA. A model of an experimental farm that Wright designed in 1932–1933 shows how Wright used back-to-the-land strategies during the Great Depression, so that people could lead independent, productive lives and derive sustenance from nature. Photographs, cropping plans, and drawings demonstrate that these Little Farms were part of a farm-to-market system. Poster designs and films draw connections between Wright's aims and Roosevelt's New Deal programs, as well as Soviet programs for industrializing agricultural production.

While modernist architects eliminated decoration from buildings, "Ornament," "unpacked" by Spyros Papapetros from Princeton University, looks at the ornamentation that persisted throughout Wright's work. Beginning with Midway Gardens (1913–1914), an entertainment complex in Chicago, this section traces the transformation of ornament across decorative artifacts that include a copper urn, textiles, mosaics, murals,

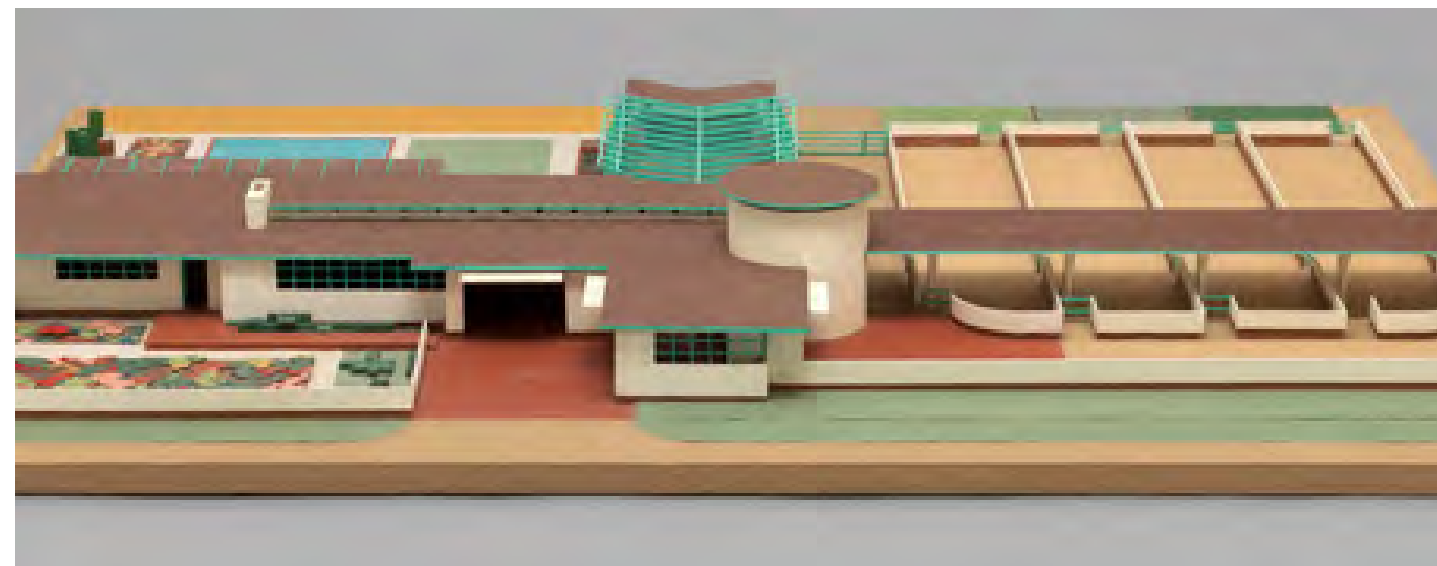


V.C. Morris Shop, San Francisco. 1948–49. Longitudinal section. Pencil and colored pencil on paper, 29 1/2 x 36 (74.9 x 91.4 cm). The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York)

stained-glass doors, and concrete blocks. Wright saw these fragments as parts of an integrated whole, as demonstrated in projects such as the V.C. Morris Store in San Francisco (1948–1949) and the Greek Orthodox Church in Milwaukee (1955–1961). He also experimented with commercial designs, including a line of glassware for the Leerdam Glasfabriek firm, covers for Liberty magazine, and a Taliesin Line of fabrics for F. Schumacher and Co.

"Frank Lloyd Wright at 150: Unpacking the Archive" is presented by MoMA in collaboration with the Avery Architectural & Fine Arts Library, Columbia University, New York, and organized by Barry Bergdoll, Curator, Department of Architecture and Design, The Museum of Modern Art, and the Meyer Schapiro Professor of Art History and Archaeology, Columbia University; with Jennifer Gray, Project Research Assistant, Department of Architecture and Design, The Museum of Modern Art. The exhibition is made possible by Hyundai Card. Funding is provided by Sue and Edgar Wachenheim III and by the Graham Foundation for Advanced Studies in the Fine Arts. ♦

The Museum of Modern Art is located at 11 West 53 Street, New York, NY. Talks, workshops, classes and programs are offered along with the exhibition. For information, visit [moma.org/calendar/exhibitions/1660](http://moma.org/calendar/exhibitions/1660)



Davidson Little Farms Unit. Project, 1932–33. Model. Painted wood and particle board, 7 3/4 x 70 x 54 3/4 in. (19.7 x 177.8 x 139.1 cm). The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York)



# LARRY SULTAN: *WHOSE AMERICAN DREAM?* *Somewhere between Pretext and Subtext*

by Christine Davis

Looking at the late Larry Sultan's photographs from his body of work, "Pictures from Home," is like going through any family's box of photos. There's dad reading the newspaper, and here he is in his bathing trunks claspng a towel and a swim float. And here are pictures of mom, readying the turkey for the oven and unpacking the groceries. There she is in her housedress, and here's another where she's dressed up to go out, wearing an outfit with that wide elastic belt fastened with a large round clasp. And, oh, there's the ranch house, the palm trees, and the sprinklers that went off, invariably forcing a mad dash to the car.



Larry Sultan, Practicing Golf Swing, from the series Pictures from Home, 1986; chromogenic print; © Estate of Larry Sultan; photo: courtesy Casemore Kirkeby and Estate of Larry Sultan

Currently, "Here and Home," a retrospective of his works that includes "Evidence," "Pictures from Home," "The Valley," and "Homeland," is on exhibit at the San Francisco Museum of Modern Art through July 23. Photographing domestic life and suburban settings, Sultan examines themes of home, storytelling, reality, fantasy, identity, longing and displacement.

Born in New York in 1946, Sultan was raised in San Fernando Valley where his family relocated. He earned a bachelor's degree in political science from the University of California-Santa Barbara and a Master of Fine Arts degree from San Francisco Art Institute. In the early 1970s, he moved to Northern California. He was a professor in both the undergraduate photography program and the graduate program in fine arts at California College of the Arts, San Francisco. He died in 2009 at the age of 63.



Larry Sultan, Business Page, from the series Pictures from Home, 1985; chromogenic print; © Estate of Larry Sultan; photo: courtesy Casemore Kirkeby and Estate of Larry Sultan

The process of making pictures that sing is so much about failure, he has said, "of making pictures that are so utterly boring and overstated that you're endlessly disappointed." But in that process, something draws a photographer back. "You look at the picture and it tells you something that you didn't know; it's an open-ended discovery process that includes asking questions that generate an intensity of looking." His "Pictures from Home" illustrate that process. In it, old family snapshots, memorabilia, and stills from home movies are mixed with



Larry Sultan, My Mother Posing for Me, from the series Pictures From Home, 1984; chromogenic print; © Estate of Larry Sultan; photo: courtesy Casemore Kirkeby and Estate of Larry Sultan



Larry Sultan, Dad with Golf Clubs, from the series Pictures From Home, 1987; chromogenic print; © Estate of Larry Sultan; photo: courtesy Casemore Kirkeby and Estate of Larry Sultan

his staged and documentary photography of his parents from 1983 to 1992, while they were living in their Palm Springs retirement community. They chronicle Sultan's father, Irving, losing his job, his forced early retirement, his parents' outwardly comfortable life together, their values that conform to an American standard of success, and their conclusions about whether or not they had attained that ideal.

"It is always a mysterious thing, why one does what they do," Larry has said about what motivated him to make "Pictures from Home." "In 1983, there were a number of influences... The Republicans had hijacked the family and they had turned it into an ideological tool and 'family values.' I felt the family they were talking about was quite oppressive and I felt that family was one of the most complicated, unnerving institutions, and yet it is the last institution anyone, I think, believes in."

This body of work falls in line within other works of that timeframe that focus on American family life: Leonard Bernstein's opera, "Trouble in Tahiti;" John Updike's collection of short stories, "Too Far to Go: The Maples Stories;" and the television documentary series, "An American Family," following the Loud family of Santa Barbara. In the process of making "Pictures from Home," he realized that his parents' stills were romantic tales they thought represented them, while his view of them was based on Arthur Miller's "Death of a Salesman." "What is the payoff of success? What do you get? You get isolation; you get a big house in a nice gated community," he said. But, he asked himself, did his pictures actually tell his parents' stories, or did they reflect his perceptions of his parents? Who is the subject? Who is the witness?

"My father is very philosophical. There is a picture of him sitting on a bed all dressed up, and he said: 'Look, I am really happy to help you with this work, but I really want you to know that I already know that that's you sitting on the bed; that this is a self-portrait. I know who I am; you know who you are; your values are part of this work, but let's just make it very explicit, that is you sitting on the bed.' We were bound together in some very odd enterprise that neither of us would ever have predicted." He remembered arguing with his father about a photograph he made of his mother standing in front of a sliding glass door holding a cooked turkey on a silver platter. "He accused me of creating an image that had less to do with her than with my own stereotypes of how people age. I argued that our conflicting notions about who mom is and how she

should be represented are based on our different relationships to her. She is my mother, but his wife. I pointed out that in almost every picture of her that he has taken, she is posed like a model selling one thing or another."

What drove him to continue this work was difficult to name, he said. "It has more to do with love than with sociology, with being a subject in the drama, rather than a witness. And in the odd and jumbled process of working, everything shifts; the boundaries blur. My distance slips; the arrogance and illusion of immunity falters. I wake up in the middle of the night, stunned and anguished. These are my parents. From that simple fact, everything follows. I realize that beyond the rolls of film and the few good pictures, the demands of my project and my confusion about its meaning, is the wish to take photography literally. To stop time. I want my parents to live forever."

This exhibition was organized by the Los Angeles County Museum of Art, where it was shown winter 2014/2015. It then was on exhibit at the Milwaukee Art Museum the following winter before it moved to the San Francisco Museum of Modern Art this summer.

The San Francisco Museum of Modern Art is located at 151 Third Street, San Francisco. Visit [sfmoma.org](http://sfmoma.org) for information. The estate of Larry Sultan is represented by Pace/Macgill Gallery, New York, New York; Galerie Thomas Zander, Cologne, Germany; and Casemore Kirkeby, San Francisco, California. ♦



Larry Sultan, Sunset, from the series, Pictures from Home, 1989; chromogenic print; © Estate of Larry Sultan; photo: courtesy Casemore Kirkeby and Estate of Larry Sultan



Larry Sultan, Discussion, Kitchen Table, from the series Pictures From Home, 1985; chromogenic print; © Estate of Larry Sultan; photo: courtesy Casemore Kirkeby and Estate of Larry Sultan





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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# “ALL CONTRADICTIONS MELT INTO A NEW KIND OF BALANCE: THE BALANCE OF THE CHAOTIC, THE SUBLIME AND THE BEAUTIFUL.”

-JAN-RU WAN.

by Adrienne Garnett

For 20 years, sculptor, installation and fiber artist educator Jan-Ru Wan has been re-inventing discarded objects to create soul-moving environments.

These environments are filled with poignant memories, profound concepts and shared emotions. They can be experienced now at the Sertoma Arts Center in Raleigh.

Using found garments, Wan creates forms that suggest the presence of bodies, yet subtly focuses your attention on the space that surrounds and “embraces” them. Wan says,

“I have always emphasized the contrast between the interior and exterior of my work; harshness versus softness; tension versus freedom; free floating versus measured; compulsive energy versus imperturbable silence. This gives rise to the simultaneous existence of repulsion and compulsion. All

contradictions melt into a new kind of balance.”

Born in Taiwan and educated in the United States, Wan has observed the differences between the two locales but appreciates the commonalities of basic human needs and desires. “These commonalities drive my research and my work.”

In this exhibition, memories of family and home inform the artist’s visual expressions. She recounts insightful stories of youthful rebellion; burning patches when having to iron a seemingly endless floating “conveyor belt” of men’s shirts. Memorializing her late father by printing repeated images of him on petri dishes containing chili powder she has created overlapping fringes of these dishes and suspended them (using hundreds of hatpins) from the velvety seat of a decorative chair.

The entire chair frame, crowned by a round mirror imprinted with her father’s silhouette, is similarly suspended above the ground...a haunting tribute.

The title of the exhibition and its central installation “Half the Sky” alludes to the book *Half the Sky: Turning Oppression into Opportunity for Women Worldwide* (a nonfiction book by Nicholas Kristof and Sheryl WuDunn arguing that the brutal oppression of women worldwide is “the paramount moral challenge” of the present era...) The title comes from a statement by Mao Zedong meaning “women hold up half the sky”.

Wan has been awarded many major national and international artist residencies and has participated in 24 solo exhibitions and 44 group exhibitions. She has also received many prestigious awards, including a 2008 North

Carolina Visual Art Fellowship. As a fiber arts educator, she has held tenure-track professorships in 2 North Carolina universities and will now be teaching in the Sertoma Art Center’s new fiber arts studio in Raleigh.

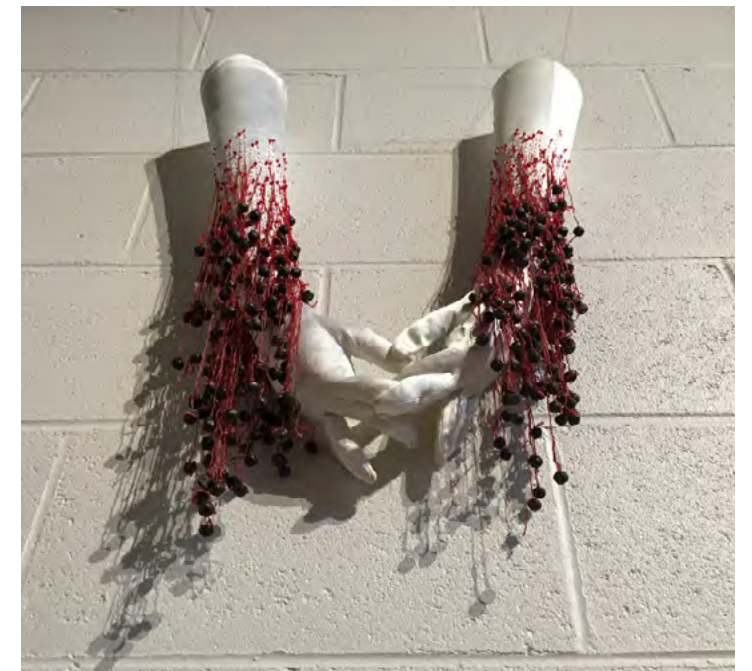
Wan’s lush and often luminous materials that are layered in a time and labor consuming ritual explore the physical and psychological relationships between the mechanical and the organic, the immense with the miniature “the balance of the chaotic, the sublime and the beautiful.”

Jan-Ru will be teaching programs in the Fall at Sertoma.

She’ll be teaching a Cyanotype class, a Storytelling through Textiles class, and a Vat Dye & Clap Resist workshop.

This exhibition of Jan-Ru Wan’s fiber and mixed-media installation will remain at the Sertoma Arts Center through May 31, 2017. ♦

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[www.raleighnc.gov](http://www.raleighnc.gov).  
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Parks, Recreation and Cultural Resources



“Silent Bride”  
24” tall x 18” wide, Media: Gloves stitched with red thread encased in wax, finished with rusted bells.



“Somewhere in Time”  
48” tall x 24” wide x 22” deep. Media: Screen printed petri dishes filled with chili pepper, hung by wax encased thread pinned to seat of found chair.



“Do Not Iron for Me Anymore”  
Dimensions: 31’ tall x 18” wide. Media: Cut and burned iron mark on artist’s late father’s shirts, and printed on silk organza.



“Half the Sky”  
71” tall x 195” wide, Media: Donated men’s sleeves filled with hair from various salons in Cary, Durham, Chapel Hill, Taiwan, and the Netherlands; pieces of hair were then pulled out in the center of the sleeves. Screen printed silk filled with hair then embroidered.





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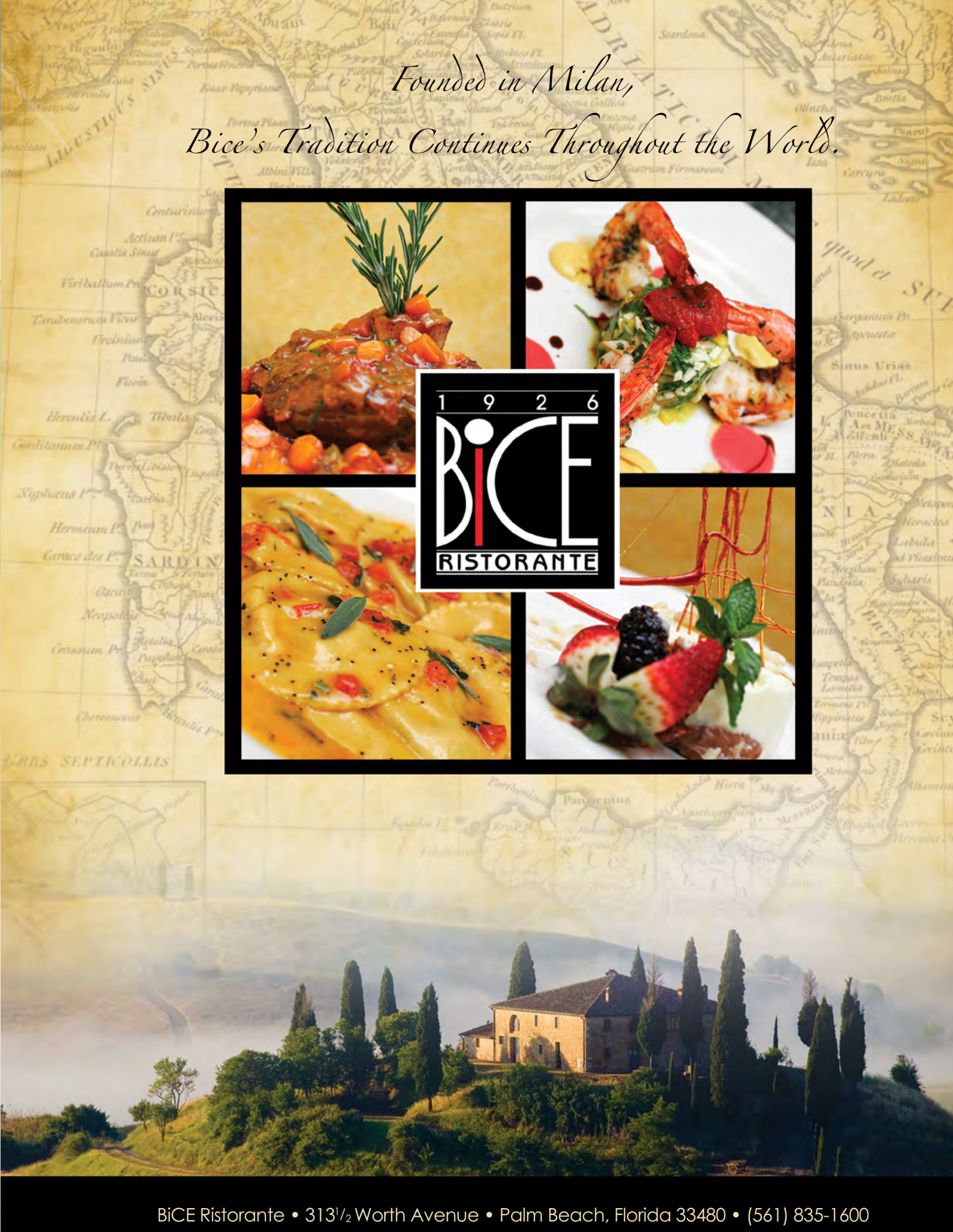
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# ONE PAINTER'S JOURNEY FROM ART AND BACK AGAIN



Two Party Tyranny

by Sydney Vogl

**D**on Lisy is in the midst of a lifetime love affair with art. It's been a bumpy road — one that even Lisy himself couldn't have predicted. There have been ups and downs (some years he didn't even pick up a brush), but he's always come back to his true love: painting.

Lisy has never been one for rules. Coming from Cleveland, Ohio, he is continuously inspired to use art as a way to rebel against the Midwest ideologies he grew up with. As a child, Lisy always knew he could draw, but never intended to make a career of it. "My senior year, I had no idea what I wanted to do for college," he says. Luckily, a teacher saw his talents and gently steered him towards art. "With his guidance, I started putting my portfolio together for the Cleveland Institute of Art."

At the Institute of Art, Lisy quickly began to resent the structured form of his art classes and the constant pressure to conform to the ideologies of the school. "I was the guy who liked to cause trouble and get on the teacher's nerves. I was that guy, rebelling in class. I didn't like the hypocrisy." After a few years, Lisy took an absence from school and began touring with his band. For



Electronic Haiku



Political Corpse

a while, art took a backseat in his life.

After touring, Lisy began picking up art here and there again, but quickly realized he wasn't ready for the entirety of the art world. "Towards the later part of the 90's and early 2000's, I started getting into exhibitions here and there, but I wasn't ready for the business side of art. I had a group show in New York in 2002, and a solo show in my

hometown. Those two experiences were not very positive. I began to get burned out, and for a few years I put down making art altogether."

In 2010, Lisy ended up in New York, where he began getting in shows around the country. He started evolving his work into the process he uses today. "I stopped drawing and started using watercolors on

paper for a while, and I haven't really drawn much since. I evolved from painting on paper with watercolors, then with oil, and started trying to gain control with my techniques." Lisy now exclusively uses oils for his paintings.

Lisy's pieces allow him to work through emotional energy, whether it's positive or negative. "What comes out of the painting in terms of colors, ideas, and energy, that's all subconsciously what's going on in my head at the time." While in the studio, he tends to focus on the process, not worrying about the end result. "I'm interested in it when it's out in the world, but in the studio, it's all selfishness. I hope it connects with people, but it's like I'm working out a math problem, trying to figure out a new way to paint." His pieces are all completed in one session, often without even a break for meals. "I work fast. I don't think too much about it. It's all about painting when I'm ready to paint."

Lisy is now working with larger paintings. "I had to work hard to be able to handle the large scale paintings. Now that I'm becoming more comfortable with the size, I'm enjoying the process of it all". For now, he will continue splitting his time between NYC and his studio, in his hometown of Cleveland. After completing forty-one paintings last year, Lisy feels that he finally found his process. "I'm much more deliberate and patient with my paintings." ♦



Idealized Despair



Monopoly Offorce



Misanthropic Views



Politically Transmitted Disease



# JULIO LARRAZ: POWER THROUGH THE PAINTBRUSH

by Irina Gusin

While speaking with Miami-based artist Julio Larraz, I discovered that we are both immigrants with a shared love of New York City's Metropolitan Museum of Art. It's hard not to immediately feel a bond with a person who has walked the same historic halls littered with marbled Greek youths and spiritual totems from New Ireland. Stepping into the museum is like visiting another land, more mysterious than our own world and full of tucked away sculpture gardens and seemingly forgotten rooms. Larraz walked those long steps up to the museum long before I even lived in the United States. He remembers the Met in the 1960s and 70s when it was still quiet in some of those rooms (before former director Thomas Hovig brought the infamous Treasures of Tutankhamun exhibit to NYC and changed the image of museums as temples of scholarship into arenas for public spectacle). Larraz explained that back then "you could

have a siesta" on one of the Met's many benches in the exhibition rooms. But Larraz isn't saddened by the modern day crowds and sees them as evidence of a nation that is proud of its culture and is eager to educate and promote public institutions.

Larraz emigrated with his family from Cuba in 1961. I came with my family from Russia 30 years later. I read an article in The Atlantic in 2013 where Haitian-American writer Edwidge Danticat quoted one of her favorite passages in Patricia Engel's book *It's Not Love, It's Just Paris*:

"I thought of my father. Once, before my graduation, I'd mentioned the possibility of changing direction and not studying diplomacy as I'd been planning. Papi thought I meant I'd join him and Santi at the family business, but when I said I was considering something more creative, he shook his head as if I'd been terribly mistaken and said there was no need for that; I was already an artist by blood; all immigrants are artists because



Punta Cobadiles at Dusk, 2016, Oil on Masonite, 16x20in.

they create a life, a future, from nothing but a dream. The immigrant's life is art in its purest form."

While I spoke with Larraz I reflected on this notion of re-invention and especially as it applies to a person whose family is leaving a country inspired by opportunity elsewhere.

Larraz started his prolific art career by drawing caricatures in school to poke fun at teachers that he did not like. Later, this practice evolved to Larraz drawing political cartoons for smaller magazines until eventually Larraz's work graced the pages of heavy-hitters like The New York Times, The Washington Post and Rolling Stone Magazine. Larraz points out that he was drawing political cartoons in the tumultuous 1960s, when the Vietnam War pervaded most conversations in the national dialogue. The artist enjoyed the work but started getting antsy, realizing that he didn't feel fulfilled. He was eager to transition into something that "emotionally involved him." Larraz's father was a journalist and a professor in Cuba and he was proud of his son's success with caricature work but didn't want Larraz to abandon it when the artist expressed his desire for more. When Larraz received



La Giralda (Color), 2014, Bronze, 50 Hx28.75W x 24in.D

several awards for his painting, his father admitted his error.

This story echoed passage from Engel's book for me. Larraz's story about his father reminded me of my own struggles convincing my parents that writing was indeed a worthwhile profession (instead of following my sister's footsteps into the world of finance). Larraz learned how to enter the social fabric of this country's most metropolitan cities – an artist before he ever decided to pick up a paintbrush. But all these years later he recounts this story of his father, a story in which Larraz is able to prove to him that being a painter is important and a profession in which he could excel.

I was curious to know about Larraz's current art practice on the other end of a seasoned career that has spanned decades, his artwork now in famous collections around the country and the world. Larraz talked about how he wants his paintings to be clean and powerful. He sees capacity in simplicity- subject matter is secondary to the paint. Larraz says, "time dictates if any artwork has any value or not, the value for me is the pleasure that someone receives when observing it." His studio these days is large and beautiful with light streaming in from the outside though he is quick to point out that he has painted in all sorts of small and dark spaces. He talked about his time working in Florence where winter nights

start at 3 pm.

Larraz's paintings are very distinct because of their surreal quality. A recent oil on canvas, titled "Nimrod, La Fuga," depicts a rowboat, completely upright, seemingly floating through space. The orange hued boat becomes a celestial body reaching out across the dark universe, it's white oars splayed out alongside, seemingly just rowing the boat silently without actually moving it. Larraz points to Cuba's nature and life in the Caribbean to explain this aspect of his art.

He jokes, "I think [surrealism] is part of the GDP!"

He admits that though he left at a young age, these mystical manifestations are a real part of the Caribbean culture. His own life allowed him to travel all across the country. He has lived in Paris and Florence, in Miami, NYC and the Midwest. It is his life that has picked up whimsical details, and seemingly they get realized through his paintbrush.

Here again I am reminded about the immigrant as artist. Larraz, like many before him, used his personal history and the incredible design of his life to create something for himself and his family in a completely different country. But his artistry allows him to transcend his biography. His painting is a conduit through which to tell his own story and through which to connect to the world around him. ♦



La Doyenne at La Maestranza, 2016, Oil on Canvas, 72x60in.



Foreign Correspondent, 2016, Oil on Canvas, 60x72in



Sappho's, 2016, Oil on Canvas, 20x20in.





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

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

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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.

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# FRANZ FOX: TELLING A NEW GENRE OF STORIES NEOPLASTICITY AND THE VIEWER'S EXPERIENCE



OJO



Visual Impact



Peace



Pandemonium

artist and his canvas – and nothing else, he says, “You can’t be constrained by the size of the canvas. You must imagine it in three dimensional form.”

Now back and forth between two types of base works: storyline and deconstruction, Fox plays with building around a main subject vs. retaining form. Demanding a more

creative approach and figurative work, scripting a story takes longer. Taking time to develop neoplasticity, Fox is shaping the viewer’s experience by encouraging them to gradually pick up forms and make out figures as their eye reads the painting as a whole. “Plasticity” meaning the ability to change form, Fox compares the elements

of his visual work to that of a cloud: open to interpretation and shape shifting. What can also be considered a metaphor for the process of accepting change and healing, the establishing of neoplasticity came after the death of Fox’s first wife.

Those in the area can check out a small collection of Fox’s work on display at The Painted Bride Art Center in Philadelphia. On until mid-May, the artist represents one half of the two-man show, “When Myths Meet”. ♦

Summer/Fall 2017 47

by Laura Shirk

**B**orn with creative juices in his blood and an island of color at his fingertips, Franz Fox was introduced to the arts early on. Making their way to the United States just before the Cuban missile crisis, the forced move marked the first stop on a long list of family travels. Encouraged to never stop exploring different cultures and scenes, Fox went on to study painting in Paris, France and Malaga, Spain. The birthplace of his mother and country of family origin, across the globe, Fox feels most connected to the latter.

Upon sound advice from his father, he earned a formal education in architecture – a practical form of artistry. With a foundation rooted in perspective and spatiality, Fox soon shifted his efforts from architecture to art and overtime transitioned his focus from landscape to abstract to neoplasticity, a new genre of painting he created and coined. He notes landscape as “the perfect way to begin”, an opportunity for the painter to master the basics: structure, blocking, color theory and perspective before moving on. And while he continues to paint landscapes for pleasure and personal reasons, Fox believed he had more to offer.

Feeling limited in his full expression, Fox took on a second role as storyteller and evolved his subject matter, shades of color and style. Describing his thinking process



Meldown

as “movable pieces of ideas”, it only takes a few minutes for the artist to come up with a storyline. With an always-active imagination, Fox draws on life experience,

travel, literature and dreams as sources for inspiration. And in some cases, even knows the subject of his next piece, before completing his current. When it’s just an



# TOPANGA INSPIRATION: RICHARD LEE SMITH JR



by Irina Gusin

Topanga Canyon in western LA County is the seat of much influence for artists, actors and musicians in Los Angeles. The picturesque vistas, the laid-back vibe of the residents and the calmness of the environment can make even the biggest cynic a believer in the power of nature and the energy derived from leaving behind the urban sprawl of the city.

Originally from Dallas, artist Richard Lee Smith Jr. lives and works in Topanga and has called Los Angeles home for 14 years. His time in LA changed forever when he realized that just a short drive from the city was an opportunity to take hikes and walk and freely admits that this is restorative for his sanity. His rustic studio boasts large windows overlooking the canyon, photography on the walls and a collection

of glass bottles found on previous hikes. Solidifying the journey from the outside world to an inner sanctuary, a tumble-weed hangs from the ceiling like a talisman.

Smith grew up spending a lot of time in nature and still finds necessity in being near it for motivation. He tries to hone this energy, what he describes as “being close to God,” and channel it into his studio practice. As a child, Smith drew a lot of ideas from his family. He attended museums and galleries with school and his parents, his mother had many friends that were artists and his grandmother was a painter. But it was with his father’s nature prints that Smith experienced the most excitement. Smith started making his own version of these prints and then transitioned into painting birds and other

scenes of wildlife. It was only later when Smith decided to attend an arts high-school that he actually started to study “modern art.”

But when I asked Smith what made him want to be an pursue the arts as a career, his answer surprised me. It’s the story of every young kid looking up to his elders. When he was six or seven, Smith remembers, his brother dated a beautiful dancer, a star of the Dallas Ballet. One day he went to a performance with his brother, and when the two went backstage to talk with the company, Smith noticed a photograph of a ballerina next to a man in a leather jacket with paint splattered all over his boots and his clothes. Soon after Smith told his guidance counselor that he was going to be an artist.

Besides painting, Smith is a prolific

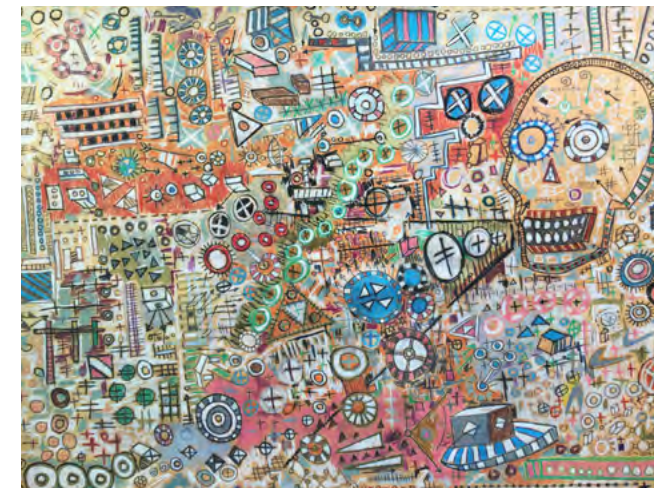
photographer. I asked what does one medium allow that the other doesn’t? Without hesitating Smith explained that the act of physically mixing paint and seeing the colors and feeling the paintbrush interact with them, dragging the paint, this corporeal aspect is obviously different than photography. But for Smith, photography is able to better capture his feelings and emotions in a particular moment, in a specific place.

Though he went to art school, Smith didn’t pursue that path right away. It was only after an intense health scare, being diagnosed with cancer at age 23, Smith ap-

preciated that he didn’t have time to waste. He went through radiation treatment, lost over 75 pounds and his own sense of self, but after taking time to recover he started the journey back to art. Smith moved to the warehouse district in Dallas, grabbed all of his things and set up a studio to start painting again. Now in remission Smith credits cancer with “wisening” his work. In the same way that he had to learn to be healthy, he learned to be disciplined as he was in college, with his art.

Smith’s paintings are frenetic- he is recording different energies and frequencies:

a type of code. Visually, Smith wants something simple and accessible. He wants his viewer to have a point from which to approach the work, not something completely abstract. His emotions largely drive what eventually ends up on the canvass. Each of his brush strokes inform the other. As an old professor advised him many years ago, Smith uses his entire history in each artwork. His every choice and experience is recorded in a painting to be shared with others. ♦





# LAURA BEDARD: THE ARTIST EXPLORING THE BEAUTIFUL COLLISION OF SCIENCE AND ART

by Sydney Vogl

For years, we're taught that science and art come from opposite ends of the spectrum. In school, the two subjects hardly cross over — we take notes in biology and make sculptures in art. We grow up in a world of right-brained and left-brained people and live in a culture that tells us creative people can't think technically, and technical people can't be creative. Now, artist Laura Bedard is changing the rules on us by combining her curiosity of science and love of art to create effortlessly beautiful paintings.

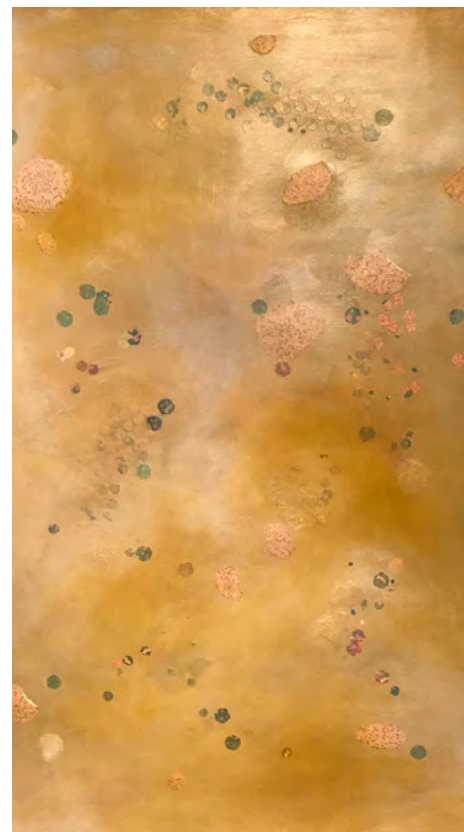
Bedard grew up obsessed with all things science, spending hours devouring National Geographic. "I was really interested in marine life, living on Cape Cod. I wanted to get into marine biology." When Bedard reached middle school, she began drawing her scientific interests, but it wasn't until high school that Bedard began to gravitate towards art in a serious way. "I started getting into it as a parallel to science and began to ask questions about it through art."

Bedard completed formal art training at the University of Massachusetts, Dartmouth. While getting her MFA, she began to find a way to combine her two passions. "My advisor was working with me to figure out what it was about science that interested me. I started getting into the human

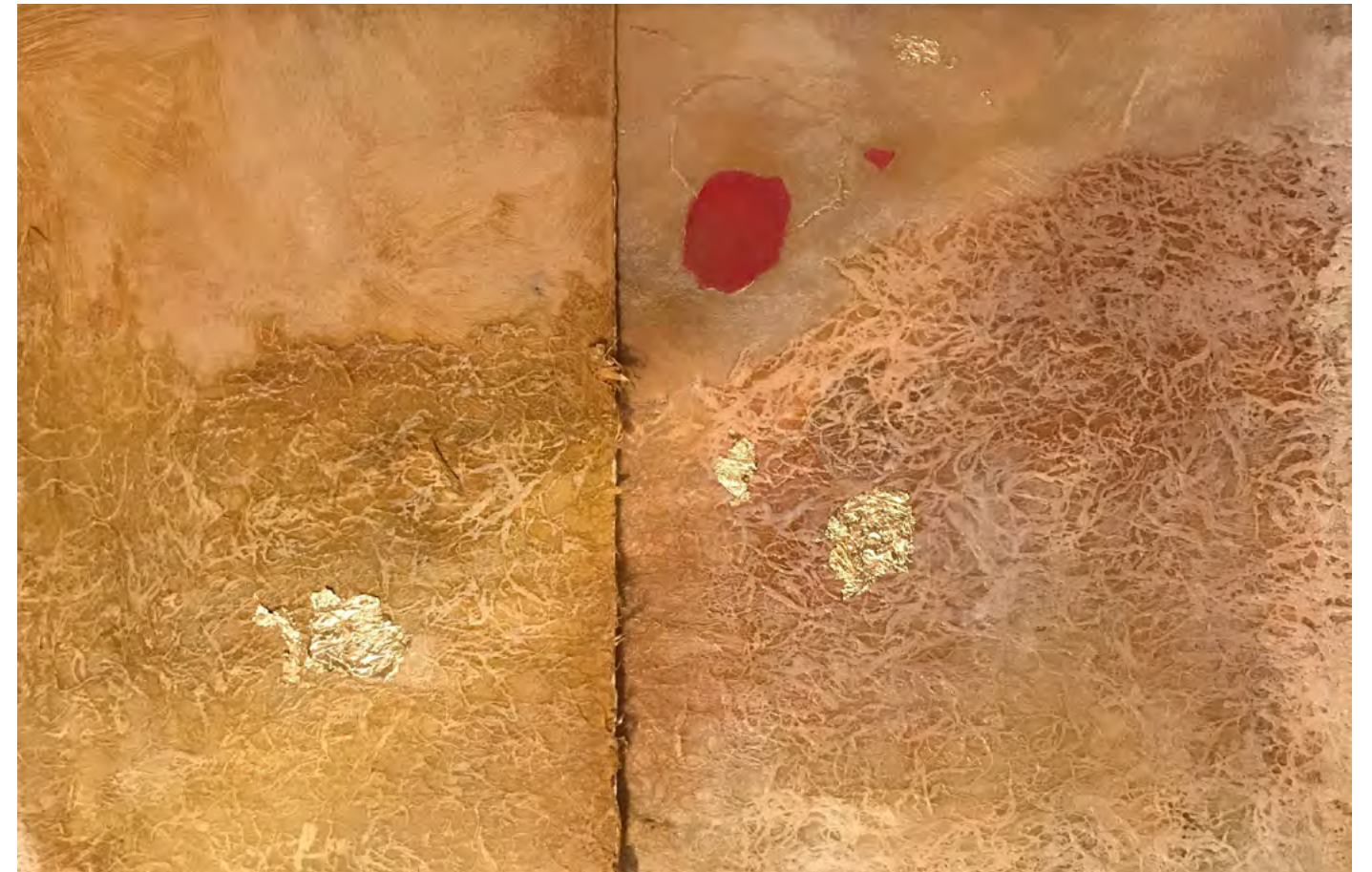
body around that time." While she had always been a printmaker, Bedard knew she needed to experiment more with her process. "I wanted to be able to touch the art, but with printmaking, you're always at a distance from it, so I started adding acrylic paints into the prints."

Bedard's paintings can take anywhere from two weeks to three months to complete. "You have to be patient. Sometimes you have to let things dry for a couple of days." For such a long process (any given painting will have about twenty layers), her pieces surprisingly invoke an easy and peaceful feeling. "I want the pieces to look very effortless and flowing."

In 2016, Bedard took on a whole new project, a book titled *My Adoption Feelings*. When Bedard and her husband adopted a young boy three years ago, they began searching for books designed to help kids understand their emotions about adoption. They were unable to find anything fitting, so Bedard decided to write her own. She co-wrote the book with her sister, a psychologist, and illustrated it. "It's meant for parents and kids — it's a children's book, but there's a parent's guide in the back." Going forward, Laura wants to write another book on adoption, this time for older kids. "We'd love to do another one. *My Adoption Feelings* is for children at about five-years-old."



Eclipse #8



Untitled

Bedard continues to learn about science through art, feeding her ever-growing curiosity about the human body, and learning more and more about all the vast micro universes found in all of us. She

hopes her pieces inspire others to continue asking questions. ♦



Normal #2, 2017



Float



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Vincent Haddelsey

UNITED STATES  
Cynthia Kirkwood  
Kathleen Kolb  
Rebecca Kinhead  
Ken Rush  
Cameron Schmitz-Sessions



Michael Findlay



Five generations of Findlays  
Bill Findlay, David Findlay,  
their father, and Wally Findlay

## 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 Findley 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 Cavaillès, 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.

## MICHAEL FINDLEY GALLERY

FINE ART SINCE 1870



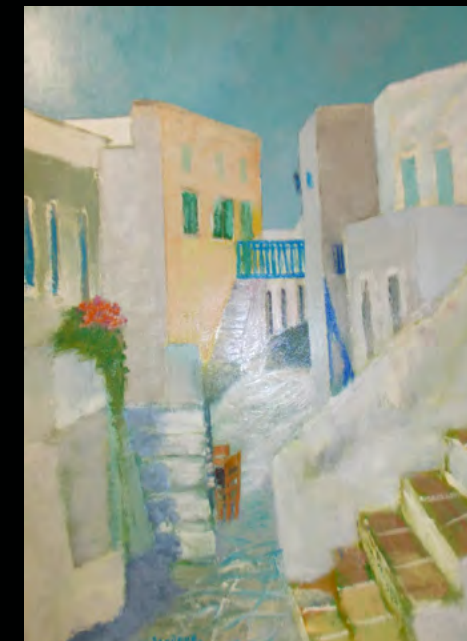
Ken Rush



Joachim Berthold



Artist - Painting



Guy Bardone - Paint-



Sequin - "Girl in Pink"



Artist - Painting



Pierre Lesieur  
"Paysage de Provance"



Kathleen Kolb - "Painting"



Artist - Painting



# COCKTAIL RECEPTION RE-INTRODUCES ROGER WARD TO PALM BEACH CULTURAL COMMUNITY

## Fisher family opens their home to welcome new President and CEO for Ann Norton Sculpture Gardens

A sharply focused exhibition of world-class photography from Palm BCOCKTAIL RECEPTION RE-INTRODUCES ROGER WARD TO PALM BEACH CULTURAL COMMUNITY

Fisher family opens their home to welcome new President and CEO for Ann Norton Sculpture Gardens

More than 100 guests attended a recent reception for Dr. Roger Ward, new President and CEO for the Ann Norton Sculpture Gardens. Leadership from area cultural organizations and Gardens supporters had an opportunity to welcome Ward back to the Palm Beaches in his new leadership role. Ann Norton Sculpture Gardens' board chairman, Frances Fisher, and her husband Jeffrey, hosted the event in their Palm Beach home on Wednesday, March 1, 2017.

Guests enjoyed cocktails and hors d'oeuvres in the Fishers' courtyard and immaculate gardens while spending time with the new President and CEO. Guests included Natalie Alvarez, Iris Apfel, Laurel Baker, Rena and John Blades, Chuck Close, Julie Fisher Cummings, Dr. Edwin and LaRita Gordon, Theo and Stephen Hayes, Karyn Lamb, Kay Lyons, David Miller, Rene and Carlos Morrison, John and Heidi Niblack, Allison Rad-dock, Jorge and Serena Sanchez and Lisa Schneider.

"The Ann Norton Sculpture Gardens has made great strides under new leadership over the course of the last few years, and I am very privileged to join the team at this particular moment in the organization's history," said Ward. "As the new President and CEO, I am extremely fortunate to find a marvelous professional staff already in place. I look forward to

working with all of them to create an exciting season of programs and projects for 2017-2018. Together we have the opportunity to capitalize on the excellent work that already has been done."

Ward started his new leadership role on March 15 and has general oversight of and responsibility for the financial and physical well-being of all the assets of the ANSG, including its garden, grounds, property and art collection.

Prior to accepting this new leadership role at ANSG, Ward served for nearly four years as deputy director and chief curator of the Mississippi Museum of Art where he was charged with overseeing collection development, display of the permanent collection, special exhibitions, publi-cations and conservation. He also previously served as chief curator and deputy director at the Norton Museum of Art from 2001 to 2011.

Currently ANSG is hosting dual exhibitions behind the garden gates of its two-acre sanctuary on Flagler Drive. The enchanted creatures of RISING: The Mystical World of Sophie Ryder will play among the rare palms and cycads through April 30, 2017. The human-sized memorial bird sculptures of Todd McGrain's The Lost Bird Project will nest at the Gardens through June 28, 2017.

Located at 2051 South Flagler Drive in the historic El Cid neighbor-hood of West Palm Beach, the Ann Norton Sculpture Gardens are open Wednesday through Sunday.

Photography by CAPEHART



Jeffrey Fisher, Frances Fisher and Roger Ward



Iris Apfel and Chuck Close



Dr. Edwin and LaRita Gordon



Theo and Stephen Hayes



Heidi and John Niblack



Julie Fisher Cummings and Jorge



Robert and Maureen Bauchman



Jeremy Johnson, Rena Blades, Lew Crampton

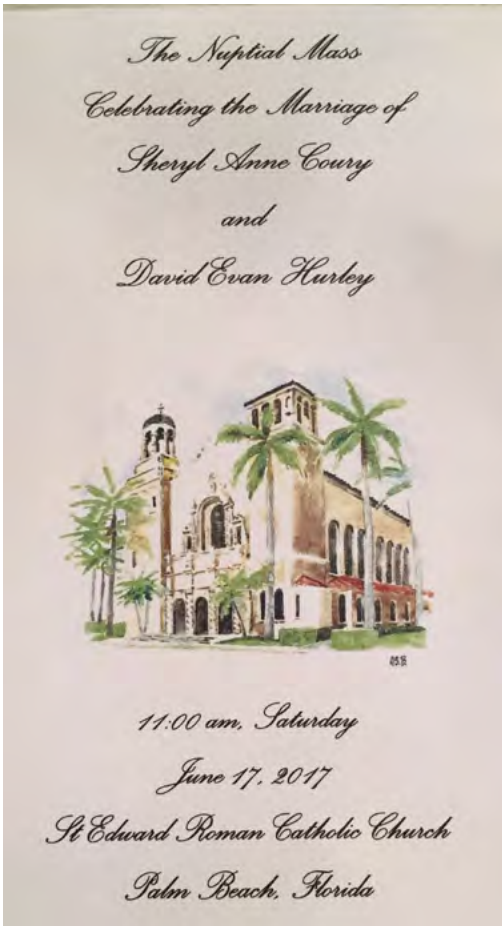


Karyn Lamb and Amanda Schumacher





Mr. and Mrs. David Evan Hurley



Mr. and Mrs. David Evan Hurley dancing the first dance after the wedding



Sheryl Ann Coury Hurley dancing with her Father, Alphonse Coury at the reception in Palm Beach



Bride & Groom, Rey Valdez and Susan Rothman



Lieutenant Colonel David E. Hurley, Jr



David Hurley's family



Guest singer, Grandson, Declan Hurley



Susan Sample and David Hurley's Grand daughter, Lily Childs

# Contessa Gallery Celebrates Ribbon Cutting during Collectors Reception in WPB

According to Contessa founder Steven Hartman, "The response we've seen to our presence in the South Florida art scene has been incredible. We've experienced a phenomenal welcome from collectors as well

as a warm welcome from the City of West Palm Beach." explains Steve. Steven has won several art industry awards, and is on the Editorial Advisory Board of Art World News magazine. Adding to Mr. Hartman's personal

accolades, he was recently selected as the President of the very prestigious Fine Arts Dealers Association (FADA) which is a by invitation only organization. To make an appointment or for more detailed



Linda and Adam Kessler



West Palm Beach Mayor Geri Muoio, City Council Member Paula Ryan, DDA Executive Director Raphael Clemente and representatives from the Cultural Council of Palm Beach County were among those



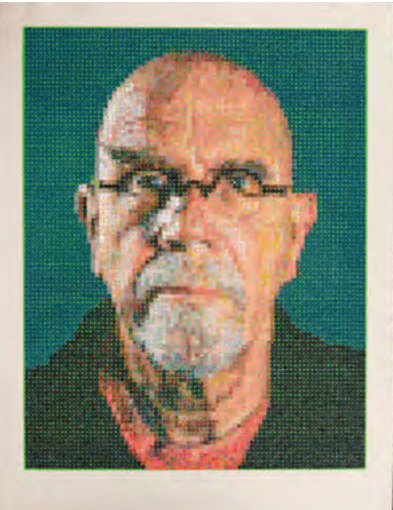
Tommy Morrison & DJ Adam



Steve Hartman & Bill Meyer



Contessa Gallery'







# KRAVIS CENTER SALUTES STAR VOLUNTEERS DURING SILVER ANNIVERSARY CELEBRATION

## Annual evening honors service of over 500 volunteers at the not-for-profit performing arts

More than 575 volunteers and guests put on their finest cocktail and black-tie attire for the Raymond F. Kravis Center for the Performing Arts' Volunteer Salute. The annual thank-you dinner is known for its imaginative themes and fun surprises, and this year shined brightly with silver décor, a magic and mentalism show and a 25th Anniversary "Salute to Our Stars" theme. Awards were presented for Student Volunteer of the Year, Rookies of the Year, Ushers of the Year and Volunteer of the Year. There was also a special pin presentation to those who have been volunteering for 25 years or more.

"Over the past 25 years we have welcomed over 8,000 volunteers into our programs and we have had many funny, unusual and amazing moments to remember," said Maureen Gardella, Director of Guest Services. "Tonight is all about our volunteers and we want to recognize and thank each of you for all you do. Your time and efforts are an invaluable part of what we do.

Maureen Gardella, Director of Guest Services acknowledged Board members in attendance, including Founding Board Chairman Alexander Dreyfoos, current Board Chairman Michael Bracci, past Board Chair and current Vice Chair Jane Mitchell, John Jenkins and Gary Lickie as well as CEO Judith Mitchell, CFO Kyle Ruge and COO Jim Mitchell.

Dreyfoos School of the Arts student, Ishbel Ayala, was awarded the Student Volunteer of the Year award by Education Assistant Miranda Hawkins. Ms. Ayala was recognized for her 80 plus hours of service. She has assisted teachers in the classroom, led group activities and helped with administrative tasks. "She is a role model for the students to look up to," said Hawkins.

Event Manager Dalhia Perryman acknowledged Mary Benbow as the second Co-Rookie of the Year. "She is a kind dedicated team player with a great attitude. At every event she greets you with a beautiful, warm, welcoming smile. She is a phenomenal woman."

Kravis Center CEO Judith Mitchell presented the prestigious Volunteer of the Year award to Larry Dougher, who was a previous recipient of the Usher of the Year Award.

"Each year the Volunteer of the Year Award goes to a volunteer who has demonstrated outstanding dedication to the Kravis Center," said Ms. Mitchell

Special pins were presented to those Kravis Center volunteers who have been with the performing arts center the longest. Gardella noted that "this year I am pleased to announce that we have 27 volunteers who have been here since the first season, 25 years ago, or before." Those individuals who received pins included Rita Bjork, Lori and Bob Clinger, Phyllis and Bob Coleman, Louise D'Alia, Rosemary Diehl, Sandy and Irving Erekuoff, Adele Espo, Sue Finestone, Betty Goldberg, Rosalyn Goldberg, Roberta Greenfield, Rita Greiner, Jerry Henin, Jane Holden, Phyllis Hopman, Evelyn and Jim Louwers, Fran Maltzman, Ellen Migdal, Alexis Morrill, Serena Rinker, Norma Rosenfeld, Selma Rudnick-Waters and Rhoda Stopek.

Board Vice Chair Jane Mitchell sponsored the evening's music, décor and entertainment.

The Kravis Center is located at 701 Okeechobee Blvd. in West Palm Beach, FL. ♦

Photo Credit to Precious Moment Photography



Karole Cooney, Ben Baxley, Ishbel Avala, Miranda Kaufman\_



Larry Dougher, Judy Mitchell



Volunteers with 25 years of service and over\_



Dalhia Perryman, Mary Benbow



Ben Baxley, Karole Cooney



Ishbel Ayala, Miranda Hawkins



Jeffery Bland and Jane Mitchell



Carl Rothstein and Selma Waters



Alex and Renate Dreyfoos



Sharon Leibovitz, Harold and Linda Pruskin, Susan Klein



Pacita Jaye, Deepak Laroia, Jan Soergel



Phyllis and Al Kaplan\_