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Brooklyn Flowers by David Wells Roth

IN THE THRALL OF SPACE; THE BLAZE OF LIGHT

"...the paint itself has to be alive, it has to speak. The paint is the subject."

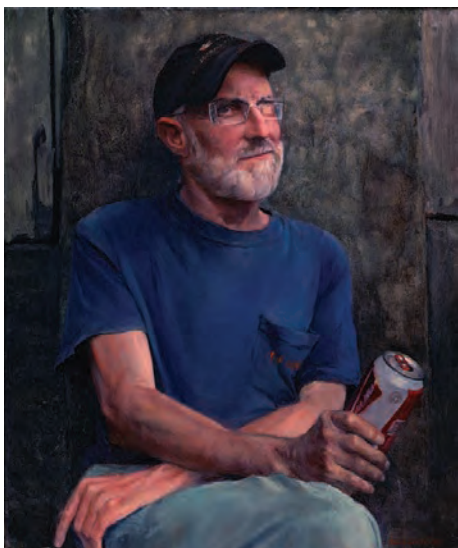
David Wells Roth.

by Adrienne Garnett

Everything an artist observes and experiences feeds that voracious eye and avid appetite for elements to propel the work.

David Wells Roth is widely recognized for his series of Judicial Portraits as well as for his comprehensive portfolio that also includes vibrant urban and street scenes, portraits, figures, coastal land/seascapes from Europe and America and many other notable historical paintings.

Born in 1957 and growing up in Florida near Eglin Air Force Base that presented annual air shows displaying the latest test vehicles, young David dreamed of vast dark spaces pierced by dazzling lights. "I was fascinated by space. I found the stark contrast of light and shadow inspiring. I tried to capture the phenomenon of the emptiness of space; the concept of solitude of the people suspended against a black, starry sky. It gave me not a feeling of loneliness or longing, but instead a feeling of limitless vastness with infinite possibilities. I can't say what psychological mechanism allowed me to be attracted to particularly these themes, but I believe they continue to influence many aspects of my work."



Mike, Oil on linen 36" x 30"



Night Vender, Oil on canvas 24"x 30"

David (whose father is an electrical engineer, radar designer and inventor who studied advanced physics) grew up thoroughly intrigued by his early associations with the space industry. He would visit the air force base and sit in the cockpit of the X-15 rocket hybrid; smelling the jet fuel and glorying in the walls of instrumentation, loveing the space industry. A 1965 LIFE Magazine article that featured the Gemini 4 astronaut experience captured his imagination; he mused "...how beautiful is the jewel of the earth!" David's life-long obsession with the awesome Stanley Kubrick film masterpiece "2001: A SPACE ODYSSEY" (in full Cinerama, 1968), augmented by the gripping visual, aural and emotional spectacle was made palpable. He is thrilled during each new viewing by "...the highly contrasted light; the vastness; the solitude; the freedom." Study Roth's night scenes in the city and let all of your senses light up.

David exhibited early signs of keen visual and aesthetic observation: at age four the boy began drawing lessons and studied at home under his parent's guidance and at various museums. Making his first oil painting at age 10 he discovered and further explored rich and sophisticated tonalities that went on to inform his later palette. The sensitive/intuitive portraits of Abraham Lincoln that young David made reveal an astounding acuity and graphic skill.

Roth's passion for drawing was further sparked by his father's insightful use of city street scenes for teaching perspective; he was fascinated by magical illusions of 3-D space that transformed the flat surface of his paper. David's mother was also a major inspiration. As a college art student she had studied under Abstract Expressionist painter Robert Motherwell. Motherwell's intuitive and practiced structural awareness can be seen

supporting many of Roth's more realistic compositions.

"I loved drawing and painting from life and observation... My formal art education came during college and was based on understanding how 'to see;' it stressed the observation of light and form and how to interpret them through paint." With continued intensive practice "...the 'rigid' basic elements such as perspective and form are now handled more or less intuitively, freeing me to allow the paint to speak and flow, permitting me to explore my emotional expressions from my conscious and sub-conscious feelings of the world around me."

Still just in high school in Massachusetts while visiting NYC with his family, Roth made powerful drawings and paintings to convey his visual and emotional impressions of the isolation and dismal conditions of his family's former South Bronx neighborhood. These were amplified by his studies of the urban art of Wayne Thiebaud, Richard Diebenkorn, Richard Estes and Edward Hopper. "As a teenager, I became aware of homeless people in New York City and the rundown buildings of my parents' old neighborhoods. I drew and painted many of these scenes, which struck a chord relating to my earlier depictions of space. I was drawn to the sense of isolation and solitude I felt from them, and the grittiness of their environment, and I tried to express those ideas in my work."

Roth's career was bolstered in 1975 by a Ford Foundation scholarship to Boston University where he earned his Bachelor of Fine Arts in painting. Right after college (1980) he ventured to NYC for two years and refined his "peoplescapes" within the city. Times were tough for fledging artists; Roth often lived in his car while he painted and sold views of Central Park and his personalized New York City street documentae to passersby from a portable French easel.

HERMES at 29TH and BROADWAY: Roth calls this painting is a "self-portrait": we see the artist anonymously scouring the wet city in the darkness of night for visions to share in paint. With his sketch pad and painting gear strapped to his bike and back-lit by brilliant headlights, he is bringing awareness of a different facet of our world to us; the weight of the buildings, the exciting and mysterious luminescence of the piercing light refractions haunting our inner selves. Wikipedia tells us that in Greek mythology Hermes was the emissary and messenger of the gods. He is described as moving freely between the worlds of the mortal and the divine "...a bringer of dreams, a watcher by night". He was also cited in DANUBIAN HISTORICAL STUDIES, (1988, p. 32) in the



The Bridge, Oil on linen 48"x 48"

"role of mediator between the worlds of the visible and invisible" ... the role of the artist.

THE (BROOKLYN) BRIDGE: "...I'm not painting an underpass necessarily, I'm painting the shapes...with the light reacting off of it." Yes, he loves space with light contrasting the shade, but he is clearly also painting the city's underbelly with its own social contrasts; the roller-coaster flow of the roadway (energy and action inherent within still forms); the programmed movement of viewers eyes; the ups and downs of inhabitants lives and so many intersecting angles.

BROOKLYN FLOWERS (cover): We see the masked man (Lone Ranger-like mask of shade) riding his trusty "Silver" in the shadowy canyons of Brooklyn; his partially hidden face is looking away from the scene. We see splashes of paint and color and a pregnant girl laden with bulging plastic bags. She too is looking away from the spotlighted scene as she leans against the doorway wall. The display window houses clusters of "love-token" flowers while shining brilliant light out into the darkness.

THE NIGHT VENDOR: The night vendor's world (his life, his rituals) is illuminated for a moment in the passage of night. David describes: "I was walking through my old neighborhood reliving past times, thoughts, feelings, observations, when I came upon

the night vendor's stand. I was struck by the nobility of it all; the vendor standing there like a regal knight, a prince...I could see it all: the knight's shield, his sword, his pose in profile while surveying his realm." Nearby, an otherworldly window to the everyday, to our time, reveals a night garage looming out of the darkness.

A fortuitous opportunity facilitated Roth's next move to France and Italy for fifteen years. While he was struggling financially in NY, a French family invited the young artist to live with them in their home in Fontaine de Vaucluse in the South of France and offered the use of an old Renault for a few months in exchange for one of his New York paintings. The light and energy in this new creative



Road in P-Town with Cat, Oil on canvas 11"x14"
11"x14"



National Seashore, Oil on linen 26"x30"



Reliance sailing, Oil on board 18"x22"



Street with Yellow and Blue Building, Oil on canvas 37"x30"

Oyster House, (America's oldest continuously operating restaurant; a historic landmark in Boston). The series centered around the lives of Isaiah Thomas (Boston Revolutionary War publisher) and Daniel Webster and included images of early Bostonian History. These, as well as the insightful portrait of Daniel Webster remain on view in the Society's Heritage Room and displayed in its sidewalk windows.

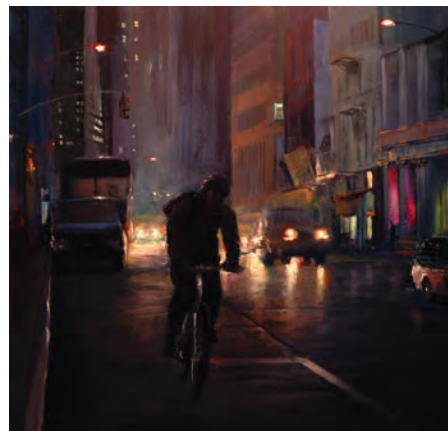
In 1997, upon returning to the states, Roth participated in group shows in the Allan Stone and DFN Galleries in New York City and had solo exhibitions of his work at the American Institute of Architects in Boston and the Whistler House Museum in Lowell, MA. He was a finalist in the Blanche E. Coleman Award Competition. The Boston Public Library and the Fort Wayne Museum of Art, Fort Wayne Indiana recently acquired several of Roth's drawings and watercolors for their print and paper collections.

Natural environments often draw David out of the cities. Coastal themes have been a strong focus of Roth's repertoire since his early years in Florida when the family home was within walking distance of the Gulf of Mexico. As a child, he would join his mother and observe attentively as she painted views of the Gulf. Beach and sea scenes continue to beguile him and while different-yet-similar in deeply essential ways from city atmospheres with contrasting values and space, David maintains a special love affair with the coast. While living in France and since returning to the United States, he has made painting trips to Cape Cod and Maine part of his regular painting routine.



Portrait of a Judge, Oil on linen 30"x24"

artofthetimes.com



Hermes at Broadway and 29th, Oil on linen 46"x46"

NATIONAL SESHORE:

The slope of the dune is like the roller-coaster ride of the Brooklyn Bridge's roadway (energy-in-motion that is inherent in still forms). This multisensory scene fills us with the sounds of the wind and sea; the smells of the sea and its inhabitants; the prismatic colors at play; the gritty textures of sand and the startling hard edges of shells and large stones; the sense of peace and at-oneness with all that is. This reviewer feels the force, hears the sounds of the wind in the dunes and the waves climbing the shore.

JUDICIAL PORTRAITS:

In 2006, as Roth was finishing a sensitively aware, humane portrait of the Hon. Judge Richard Stearns (that now hangs in the John Joseph Moakley US Courthouse, Boston), the huge success of this portrait was announced throughout the 1st Circuit which includes Puerto Rico. The Chief Judge of Puerto Rico's Federal Court was just then planning a project to have portraits painted of all 34 judges in the history of Puerto Rico's Federal Court. The Commission for the total project was awarded to Roth. This historical series now hangs in its entirety in the Atrium of the Clemente Ruiz Nazario Courthouse, the main federal court

in Hato Rey, San Juan. Roth describes some of his process: "About 2/3 of the judges were deceased...many of the remaining (photo) images were faded and bleached...as for the living ones, I painted water color studies of each one mainly to allow myself a few hours to sit with them as they moved and spoke to me, so I could see their faces in action."

"As for the Chief Judge's own portrait, PORTRAIT OF A JUDGE, he was a motorcycle and high-performance car enthusiast (so I placed models of his favorite vehicles behind him within the somberly lit background-just above his law books."

Other Portraits:

"...one of the properties of art is its interpretation is subjected to the uniqueness of the viewer's personal feelings and experiences." These interpretations are often revealed on the surface of that viewer with greater-or-lesser subtlety. This holds true particularly for portraits, be they of friends, strangers, or subjects of private commissions.

"I've always loved to draw and paint people. To express character and personality through painting is among my greatest artistic challenges."

MIKE: David's vibrant and touching portrait of Mike; a fellow "2001: A Space Odyssey" enthusiast and dear old friend exemplifies his acute insight into character and personality paired with his carefully honed skills of representation. Jaunty with a guarded smirk, the great sensitive hands of this master cabinet builder project a personality that belies his bandaged, missing eye while the other eye directly pinions the viewer. We wonder what he is thinking as he toys with, yet resists saying it. You can visit David's site: www.davidwellsroth.com for more images and information. ♦

Adrienne Garnett is an artist, arts writer and arts educator in the greater Eastern metropolitan area.



Deux Magots 2, Oil on board 14"x11"



Times Square, Oil on canvas, 20"x16"



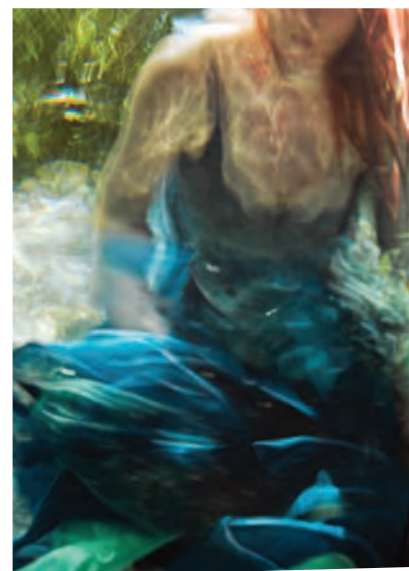
"Atrium of the Clemente Ruiz Nazario United States Courthouse in San Juan, Puerto Rico"

MAGICAL THINKING: THE TRIUMPH OF BARBARA COLE'S ARTISTIC VISION

by Megan Reed

Sometimes a person comes along who so completely floors your initial perceptions and assumptions of them in such surprising and profound ways, you feel gobsmacked for days after the encounter. Meeting Barbara Cole was one of those rare experiences. To call forth the phrase “still waters run deep” would, here, be an understatement. Cole and her work run deeper than deep. And the deep-seated experiences that fuel her magnetic and ethereal photographic work are beyond illuminative of so many of the formative experiences that foster creative expression. In fact, they challenge any and all to face their fears and to transmute all vulnerability into the overwhelming power contained within it.

Barbara Cole's story--on the surface alone--



Anonymous

-is pretty remarkable: a struggling (but very smart) student, she abruptly quit high school just short of graduation and embarked upon a career in modeling at the very young age of 17 with such gusto she left everyone in her wake aghast. She'd been so motivated in school, everyone expected her to attend college and follow expected paths. But in reality, as Cole describes it, she was drowning; staying up until all hours just to stay afloat. School was harder for her than most (and likely points toward an undiagnosed learning disability she was coping with alone). It became too much. The leap into the unknown path, as she describes it, “was necessary.”

And indeed, it was this jump that led to some soaring successes: first a model and then a fashion editor at a very young age. This is Cole's ongoing story: she always jumps into the deep end and manages to swim. After modeling a few years, her editor handed her the helm of the fashion wing of the Toronto-based newspaper The Toronto Sun. She had no journalism training. No formal education. But she dove in head first, attending the collections in Paris and New York after having been on an airplane only once in her whole life. She stayed for ten years, creating stories, designing the commercial archetypes of female glamour and power. She eventually started shooting some of these stories herself, discovering an unknown passion for photography and her ultimate calling. During a sabbatical, she created a show of her own works. And the lure of art summoned her to dive into her next chapter.

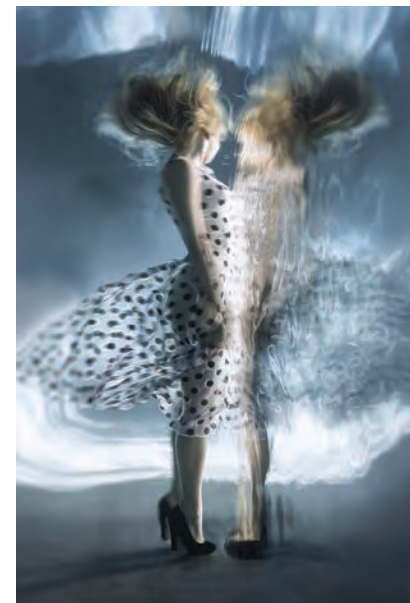
Much like the trajectory of her own career, Cole plans nothing with her photography. The



Falling Through Time

work starts in her imagination. From there, she allows herself the time to distill what she is thinking until the path is clear. Then she has to “learn how to do it.” Many of her approaches utilize the technology of early photography, wet plate collodion in particular. The process involves laborious set ups, lots of toxic chemicals and long waits due to the exposure times. The set up is taxing, but the end result, as Cole says, is more often than not magical in unexpected ways. The results often amaze her, teach her something new, and reaffirm her own capacity for resilience and endurance in this long, challenging swim of the artist's life.

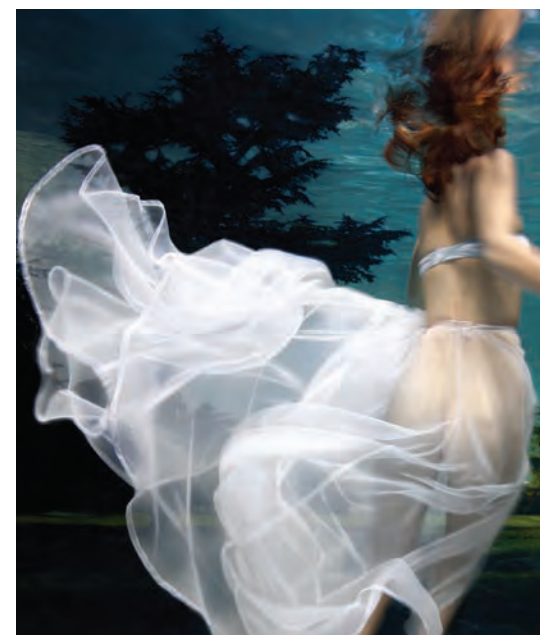
In so many ways the metaphor of swimming resurfaces, both in Cole's history and in her work. In the early days, upon leaving school, she felt she was literally drowning in depression. And yet she swam to her current path of incredible success as a photographer, seemingly, on the surface, with ease. So many



White Lies



Speculation



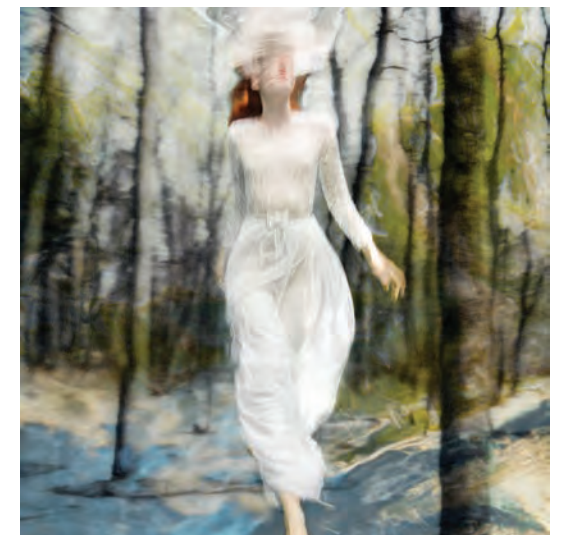
Kew at Night



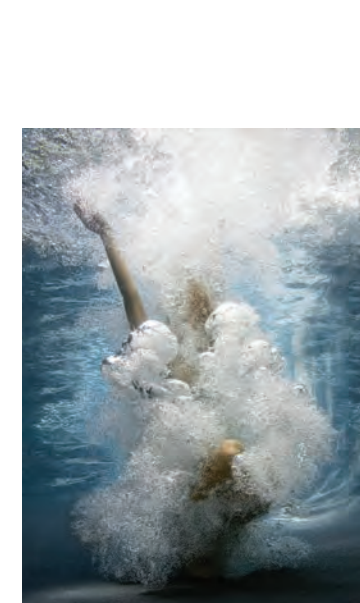
Battersea Garden Diptych

of her photography subjects are submerged--often women, often clothed. There is something triumphant about these women surviving and sustaining themselves. They appear timeless, iconic, heroic, epic. These are archetypal figures of the ability of the human spirit to triumph over adversity. These are testaments to the power of one's own personal will. In the era of #metoo, they are even more symbolic: these are women taking the power back and leading the way. The metaphor is there for the deep depths of Cole's own struggles and ultimate artistic triumphs. ♦

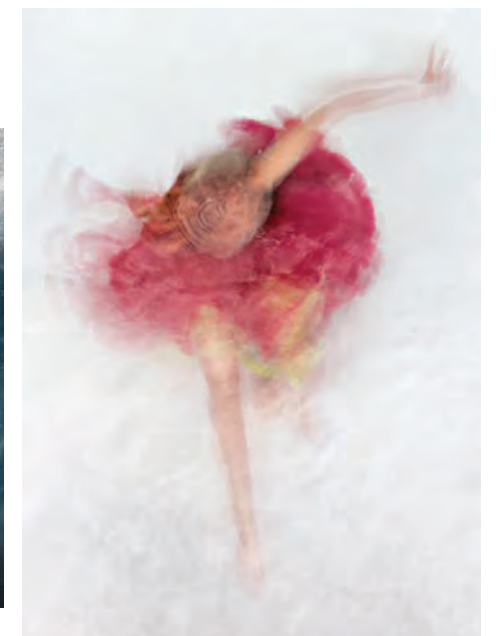
I feel better knowing people like Cole exist and have triumphed in this world. What if we could all be like Barbara Cole? Humanity would be in good shape, indeed. In the meantime, we have her magical pictures to remind us of what could be, if any of us dared dive in. ♦



Lost in Time



Finale



Think Pink

ORGANIC FORM: COLOR, SHAPE & MARGARET ZOX BROWN

by Taylor Lanham

After some work in an oil painting class as a student, her affinity for color marked her artistic direction that would greatly influence her career from then on. Although her family background comes from a more hard-edge abstractionist perspective with her cousin, Larry Zox who was renowned as such, Brown seeks to go her own way with her art. This is best seen through pieces like Connecting or Gazing Back, both of which use a warm color palette to create a sense of comfort and familiarity. Similar aesthetics run throughout Brown's collected works, which is a reflection of her mantra as an artist that she is "shaped through her art."

One of the things that makes Brown's work transcend genres is her extensive knowledge and familiarity with the art world. Drawing from a broad range of influences, Brown comments, "I like Picasso for his drawings, I like Matisse for his flat picture plane, Gauguin for his colors, Bonnard for his softness and sense of mystery that he introduces, and de Kooning for his sloppy, messy paint and his abstracted figures." All of these elements are indeed present in her pieces, creating an artistic synthesis of different schools which produces works that truly stand apart.

Although it might be difficult to favor any individual theme that runs throughout her work, Brown states that she "always comes back to the human form...I am really drawn to people and care about human connections." Indeed, this is absolutely present in her body of work, which emphasizes the struggles and feelings between human beings living together or alone. As a result, her work focuses largely on organic imagery, which is a direct relationship to her emphasis on human beings and human interactions. This creates a timeless effect to her work.

Brown's works are awash with fantastic color – one of her most trademark qualities. Methodical and strategic, Brown strives to use her expertise with color to create works that consist of a custom color palette that is tailored to fit the piece. In addition to her fantastic color, Brown's drawings play a major role. She states, "All my paintings come from my own drawings which is the unearthing. It's the most important part." Over the course of her career, these drawings have significantly influenced her pieces, being not merely present but even at times domi-



Majestic Aug Lemons

nant in her paintings.

Another unique quality to Brown's work is her emphasis on balance, which acts as a reflection of her attitude towards the necessity of balance in life. "If there is going to be heaviness in one spot, there will be emptiness in another. If there is going to be a cool color in one spot, there will be a warm color in another, if there is going to be a thin line, there will also be a thick line." The asymmetrical symmetry present in her artwork creates the effect of balance without the immediate appearance of such, drawing the viewer ever further in.

One such piece that perfectly encapsulates Brown's natural talent for both color and technique is "Winter," which depicts a forest in either the very early or very late stages of snowfall. With a flourish of reds, greens, and yellows, Brown manages to add the lush forestry of the woods while yet depicting a scene of snowfall. Similarly, "Winter" serves as a perfect example of Brown's asymmetrical symmetry, with darker colors representing the forest floor on the bottom and lighter colors representing the sky at the top. Her brush work in "Winter" reflects this as well, with stronger, more abrasive strokes filling in the bottom of the piece, getting increasingly lighter as the eye moves up the canvas. These techniques, in addition to Brown's masterful use of color in a traditionally colorless subject are what distinguish her work in the art world.

When asked about the motivation behind her work, Brown asserts that great art must strike a balance between a message and a mission. "My emotional connection is more of an offering

than a conclusion, leaving enough opportunity to allow the viewer to have his or her own emotional, human connection." Brown's approach differs from other artists in that while many claim one or the other (a message or a mission) and fewer still claim that both are necessary components for great art, Brown transcends these views, instead believing that there is ultimately little difference between the two. In this sense, art which evokes great emotion and passion inherently carries a social message.

Her perseverance with her pieces, along with a work's completion can, in the end, provide inspiration or connection to someone else. Brown takes a staunch "no art left behind" approach to her work where any piece is created as much for her others as for herself as an artist.

Brown's attitude towards the preservation of art is indicative of a deeper belief about the nature of the craft. She states, "There are no mistakes in art, and that is a great metaphor for life...I actually don't think there really are negative things in life because even out of bad things, good things can come."

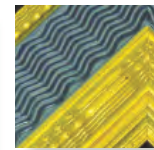
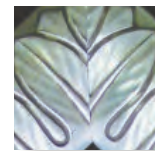
For Brown, the relationship between art and everyday life is both inherent and undeniable – her work is a reflection of her general attitude towards a life which emphasizes its positive aspects above all. As a result, her work emits a resonating peaceful and also joyful quality that is present throughout her entire oeuvre.

Brown's work will be in a Solo show this year in New York City at the Kaufman Arcade. And finally, her online gallery is available anytime at <http://www.margaretzoxbrown.com/>. ♦



Connecting

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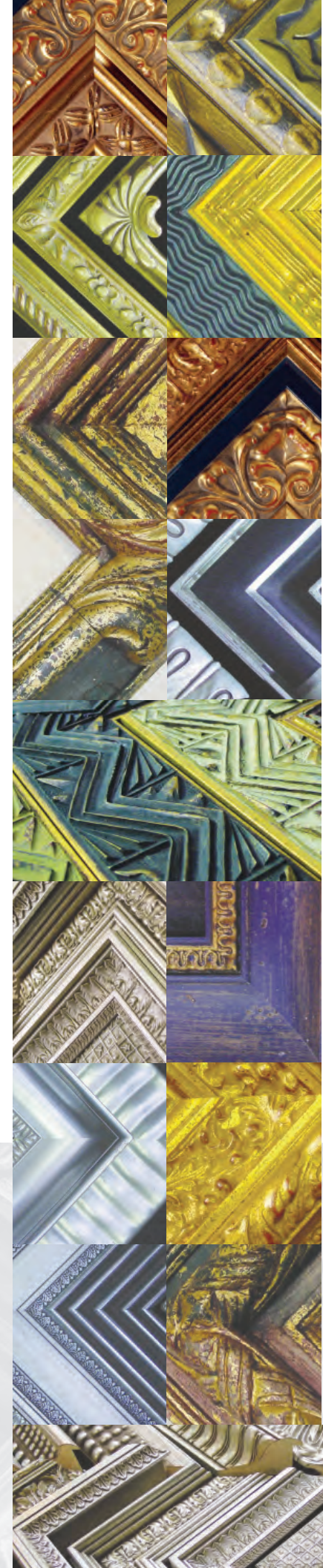


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PETER WALDOR'S NEW RELEASE – GATE POSTS WITH NO GATE

by Holly Dunn

Peter Waldor explores a variety of subjects in his previous publications *A Door to a Noisy Room*, *Who Touches Everything*, *The Wilderness Poetry of Wu Xing*, and *The Unattended Harp*. Finding his love of writing at age 12, he confesses, “Where ever my muse leads me, that’s where I go.”

Peter Waldor’s new release, *Gate Posts with No Gate*, hones in on the intricate details found in nature through poetry and painting. The stanzas recite instructions for painters to follow, such as, various brush strokes, breathing methods and canvases. This marriage between artists, the poet and the painters, creates a unique yet wholesome union. Fifteen painters accepted the challenge to illustrate the 52 poems published. He encourages the painters to embark on a journey with the belief that “poems should be just a springboard.”

Although he gives precise directions, such as, folding paper and time spent painting, he

ultimately leaves the image open ended. It’s the first of his books to be a collaboration between his writings and other artists’ interpretation expressed through visual art. His lyrical structure is distilled down to the essence giving freedom to the imagination without anything extraneous to cloud it.

The entries accentuate and glorify a petite, yet sophisticated part of an insect, a millipede’s legs. When asked about a millipede being the focal point, he spoke about a millipede being “one of the most amazingly complex and beautiful creations in the natural world.” Waldor’s poems mirror a millipede in a way that they are small in size, yet have an intricate structure.

Often not exceeding more than a few inches, his words crawl across the page in a fluid motion. His wording paints a picture of nature, art and solitude. His praise to the millipede creates peace and wisdom in the simplicities of life that are often overlooked. In a hand full of entries, he instructs the painter to explore a quiet landscape and discover purity in the wild.

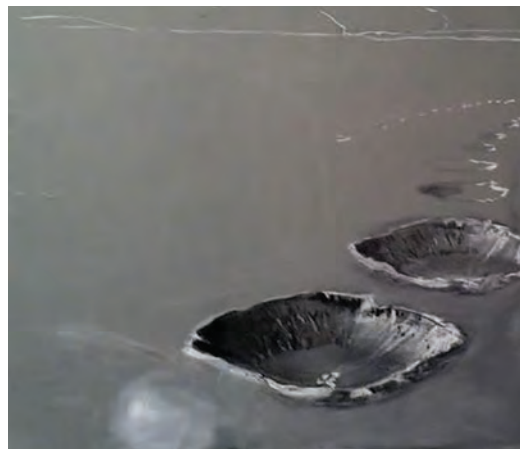
“Fold the paper into a square and place it in your pocket/ Walk to a solitary flat space/ unfold the paper/ weight the corners and wait two days/ no matter the weather/Then in ink/ the legs as tall grass bent by wind/Let it stay two more days/ no matter the weather/refold/same pocket/Walk home”

With abrupt authority, Waldor advises the artist to weight a blank paper and spend two days in meditation with the natural world to later return with new understandings covering the once blank canvas in the same pocket. However, he doesn’t tell the artist to weight the newly covered canvas. Instead, the artist will



Breakdown by Rae Broyles
have gained a new awareness and truth in nature of things that cannot be measured.

By referencing Li Bo and William Blake, Waldor pays tribute to his foundation and appreciation of Romanticism. One poem recites, “A millipede in Li Bo’s hand/ The legs grip the ridges of his finger print.” It’s as if Waldor identifies and respects the depth of nature and solitude often reflected in Bo’s



What Can a Footprint Be? by Nan Ring



Leg Paint Project 33 by Ellen Kalin

work. He also opens the book with a snippet from Blake’s *Door to Perception*. Waldor encourages the readers to shed all expectations at the first page and enter with a cleansed mind. *Gate Posts with No Gate* seeks to break boundaries by asking the reader to decide where one’s perception stands once they’ve arrived.

“Front View/ *Gate Posts with no gate*/You decide whether they have been there a long time or just pounded into the earth like fresh

totems of a new religion”

Waldor recites familiar memories of familial love, religion, and morality from past works. He invites you to share intimate moments rooted in his being. His stanzas grow into proverbs that teach readers to open their minds to the beauty of our world. His hymns sing of religious tales of harmony “a millipede at rest with the wolf and the lamb.” His work often refers to his Jewish religion which offers a silent prayer of serenity between nature, his

thoughts and the reader’s interpretation.

His strength lies in his ability to draw invisible lines between his current state and his past. The ties are reinforced by the distance between the images making readers seek out the journey that hides between the lines. This agile style gives that human touch as it bounces between perceptions, memories and discovery. ♦



Footprints of a Millipede by Curtis Frederick



Yellow Field White Fence by Gail Higginbotham



Pier Posts by Rae Broyles

HIDDEN FREQUENCIES: THE WORK OF SHAUNA LAN LA

by Brittany Knupper

“For me, existence is about creating, exploration, movement and especially attuning myself to energies and frequencies that are not immediately obvious or easy to understand and perceive,” says Shauna Lan La, and in a sense, attuning herself to frequencies has been a life’s pursuit for her on many levels. Born in Mississippi, La traveled the country as a radio frequency engi-

neer for a portion of her life before a series of events, including a narrow miss with Hurricane Katrina, led her to pursue her art full time.

La creates large-scale abstract paintings, utilizing mostly the color white, with some hints of charcoal or other pops of color, rendered mainly in acrylic paints (much of the time reinforced with mediums and cement). She prefers working with heavy body paints because of the

sculptural qualities, and she chooses white as her primary color because it focuses your attention on the peaks, waves, and lines of the paint itself. She writes, “In my more minimalist work, by taking away superfluous color, one can focus solely on the physical realization of each intention. Just like our radiating fields of energy have an impact upon the universe, the brushstrokes are not flat and lifeless. Rather, each stroke moves and shapes its surrounding, pushing and merging within the realms of the space. The impressions left behind are reminders of the power of our intangible thought and energy to influence our surroundings and of our responsibility for every impression, each imprint formed by our intentions.” She wants the viewer to focus on what is normally hidden, the invisible frequencies that drive a painting, or an emotion, or thought. Pieces like “Plush” or “Forgive” are entirely white, with the feeling driven by the lines of the sculpted paint. “Plush” is filled with soft, rounded, curves - while “Forgive” is dominated by strong horizontal lines sculpted across the middle of the canvas, evoking a barrier and how difficult forgiveness can actually be. And when she does use color, like in “Composition of a Soul,” the results are shocking, almost violent, (like blood splatter) in their intensity. The white forcing you to focus, providing context, on the shape and nature of the reds, blues, and blacks it encompasses.

“My process involves observing physical characteristics such as colors, sensations, tastes and smells as well as occurrences that are not necessarily explainable in conventional ways like lucid dreaming or meditation. All of this

blends together into a fantastic maelstrom that inspires me to create.” La is all about thinking outside of the box, deconstructing traditions, and discovering new perspectives. And while La’s paintings are in themselves sculptural, she has created actual sculptures as well. For the exhibition “Déypaser” she created rough, almost skeletal, sculptures from clay. Stark white, and with rough edges, they look almost like bones or broken shells, bleached white in the sun. “Pyre” is tinged with charcoal along its edges, evoking a more ominous tone. Like you’ve discovered the remains of an old ritual or sacrifice. What’s left, the bones, were what was hidden within.

La’s process for each series is always evolving. “In one series, I use paint and collage elements to build rough surfaces full of texture, adding and stripping away layers using palette knives to reveal prior layers underneath mostly white canvases. Afterward, the pieces are finished with charcoal and paint. While the whitewashed textured surfaces of my artwork represent our limited perceptions of reality, the charcoal, and gestural lines are like cryptic messages we sometimes receive. The multiple layers beneath surfaces of my paintings symbolize the unknown, things we might only see, feel or experience in glimpses, and if we so choose, are available to us to reflect on and contemplate.” La is always focused on the interior, the hidden, the invisible. The frequencies that connect us to each other but remain unseen and never fully knowable. From radio waves to our unconscious, to the invisible “ties that bind,” La wants to decipher the clues, and her work asks the viewer to dig a little deeper. To go on a journey of introspection and discover something new about themselves or how they view the world.

And now La has set her sights on something even bigger. She is in the process of creating large-scale, multimedia installations. Besides



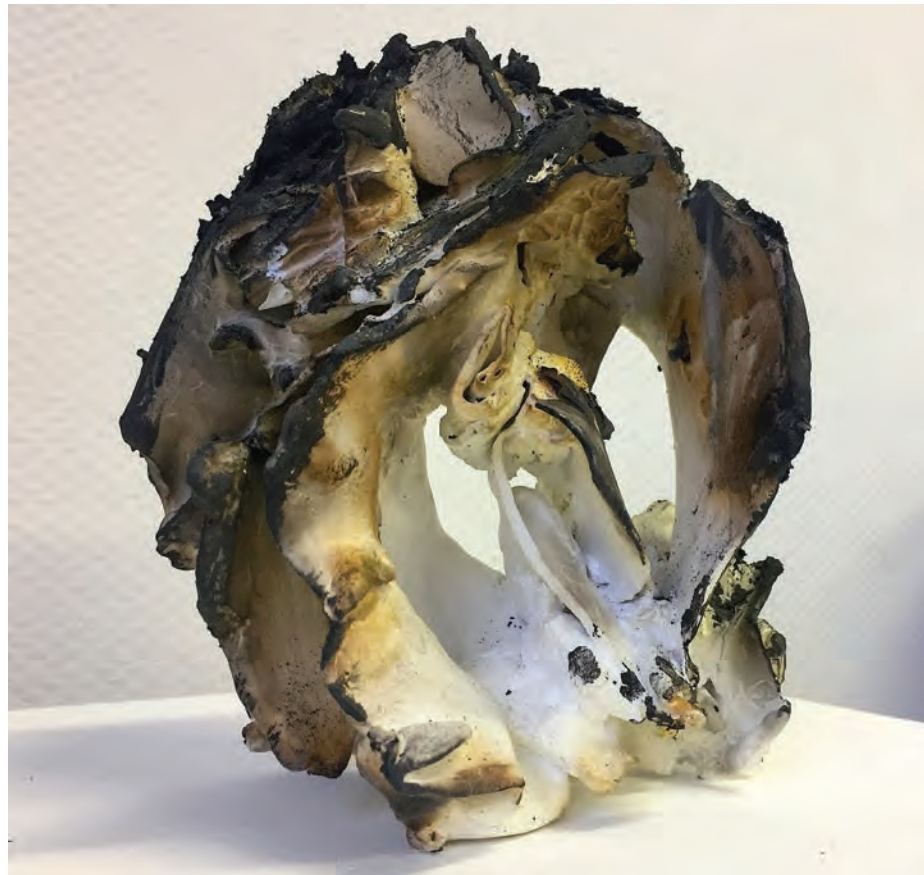
Composition Of A Soul

creating more expansive versions of her all white, sumptuously textured paintings for a future solo exhibition titled “Energy”, she is currently working on an 8-foot tall plaster on steel sculpture for her “Consumption” installation. Having no eyes, no ears, and nicknamed “The Mouth”, the figure stands with its head up and enlarged mouth open toward the ceiling. In the installation, the figure will be surrounded by a 1,500-pound pile of sugar from which carbon snakes will emanate. She states, “The purpose of this installation is to visually represent the toxic condition of a society sickened by consumerism. Always striving for the newest and the best, we consume yet are neither nourished nor satisfied.”

La also plans to expand her practice and open a studio and gallery space in Los Angeles. For her future studio space, she hopes to create a

salon, a place for people of different backgrounds (artists, engineers, farmers, etc) to gather and not only discuss the the environmental and philosophical challenges we face today, but also to be inspired to create in their own ways. Can these hidden frequencies she’s uncovering bring a community together and inspire them to see the world from different perspectives? ♦

La’s work can be seen at Artspace Warehouse in Los Angeles CA, soon at her new studio - SHAUNA LAN LA STUDIO + GALLERY, and online at <https://www.shaunalanla.com/>



Pyre



Path



Pilotis



Forgive

AT THE CROSSROADS OF FINE ART AND POP CULTURE: EXPLORING THE TENSIONS WITH PHILIPPE HOERLE GUGGENHEIM AND HG CONTEMPORARY.

by Brittany Knupper

Philippe Hoerle-Guggenheim grew surrounded by art. “My love for art was passed on to me by my grand-mother and my mother. Both avid collectors, they instilled in me great admiration for the old masters and the new. From Klimt to Dubuffet. Our house in Bonn, Germany, was always open to artists. There were visits to painters’ studios, trips to museums and constant art talk at the dinner table. I didn’t develop a formal education in art, I developed an instinct and a passion for it at a very young age.” And though he ended up pursuing a career in finance originally, “I kept very close ties with the art community, hosting private events in the US and Europe.” And as the art world shifted and became more diverse and dynamic, he felt the pull to immerse himself in it full time. “I found myself wanting to follow my own aesthetic compass and explore the incredible potential for renewal and audacity offered by new social interactions, digital technology and pop culture.” And so he launched his own gallery, HG Contemporary in 2014. Pursuing some of the most provocative and raw talents of the



Philippe Hoerle-Guggenheim, Natvar Bhavsar, Janet Bhavsar and guests

day.

HG Contemporary is committed to “exhibiting internationally and locally acclaimed artists, whose processes and backgrounds are unique, diverse, and relevant. With their uniqueness our mission is to create value for collectors and artists alike.” With extensions of the gallery (originally in Chelsea) now in Brooklyn, Madrid, and Napa Valley, the gallery is committed to developing “an international contemporary program that is ambitious as

well as diverse.” In fact, for his opening exhibition, he had works by contemporary artists RETNA and Natvar Bhavsar but also legendary pop art by Warhol, Dali, and even John Lennon. The gallery’s commitment to diversify and represent all forms of art and artists carries with it a goal to maintain a “clear vision about producing exceptional art exhibitions as well as a deep understanding of visual culture’s function within and beyond the walls of the gallery.” This approach also includes a digital path, including digital installations, video, and an online element, which is currently underway.

He recently opened an exhibition in Brooklyn titled “Living Confection.” He brought in local street artists to paint murals on all of the available wall space, as well as contemporary fine artists (like Alexandra Grounds) and sculptors (Like CÉVÉ who creates large sculptures of teddy bears, reminiscent of gummies) to create tension and juxtaposition within the space. He named it “Living Confection” because “I was interested in examining street art for what it is - sweet, bright, beautiful, but temporary. Just like candies and pastries. I wanted to examine



Carl McCrow “One Less Gun”

how we consume various kinds of art. Street art can be just as moving as a painting or sculpture, but there is always tension or risk, because it can be painted over at any time. It is in its essence, temporary.”

And on the basement floor of the Brooklyn gallery was a giant floor length installations called “Presence” and “Rebirth” by Franz Klainsek. The entire floor was covered with vertical upside down nails, and strategically placed lights to cast shadows and create lines and spaces between the nails. He created the floor as a piece of performance art. “Klainsek spends several days balancing one gold nail after another on their base. He does this deprived of sleep, food and with minimal liquids. “Presence” is an immersive performance art piece that evolves into a

multidimensional installation. The concept of the piece is a full commitment to the present moment.” On the walls are copper hammerings which give the impression of shapes underneath the surface, struggling to emerge. “Klainsek’s creation is driven from the power of natural force. The moment in which creation comes from destruction. In full commitment and trust, the artist devotes himself to the cycle of death and rebirth to which life in the material world is bound. As he strikes the copper with his axe, the work emerges. The works reveal the depth of simplicity — the raw cuts within the copper plane; a declaration that from this space of openness, the end becomes the beginning. In this perfect unfolding, each strike is a birth. The inspiration came from Klainsek’s commitment to making the



Alexandra Grounds Installation

work come “alive”, taking the relationship with the work beyond the surface. Through a process that is both physical and emotional, the plane transcends into a living object.” This exhibition is on display until November 11th, 2018.

One of the most prominent recent shows for the Chelsea HG Gallery was dedicated to the works and journals of Dan Eldon. Eldon was one of the youngest ever war photojournalists, raising money as a teenager to travel to Africa and who was tragically stoned to death at the age of 22. The gallery displayed the photos and journals of his travels, which Eldon turned into multimedia collages. “In the pages that fill his bulging journals, Eldon reveals imagistic insight into his extraordinary perspective on the world. Filled with snapshots of his life growing up as a young expatriate in Kenya, explosive images taken in war-torn Somalia and detailed drawings of the world around him, the journal works blend the photographic reality with the transient ephemera of his everyday to create a vivid blueprint of Eldon’s imagination.” The works’ multi-layered complexity recalls the photo collages of early 20th century artists such as Hannah Höch and John Heartfield. “While both tell of worlds submerged in chaos, Eldon’s works seek to find equilibrium within the madness. From page to page, Eldon’s style and rhythm shift and evolve, reflecting his exploration of the world and his place within it.”

HG Contemporary currently has the following exhibitions: “Frans Klainsek: Rebirth” at HG Contemporary Brooklyn. Opening in HG Contemporary Chelsea is a full exhibition of CÉVÉ on October 10th. And in November is a special photo exhibition titled “Depicting the Invisible” in honor of Veteran’s Day. A powerful portrait series by artist Susan Barron shows the faces and stories of veterans suffering from PTSD, with a portion of the sales going to nonprofits that support the cause. ♦

You can also view the collections on <http://www.hgcontemporary.com/>



Carl McCrow “One Less Gun”



Napa Valley HG Contemporary

IF WALLS COULD TALK: PAUL JULIEN FREED

Building on Hotel History

by Laura Shirk

With a personal history rooted in film and photography, Paul Julien Freed notes that the concept of storytelling translates from camera to canvas in a parallel way. As a visualist, he sees the world in color. This is one of the reasons why his transition to painter was a seamless one. Picking up the brush later in life to cope with a cancer diagnosis, Freed says that painting helped to get him outside of his head. “When I’m painting, I am in the moment, free of a particular outcome or being sick.” The artist, who has only been exploring the medium for five years, is already experiencing a shift in style.

With color as a connecting theme among his body of work, he demonstrates a wide range when it comes to subject, shape and composition. His edges are soft and his lines are loose. While some of his faces are full of detail, others lack any and all features. There is a sense of randomness to his work, juxtaposing a strong message with an open composition. When he’s not painting people, he covers his canvas with objects like fruit, chairs, wagons, coat hangers and sinks. Whether bringing



Black Pearl

bodies or books to life, his pieces are rich with color and character.

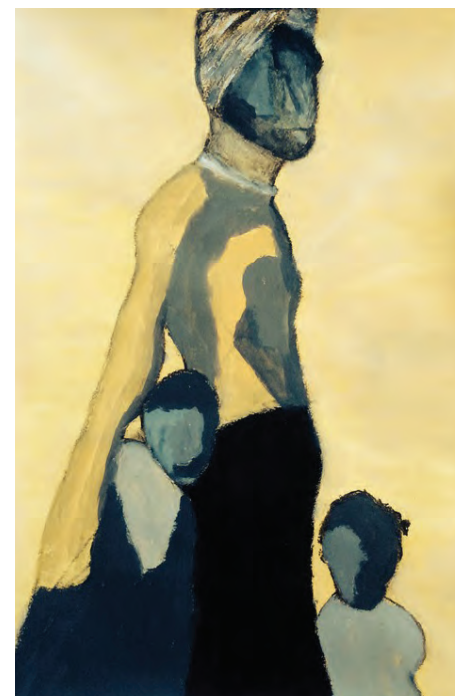
Still wanting to express emotions through color, Freed is moving away from free form and creating a narrative that goes beyond the confines of the frame. Described as a natural evolution, his work Chateau represents the jumping-off point. Inspired by Gustave Caillebotte, French Impressionist painter from the late 19th century, Freed captures a woman looking out of a balcony window at the Chateau Marmont. During the early days of photography, Caillebotte instinctively understood the concept of deep focus and the study of distant detail, sixty five years before Orson Welles utilized those concepts in Citizen Kane. Creating his own twist, Freed developed the idea around the hotel and followed these steps: he took separate photos of the hotel and a woman on a balcony and designed the sketch, exploring the perspective between her and the hotel. Believing that the final product of any art project will never be completely right if the foundation is wrong, Freed spent two weeks establishing the perfect sketch. Open to

interpretation, his creative process crosses over to the viewer experience and poses questions like: What provoked her to stand up and draw back the curtain? What is she feeling and thinking?

As the centerpiece of his latest show, Chateau presents the personal connection that exists between the artist and the hotel. Built in 1929, Chateau Marmont is famous for its glamorous history and top of the list visitors. A go-to spot for Old Hollywood players, the lavish living quarters served as a temporary hideaway for actors, writers, and directors. Fast forward to a few decades later: although in a state of major disrepair, the hotel had still not lost its charm. Beloved by people in the industry, Freed and his wife first stayed at Chateau Marmont over 30 years ago. As regular visitors, they experienced its restoration from “rags to riches.” An icon of the time, it now stands as a reminder of the glitz and glam of the good ole’ days. Along with its unique structure, he comments that it’s the people who work there (and the familiar faces) that add to the fabric of the hotel.



Book Smart



Mother and Children

In early May, Chateau Marmont hosted an in-suite exhibition of Freed’s work. In addition to “Chateau,” he presented over twenty of his other paintings. Tying together past and present, the artist revealed the layers of his work. Beyond his personal connection to Chateau Marmont, the show tapped into the Impressionist-era and represented a full circle. “No organized group had ever exhibited

outside the French Academy’s annual salon before 1874. Because their movement was not accepted by the Academy, between 1874 and 1886, the group, later to be referred to as the “Impressionists,” held eight exhibitions outside the formal, official salon. These exhibitions were held in galleries and studios that were essentially apartments,” explains Freed.

Always looking forward, the artist is motivated by his moving paintbrush and his next project. During the many hours each day that he works on his craft, Freed is able to focus his energy and live in the moment. “Memory can best be preserved through

acceptance rather than suffering,” he shares. While Freed has been dealing with his illness for more than a decade, he states that “I will not be defined by any limitations or perceptions but rather by what I choose to do in moving forward with life.”

Paul Julien Freed has exhibited his work nationally and has been included in five shows in Los Angeles as well as his recent solo show at Chateau Marmont. In addition, his work has appeared on Showtime’s I’m Dying Up Here and Hulu’s Chance. People can currently see his artwork on his website: [www. pjfreed.com](http://www.pjfreed.com) ♦



Lymphatica



Meditation Corner

"THE PATH TO TRANSCENDENCE" - A JOURNEY THROUGH THE ART OF WILL DAY

by Brittany Knupper

Will Day remembers the very first time he felt like an artist. He was thirteen, in an art class in Darien, CT. "I was using watercolors to create a fall landscape and something clicked. I felt a freedom of expression I'd never experienced before...Little did I know, I would carry that feeling on my journey throughout my life." Miraculously, he has held on to that painting, and he keeps it in his studio as a reminder of his journey and how it began. Later, as a young adult, he would find that feeling again, as a member of the Peace Corps in Tunisia. Even with language and cultural barriers, it inspired him to begin creating again. "My experiences living there defined my artistic style. Art was woven back into my life once again and I finally felt a sense of happiness. Tunisia had awoken my creative juices once more, which enabled me to develop an artistic hunger for self-expression and discovery." He spent his spare



Motivational Monday



Will Day

time, drawing, painting, and photographing everything, trying to hold on to and process the experiences and feelings of his time there. But it wouldn't be until September 11th, 2001, a national and for Day's family, personal (his wife, Aimee, worked in one of the towers, but miraculously was not at work that day) tragedy, that would spur him to finally take the leap. He left a career in finance and began pursuing a degree in architecture, but it didn't quite satisfy that creative itch, and so he began painting again. He and his wife had been given a new lease on life, and they were determined to make the most of every day after. Inspired by Joseph Campbell's "follow your bliss" mantra, he counts every moment in his life a blessing. He is also influenced by the art and spiritualism of the great abstract painter, Wassily Kandinsky, the romantic paintings of J.M.W. Turner, and the expressionist abstract painter, Helen Frankenthaler. You can see

their influence on his use of color, his mix of bold hard lines and dreamy compositions. But most importantly, Day holds the spirituality in the act of painting above all. Each piece is an attempt to "transcend. To tap into that higher plane, and try to see the bigger picture, and



Fearless



create a space for peace and hope." He has two new paintings, "Wonder," and "Friendship" that act almost as companions for each other. "Wonder" is saturated with bold pinks, punctuated by two black, vertical, bars. It captures that feeling of wonder, and curiosity, when two people meet for the first time. Followed by "Friendship", which looks almost like a mirrored image with one of the panels flipped, connected by a bridge. Because for Day, "Friendship is a bridge. It's the path where two souls meet and connect." Contrastly, his "Noir" series is rendered almost completely in white, black, and greys, with one singular pop of color, if any. Pieces in that series like "Grey Ice" (which has more elements of impressionism and expressionism) evoke a cold, frozen, horizon. Whereas pieces in the series like "Ohm" and "Namaste" consist of thick, black, ink like strokes and pops of neon color, which in name evoke meditation, but look reminiscent of lively street art and graffiti. But for Day, physical action is meditation. The journey of creating a painting is what is of value. Not necessarily the end result. Using construction tools with hard edges, "the



First Watercolor

cheaper the better," he tackles his super sized canvases laid out on the floor of his studio. Day "begins with a lone mark," the first step on the path of his Campbellian journey into the unknown. He then creates textures and layers with his various tools, discovering relationships between the colors and textures, and creating structures. He has learned, over his ten years painting full time, to not be afraid of mistakes either. The notion of "play" has become extremely important to his process. "Letting go of my fear, playing, not giving up, and not being afraid of starting over."

This has become imperative for him as he tackles his commissions. He creates unique and personalized paintings inspired by the people he meets. It usually starts with a loose interview, an invitation to his studio, and sometimes encouraging them to make the first mark on the canvas. Then, following their chosen color palette (if they have one), he tries to capture their essence, and the experience of meeting them, in paint. His most famous commission— "Omaha" a tribute to Peyton Manning and the Denver Broncos. It was also his greatest challenge. For Day it was a journey of "darkness into light, finding clarity in chaos," and ultimately, opening himself up to his own "vulnerability." But, like Campbell's archetype of the "Hero's Journey", he found his way towards creating a piece that simultaneously "captured a memory while embracing the new things yet to come." The painting now hangs proudly in the Broncos Stadium.

Ultimately, Day's goal as an artist is to act "as a guide." He wants to "inspire curiosity" in his audience and to "navigate them away from the everyday and up to the bigger picture" To give them moments of "hope. Transcendence. An emotionally peaceful space to exist in." Each day "is a blessing. A new chance to play and explore." And after ten years painting full time, he has a new found and well earned confidence



Starting Over

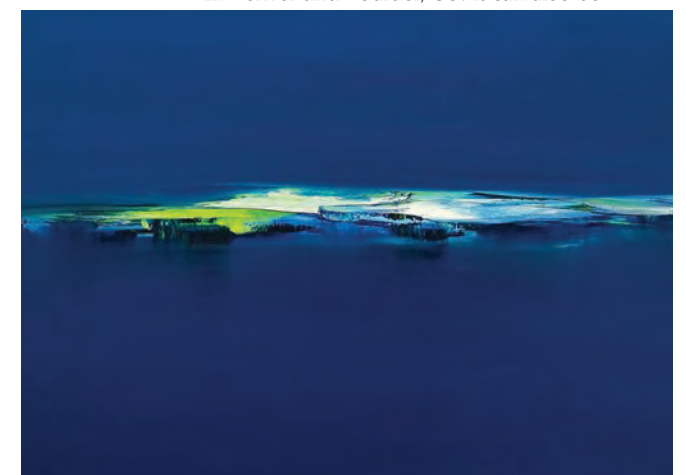
that he can be the guide that leads others up into, well not enlightenment, but into something higher. Up towards hope and inner



Friendship

peace. "Art is an everyday struggle" and he is "grateful for the journey" and grateful to his own guides - his wife Aimee Day, and their two children, Spencer and Abigail. After all, it's about the journey, the act of creating, not the end result. ♦

Will Day's work can be found at pop up shows in Denver and Boulder, CO. It can also be



Pura Vida

JOHN SIMMONS

“LIFE IN BLACK AND WHITE”

by Belinda Cai

His photographs may be black and white, but the stories they tell are as colorful, rich and dynamic as the life he’s led. Photographer John Simmons’ second solo exhibition, “Life in Black and White,” opened April 12th at The Perfect Exposure Gallery and runs until May 24th. There are 92 photos spanning from the 1960s, when Simmons first picked up a camera at age 15, to present day.

The exhibition shows the multitudinous of human lives young and old, rich and poor, suffering and celebrating, all through Simmons’ eyes. There are photos dating back to the 60s of prominent figures like Nina Simone, Sun Ra, Fidel Castro and Rosa Parks. These will immediately catch one’s attention, but the beauty of Simmons’ work lies in the ordinary.

Nothing is staged; everything that goes through the lens of his camera is something Simmons has observed and come to understand about the world around him. Along with the famous people Simmons has shot, there are many casual passersby. But they all have an important tale to tell. The black and white nature of his photography allows viewers to dive right in.

“With black and white, you’re forced to deal with the subject,” he explains. “You don’t get a chance to get lost in the color. It takes you straight to the story without any distractions.”

This simplicity shines through with such

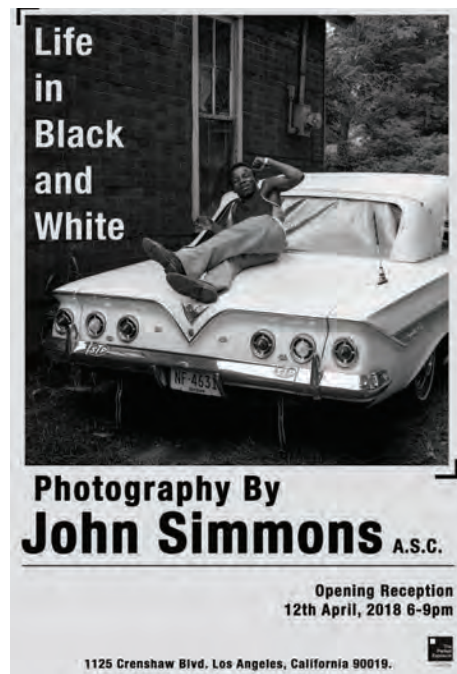
photos as “Federal Public Defender,” in which a homeless person is lying in a bundle outside of the Los Angeles Federal Public Defender building. His works show hypocrisy and the very real wealth disparity in Los Angeles and beyond. You see tourists taking selfies on their iPhones with a backdrop of homeless people. You see people looking right through those in poverty in a city of glitz and glamour.

Along with this social commentary, Simmons captures racial injustices throughout history and into the present day. There are images of segregation, protests, poverty, and ultimately, empowerment for people of color. Having grown up in the 50s and 60s in Chicago,

Simmons lived through racism at its peak and experienced his formative years during the Civil Rights Movement.

“The racial undertones are a result of the life that I lived. My photography is about the lives I’m around,” he recalls. “Chicago was very racist, but was pretty much a cultural mecca. It was a very intense political period — there was the Vietnam War, there was the Free Love movement. There was also jazz, artists and poetry.”

Simmons was interested in photography at age seven, having memories of taking finished film rolls and putting them in canisters. He was later greatly influenced by his friend and fellow photographer, Bobb Sengstacke, who he considers an older brother. Sengstacke’s family



Life in Black and White

owned The Chicago Daily Defender Newspaper, the oldest black publication in the country, dating back to 1906.

“He was somebody I idolized. He was hip. He’d take us to hear jazz and poetry, and would introduce us to his friends,” says Simmons. “He was always draped with Nikon cameras and was covering some story for the paper. I wanted to do that.”

And so he did. Simmons went on to follow in Sengstacke’s footsteps and work for the local paper. “Macon, Georgia,” for instance, is a powerful photograph of a black man surrounded by white police officers from the town of Macon in Georgia in 1969. The plight black Americans go through is present on his weathered face.

The photograph was taken at a boycott in this part of town due to a little black girl and then her mother being slapped by a store owner.

“Right after that picture, I got knocked out by one of those policemen,” Simmons says.

He took risks, especially being a black man behind the camera, but captured the real life struggles of African-Americans and other minorities of his time. Among his photo

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subjects are African-Americans protesting the Vietnam War, white people trying to alienate themselves from groups of black people and the poverty of black Americans, including black youth.

An exceptionally touching photograph is one of a young black girl wearing two different shoes instead of a pair of matching ones. Simmons later attend Fisk University in Nashville on a full scholarship.

“I was in an encapsulated, segregated environment [in Nashville],” he explains. “It provided me with community. For a street photographer, that worked very well. Every day, you walk out and there’s life that’s close by. I just keep a camera with me all the time. When I’m moved to take a photograph, I take one.”

Inspired by the works of Roy Lewis, Gordon Parks, James VanDerZee and others — many of which were shown to him by role model Sengstacke — Simmons continued to take photos of the lives around him beyond Chicago and Nashville. Beyond the country, even. Beyond any boundaries.

Whether that life is in LA, Indonesia, Mexico, New York, Morocco, Oakland or elsewhere, what Simmons snaps always embodies the crux of human nature. Simmons gives viewers valuable glimpses into human suffering, prejudice, love, loss, celebration and empowerment from all around the world.

“These pictures speak of humanity,” Simmons says. “I feel fortunate; there’s a certain kind of kismet that happens [with my subjects]. My path crosses their path. As insignificant as the moment may seem, we’re brought together.”

“Life in Black and White” runs from April 12 to May 24, 2018 at The Perfect Exposure Gallery. ♦



Public Defender



Superman Los Angeles



Reflections New Orleans

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“ART YOU CAN PLAY: THE SCULPTURAL FINE ART OF SPENCER STANDER”

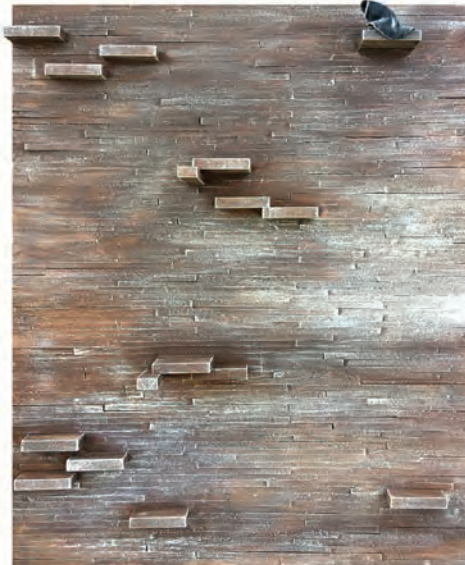
by Brittany Knupper

Monopoly, Scrabble, Dungeons & Dragons. Board games have been a fundamental form of entertainment for families, friends, and dinner parties for ages. Games have been the classic way to bring people together, helping children learn rules, increase focus, and boost their confidence and creativity. For adults, they are a wonderful outlet for stress, strengthening bonds between friends and family, and generally providing a much-needed space for humor and joy. Board games help keep us connected to our childhood sense of “play” - but can board games be art?

That is the question that inspires Spencer Stander. Stander, a former cinematography major, was a film and tv producer that was looking for a way to fill his time between projects when he began running a game night at MacLeod Ale Brewing in Van Nuys. But soon, just running a game night with your standard games wasn’t enough. He “was tired of mainstream games and what they had to

offer” so he began making up his own. Building games from the ground up - from the concept and story (and most importantly the rules) to building the actual board and pieces, Stander was soon creating games for his audience at the brewery that could be played by up to 24 people. In fact, the more people, the better. And because family time was a central part of his “gaming”, he also began the process of developing a game (“Catastic”) with his nine-year-old daughter about her very favorite subject - cats.

And then his games got the attention of abstract painter Steve Lyons, currently, one of the leading contemporary artists in the U.S. Lyons was fascinated by the textural elements of Stander’s created pieces and was the first to suggest that they were more than just a game. That they were art. “They were like nothing he’d ever seen before,” said Stander “and nothing the art world had ever seen before either.” Lyons soon became a mentor to Stander, encouraging him to make the leap from game



Beneath the Floorboards

night host to artist.

Stander’s creations are clearly works of art. His work is sculptural, playful, and sometimes abstract. He uses mixed media to create his three-dimensional pieces. He often uses wood for the boards, acrylic paints to build texture and layers, and his game pieces are a combination of found objects and recycled toys, or entirely hand sculpted out of clay. “The Charnel” is a towering monster made of melted together dinosaurs, GI Joe’s, and other small plastic figurines. (Which ideally someday he would like to recreate on a massive scale). His “Quiet Hamlet Houses” are perfect miniature houses made with slate he mined in the Alps for the right texture. On the other hand, sections of his game board for the “Demi-plane Series” are vertical, with ice blocks and surreal, abstract levels carved out of the board for the pieces to stand on. His work exists in a fully three-dimensional space and so the gameplay must as well.

His “Demi-plane Series” and “Reach the Beach Series” are also anthologies. Each individual piece is seen as a chapter of a continuing thematic work. Or a level in a video



Frost Plane

game. Speaking of video games, “Demi-planes” takes inspiration from both Mortal Kombat and Dungeons & Dragons, but with a unique twist. Stander created a new fantasy archetype - The Watchers. Shadowy figures that guide the action of the gameplay by being immovable forces that the players must navigate around. Unlike your usual D&D fare, these characters cannot be fought or removed from the boards. They force the audience (or player) to adapt not only their strategy but also their assumptions about fantasy games. “Demi-planes” game boards are often times also his most surreal or abstract. One vertical panel “chapter” (called “Beneath the Floorboards”) is rendered in browns and greys and subverts the notions of up and down. The board looks like a hardwood floor, but you move across it vertically,

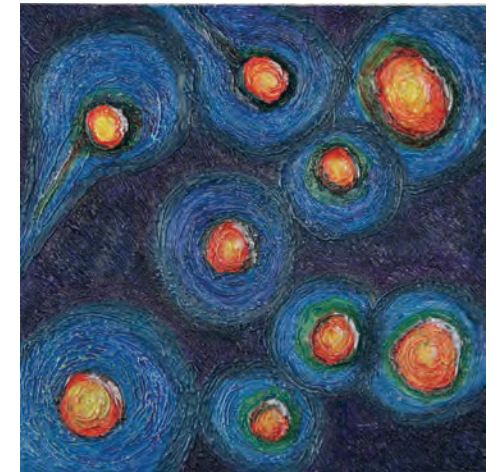


Reach the Beach

which he contrasts with soft sands (using actual sand) for the shores. If the players have

to traverse a certain path, he has constructed little planks of wood, like a pier, that cover one of the central pieces in a similar pattern to games like Candyland or Chutes and Ladders. Chutes and Ladders, Stander points out, “is an ancient game, that has existed in some form, in almost every civilization throughout history.” Play, after all, is primal. The goal of each “level” (or chapter) of “Reach the Beach” is to stay in the ocean part of the board for as long as possible without “drowning” or succumbing to the various sea creatures within it. One chapter involves avoiding the classic bane of every sailor - the Sirens’ call. “Reach the Beach” also has companion paintings that accompany the game boards on display, building up the playful, rustic atmosphere.

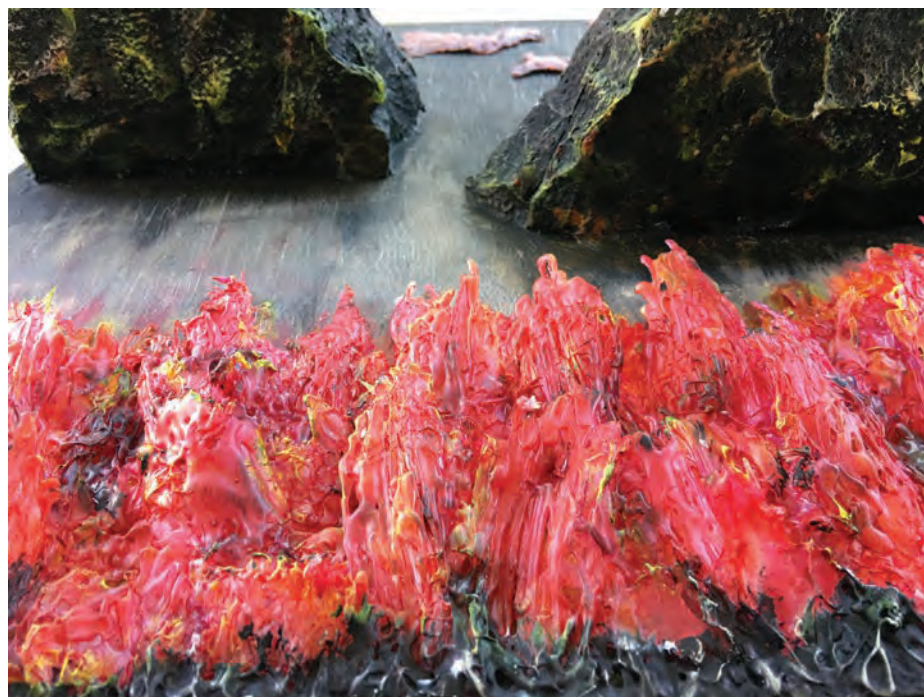
And that is one of the many remarkable things about Stander’s pieces. Each “game” is completely unique from the others. Each has its own fully realized story, tone, rules, and pieces. Different color palettes, different artistic techniques - each feels like stepping into its own special world. And that is what Stander wants the more traditional art consuming audience to do with his work. In a gallery setting, with spare white walls and lighting, he is inviting the audience to explore the juxtaposition between the traditional and the



The Void

original, between art and play. There’s a reason his pieces aren’t two-dimensional, not meant to be consumed by a passive audience. He wants the audience to explore, to get up close and personal, to not just appreciate playfulness, but to actually, well, play.

Spencer Stander’s work can be seen at a special one-night event at Lincoln Brewing in Burbank, California on July 15th, and in Downtown Los Angeles till August 2018. See more of his work by visiting his website: <https://www.spencerstanderart.com/> ♦



Plane of Smoulder And Smoke



Paradise Cove

CHANNELING CHANGE: THE ART AND HUMANITY OF JOSET MEDINA

by Colter Ruland

In San Francisco's Golden Gate Park, it is hard to miss the distinctive coastal tea tree. The trunks are twisted, the bark bears deep ruts, their white flowers are rarely if ever used for tea anymore. Hardy and incredibly resistant, they were brought here over a hundred years ago from Australia to help subdue what used to be only sand dunes. They are considered an invasive weed. They are noticeable, but they are not necessarily remarkable.

Artist Joset Medina sees them differently and has made them the subject of his latest work. He has done a whole series on these trees, morphing them with human figures or painting their serpentine reach across walls for a mural. Now, with his current series "The Evolving Garden," he uses their characteristic shapes to anchor his work as he tears layers away and paints over them, looking to convey what he sees as the "infinitely growing" essence of these trees alongside his own desire to infinitely grow himself. This optimistic willingness to change is what is most noticeable (and remarkable) in both Medina and his work.

Medina was born and raised in the Venezuelan Andes. He speaks of it fondly. He remembers growing up amongst the mountainous green. He remembers being surrounded by women: his mother, his sisters, his cousins. He used them to create his first portraits, his first cartoons. As a self-



Joset Medina

proclaimed introvert, these would prove to be informative years, learning to draw those around him as a form of expression, as another kind of language. The core of Medina's work rests in that language, the language of the self.

Even without knowing much about him, Medina's emotional life is on full display in his

artwork, embedded in his use of eye-popping color and surrealist imagery. The names of his series—from "The Evolving Garden" to "Ripping Layers" to "An Emotional Journey"—all reflect what Medina calls a "documented rebirth." Moments throughout his life are rendered through this dreamy lens and a



The Evolving Garden 2, 2018

penchant for both women figures and the natural world.

"I learned from my family," he says. From them he engendered a strong sensitivity. When speaking with him, one gets the immediate sense that he deeply cares about things: the world at large, nature in particular, the people he knows and those he doesn't, the grandiose and the mundane. For him everything is sacred. One sees such treatment in his paintings from the series "Rippling Layers." In one of them, Embracing the Rain, we see a Vietnamese woman in a traditional farmer's hat dripping



The Evolving Garden 1, 2018

with individual streams of rain. The lotuses on her clothes are blending in with the lotuses of the background. Where her eyes should be there are blossoms filled with gold leaf—an homage to Gustav Klimt.

The attention to detail extends to A Bad Dream, in which a mother and her child lying under a traditional molas, a patterned textile handmade by the indigenous Guna people in Panama. Her face is in anguish while her child sleeps. Meanwhile, inorganic shapes of

grey and fiery orange encroach, contorting the imagery of nature. It is meant to be a reflection on the pitfalls of modernization, namely on the environment, and the potential human cost.

In each of these paintings is an autobiographical element. Medina traveled to Vietnam. He lived in Panama. He lived in Spain, too. One sees a reverence for his subjects, almost like nostalgia, and how much it means to him to render their stories and convey his emotional responses through them. In Blossoming Beyond a Bruised Heart, a woman is cradling a veined, simplified heart. Her eyes are also bursting with flora. Her lower half is part of a torn layer, lacking color, appearing more ghostly and splattered with transparent ink and watercolor like stains.



Vanishing Inside, 2013-2



Ripping Layers, 2017



A Bad Dream, 2011

But her hair is floating in ascension, and the expression of her mouth is one of awe. Where one half of her is splotted and waning, the other is vibrant and alive.

That is not to say that Medina is navel-gazing. Medina never says that one particular painting is about one particular event in his life, but you get the sense that he wouldn't hesitate to tell you about it if you simply asked. That is the personal aspect of his work, but it is only there to spark a much broader reaction of what it means to be human. In *Vanishing Inside*, we watch a woman gradually recede into her own shape, leaving an empty void amongst warm, bright, swirling colors. It is unnerving, but why it is unnerving



Blossoming Beyond A Bruised Heart, 2018

depends on what you bring to it. We attach our own personal stories to the painting in the same way Medina did when creating it. In that way, his work is in intimate conversation like a secret.

But that secret is meant to be shared. It is through the highly specific that Medina is able to engage with the universal. Once, when he first moved to San Francisco, he met an art collector at a mansion-like home in the affluent Pacific Heights. The collector was holding an auction. When Medina got around to talking to him, the collector said Medina's artwork could be very popular in South America. That didn't sting as much as draw a measured response from Medina, who said, "Yeah, maybe, but artwork doesn't have boundaries." Yes, his work is heavily inspired by the specific places he has lived or visited, but it is meant to act like a connective tissue, joining subject, artist, and viewer in a shared emotional space. "I don't create my work for just one place," he insists. He wants us "to be more sensitive" and "to not be afraid to change."

One sees that willingness to change in *Ripping Layers*, in which a nude Medina looks up in contemplation at a row of hanging flowers while reaching for his back where vines and butterflies sprout from deep gashes in the skin. The fact that he is own subject matter, that his body is undergoing physical and symbolic change, that this particular work is composed with torn and exposed layers of paper—Medina is at his most vulnerable here. He is probing his own "imperfections and



Embracing The Rain, 2018

insecurities" that are familiar to us all.

Ultimately, Medina's work channels his own emotions, impulses, and proclivities in order to unite our common experiences or invite us to consider the experiences of others. Like the trees that were brought to Golden Gate Park more than a century ago, Medina is forcing conversations between people, between imagery, between color and technique. In this way, Medina, as an artist, is trying to stitch the world together. ♦



A Bay of Goddesses, 2018

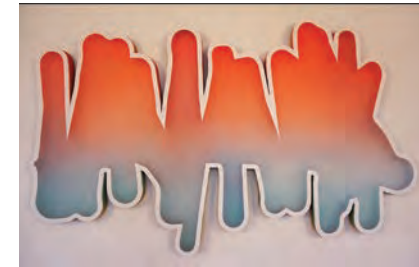
The Expedition of the Mind and Work of Peter Gronquist

by Rachel Emerson

Peter Gronquist seems to be searching for something and continues to dig for it deeper and deeper into his work. Whatever seems to be tugging at his mind is manifesting itself in his art -- continuously tinkering with new materials and even going so far as to redefine artforms.

It appears that Peter's obsession to create knows no bounds. It stretches into endless mediums, and has even required a bigger work space. Well, several workspaces, actually. Gronquist calls it a "roving studio environment". After being turned down by foundries in the Pacific Northwest, he built his very own at his Mom's home in Washington. There is the space in Portland, as well, however when ideas and projects outgrow those spaces he ends up in his cousin's barn. Now, he's in the process of building his own barn to keep all of his work in one space, which could be considered a matryoshka doll of Peter Gronquist's work.

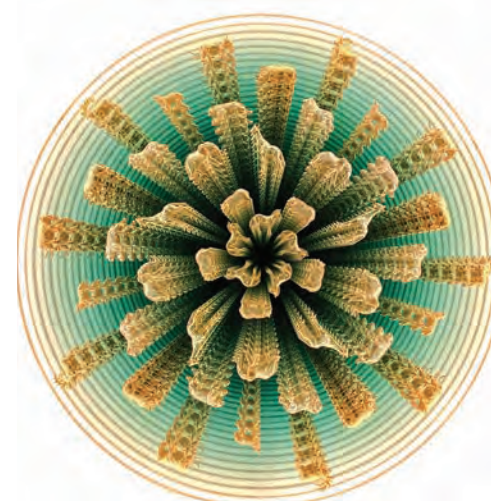
In the same way that Peter logs the miles to discover new spaces to create work in, this speaks to his ability to work with new materials as well. "The last 20 years have been a constant exploration. I love having an idea and figuring



scribble

out how to get there. Sometimes I get lost on the way and learn new things." Just like the need for new/bigger spaces, he finds necessity in new materials to convey his concepts and ideas.

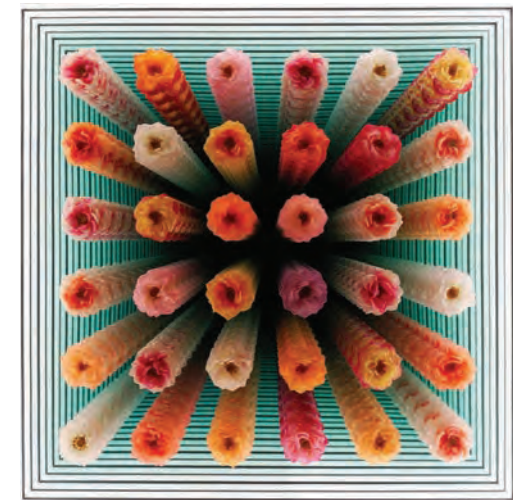
To connect the dots even further, Gronquist talks about his paintings, "I like to create spaces that I can hide in, but I often never completely find what I'm looking for." As he divulges his internal process and where his mind is when he creates his paintings, he reflects on personal circumstances to define what is important in life, almost as if it's a religious experience for an atheist. In his mirror work, he reverses the infinity concept entirely. He points out that with each repetition, every reflection loses 7% of it's light, ultimately fading into nothingness, and speaking to the notion



animalcircle



immortals 2



Orlane36

that everything ends, so live a life as such. Gronquist's *Immortals* series touches on that frivolity of life, as he uses melted man-made aluminum poured into ceramics and dipped into water causing it to crack with extreme temperature change. This highlights the fragility of man, and how temporary everything can be.

As Peter continues to delve deeper into the depths of different mediums, he's in the beginning phase of constructing a VR gesture in bronze. He is enthusiastic about the possibilities of technology and art intersecting. While he has new concepts in the works, he has several shows in the mix too. His work will be at Art Basel with Hashimoto Contemporary, with a solo show in January, 2019 at the Unit London, and another at Winston Wachter in Seattle, May 2019.

Business Insider named Peter Gronquist as one of the top artists to collect. To Peter, that successful nod inspires him to keep doing exactly what he does. It seems like he's an artist with a vast mind for ideas and art that speaks to the unknown parts of a universe all the way down to quiet molecules of every being. ♦

Investing in Art-Secured Lending

Mega-sized pensions and other “huge” investment pools require ginormous markets. Large securities firms and pension funds exclusively seek out opportunities that can accept billion-dollar investments. Most investors, without such voracious appetites, can do better in niche markets such as art-secured lending. This market is approximately \$15 - \$20 billion and growing nicely at 13%, as reported by Deloitte and Touche. It’s big enough to be interesting, yet small enough to be attractive.

The stable and often increasing value of many works makes high-end art an appealing investment. Individual artworks, however, can be illiquid and difficult to value. The market lacks transparency, leaving casual collectors exposed to such risks. Yet, fine art is truly an international asset with its collateral value commensurately increased, notwithstanding the traditional caveats. One can sell a Picasso in New York, London, Tokyo, or Timbuktu to take advantage of currency fluctuations and to provide an attractive counterbalance to fixed location assets such as real estate.

Instead of purchasing a work of art outright, however, an interested investor can choose to extend a loan with fine art as collateral. Lending against fine art, with appropriate due diligence and risk mitigants in place, can offer an attractive return, short duration, less volatility, and multiple layers of downside protection.

Demand for art-secured lending is driven by collectors and dealers looking to access the value of their collections without selling any pieces. An art dealer or collector might want to fund art acquisitions, finance inventory, or pursue other opportunities. Selling the art to access the cash value can be a long, painful process. Borrowing against art allows the owner to avoid the lengthy sales process, taxes, and transaction costs.

The lender has the right to sell the art in the event of default, but even the most sought-after pieces have a limited number of potential buyers. If it takes longer than intended to liquidate the collateral, the rate of return will decrease. A low “loan-to-value” ratio gives the lender a buffer against extended transaction times and can result in a windfall if the net sales proceeds are larger than the amount owed.

Subjective factors such as tastes, cultural trends, and speculation drive value. Because



each artwork is unique, the value can be difficult to measure. Without a recent sale, an appraiser must evaluate recent sales of similar works. Details on private sales are often hidden, so appraisers rely on public sales data from auction houses. In the event of default, a low loan-to-value ratio provides a cushion in case the art does not sell for the appraised value.

To create an annual index of art prices, Jianping Mei and Michael Moses assembled sales data for 45,000 different artworks that have been sold at auction multiple times. , The Mei Moses World All Art Index (the “Index”) compound annual return was 5.26% from 1995-2015 and 7.89% from 1965-2015. As a lender, it is comforting to know that the collateral has appreciated over time.

Relying on the Index, however, has its flaws. According to the TEFAF 2017 Art Market Report, only 37.5% of artworks sold in 2016 were sold through auction houses. Additionally, the database does not include auctioned works that failed to sell. The Index should not be treated as the gold standard but should instead be used as one of many valuation tools available.

Price levels across different genres often do not move together. Similarly, values of works by certain artists are more volatile than others. Lending against works that exhibit lower price volatility gives the lender greater confidence that the buffer created by the loan-to-value ratio will provide adequate capital protection.

Determining authenticity is a crucial step in a full appraisal. Traditionally, provenance and analysis from art historians are used to determine authenticity for any given work of art. The lender must establish provenance – the history of ownership of a work of art – before accepting an artwork as collateral. Unexplained gaps in provenance could indicate that the artwork has been stolen or illegally exported in the past. Gaps in provenance are not always suspicious or irregular. Details on private sales are scarce. With older artworks, it is improbable that complete records have survived. As a result, works can be sold or accepted as collateral with some gaps in provenance. However, an investor would be cautious if considering a Gustav Klimt that vanished from records in Austria in 1940 only to appear again a few years later.

authors from left to right Christian Williams, Alan Snyder and Michael Cervino. olmsteadwilliams.com w 310.824.9000 x22, c 310.387.7738

Authentication experts must also be wary of fakes and forgeries. John Drewe famously engineered a scheme with the assistance of painter John Myatt, who could imitate artists such as Braque, Matisse, Giacometti and Le Corbusier. Drewe concocted fake provenances for Myatt’s works by gaining access to supposedly secure art archives to change the provenance of authentic paintings and insert fake records for Myatt’s forgeries. Together they produced and sold over 200 forged works.

Authentication experts review the following:

- Certificate of authenticity

- Authentication boards and artist-endowed foundations, often established by the heirs of an artist, will issue a certificate of authenticity if they determine the attribution claim to be true.6

- Catalogue raisonné

- A set of documents detailing all known works produced by an individual artist, a catalogue raisonné includes the date, medium, provenance, dimensions and illustration of each available work.

- Invoices, appraisals, auction records, purchase agreements, correspondence, and other sales documents

- These documents are useful for determining the purchase price, condition, and location of a work as of a certain date.6

- Insurance certificates, exhibition records, appraisals, and photographs

- These records can provide a glimpse into the value, condition, and location of the art while in the possession of a particular owner.6

- Export permits, lawsuit records, scholarly articles, museum catalogues

- Generally available to the public, these documents may contain information about value, ownership, and location.6

- Stolen art databases

- Many databases for stolen art are accessible to the public, providing records on art that could be subject to cultural repossession.6

Some documents mentioned above may be lost or nonexistent, but each is useful if available.

It is critical that the lender obtain a legal right to seize or sell the collateral. In the U.S., lenders file a UCC financing statement to perfect a security interest in the collateral. This transfers legal ownership of the collateral to the lender if the borrower defaults on the loan. However, possession is 9/10ths of the law. What happens if the borrower decides to take off with the art? Art is lightweight and portable when compared to other real assets such as real estate and equipment. As a result, there is always the risk that the borrower will steal or hide the art if he or she defaults. Additionally, any litigation needed to recover the collateral from the borrower wastes time and resources. Taking possession of the art eliminates these risks.

One approach to lending against fine art is to source loans through a loan originator with experience working in fine art finance and/or at major auction houses. Preferably, the originator will create an alignment of interests by participating alongside the lender. Thus, the originator is directly invested in the success of the loans and is not simply collecting origination fees.

An experienced lender often creates a defined “buy box”, which identifies desired loan terms and characteristics. Short duration loans with attractive rates and low loan-to-value ratios compensate the lender for the unique risks mentioned above. Furthermore, it is wise to loan against auction-worthy art. Art that is desirable enough to be accepted at the major auction houses (i.e. Sotheby’s, Christie’s, Bonhams, etc.) will be easier to sell quickly in an event of default.

To minimize risk, it is important to lend against multiple different works of art. Ideally, a diversified portfolio of collateral will include works of art produced by different artists across different genres and movements. Similarly, it is important to lend to multiple borrowers in order to reduce counterparty risk.

The loan process entails a number of agreements and documents that secure the collateral, define the loan terms, and set out the legal responsibilities of the borrower, loan originator and lender.

- Appraisal documents

- The appraisal should include the

valuation, past sale prices, and provenance information. Avoid art from certain geographic regions and time periods, such as antiquities from the Middle East and North Africa. These works are at risk of being seized by their countries of origin under cultural repossession laws.

- Insurance certificate

- This insurance certificate is used as evidence of coverage and should include the term and amount of insurance. The lender should be listed as an insured. The policy should not be at risk of cancellation due to negligence on the part of the borrower, and coverage should be provided by a reputable insurance provider with experience insuring fine art.

- Promissory grid note

- This includes the amount, interest rate, default scenarios, and maturity date. It also establishes that the borrower is liable for certain expenses.

- Loan and security agreement (LSA)

- The LSA goes into further detail on the deal terms and the required security measures. Often there are prepayment penalties defined in the LSA that discourage prepayment or give the lender a boost in return if the borrower repays the loan early. Additionally, the LSA provides that the lender has received a signed financial guarantee as a final layer of security. This allows the lender to pursue all other assets owned by the borrower.

- Origination agreement

- This agreement all lays out all fees owed to the loan originator and establishes the originator’s responsibilities. It also includes the sales commission and fees owed to the originator if the art is sold. This agreement should also define the relationship between the lender and loan originator, with the lender legally insulated as much as possible from the loan originator. With careful drafting, a Special Purpose Vehicle (SPV) built to house loans may be made “bankruptcy remote,” with ownership transferred to the lender if the loan originator becomes insolvent.

In addition to the documentation outlined above, another security measure involves proper storage of the collateral. The art should be stored in a climate-controlled bonded warehouse of the lender’s choosing. While the UCC is important, taking possession of the

collateral eliminates the challenge of recovering the art. The lender should obtain pictures of the art in the storage crate or packaging, and save the warehouse receipt to guarantee that only he or she can remove the art from the warehouse during the loan.

Even with the security measures and documentation in place, it is wise to monitor the collateral and status of the loan. As Ronald Reagan often said, “Trust, but verify”. One can never be too careful.

Armed with a deep understanding of the risks associated with art as an underlying asset, an investor is able to prepare for potential challenges. The structure outlined above provides both security and control, allowing the lender to access attractive returns provided by art-secured loans without excess exposure to the unique risks.

Our goal is to empower investors with this roadmap. For the self-directed, doing it on their own will suffice. However and at a minimum, we strongly suggest engaging a loan originator. Most want the watch only to tell the time versus learning how it was built, and for them our article may kindle interest and conviction for participation but they may seek an advisor for implementation. For this group, Shinnecock stands ready to help. We have provided a link to the full research paper: Creative Collateral: Lending Against Fine Art (http://www.shinnecock.com/articles/alt_lending/art_finance.pdf). We welcome all thoughts and comments on the paper as well.

1. Mei, Jianping, and Michael Moses. “Art as an Investment and the Underperformance of Masterpieces.”
2. Sotheby’s. “Sotheby’s Acquires the Mei Moses Art Indices.”
3. Deloitte Touche Tohmatsu Limited, and ArtTactic. “Art & Finance Report 2016.”
4. Pownall, Prof. Dr. Rachel A. J. “TEFAF Art Market Report 2017.”
5. Morden, Apryl. “Interdisciplinary Practice and Attribution: Challenges Facing the Catalogue Raisonné in an Authentication Framework.”
6. Braun, Steven J. “Art as Objects of Desire and Collateral, Issues of Title and Provenance.”
7. Landesman, Peter. “A 20th-Century Master Scam.”
8. International Foundation for Art Research. “Catalogues Raisonnés Users’ Guide.”
9. California Secretary of State. “UCC Financing Statement.”◆



Surface

THE POWER OF SIMULATION: SEEING OUR HUMANITY IN A TECHNOLOGICAL WORLD

by Megan Reed

In our current high-tech, wired, connected, social media-dominated, smartphone addicted culture, one often hears worried murmurings about what technology is taking away from us. Are we losing skills? Are we less social? More isolated? Are we literally slaves to screen time? Is being collectively beholden to these devices affecting our individuality? Our agency? In this context the work of Australian cybernetics artist Geoffrey Drake-Brockman could either alarm or reassure us--in fact, his work melds technology and artistic expression in such poignant ways, it is impossible to see technology as anything other than a potent but decidedly human creation--not unlike art itself-- embodying and expressive of our current fears and desires.

According to Drake-Brockman's own account, he was one of those kids always making things, whether in traditional artistic mediums or with machines and electronics. He studied computer science at university and afterwards started work as a programmer. Very soon he found that working with lines of code alone wasn't enough--he missed the fundamental value of art making. He returned to university for a graduate degree in visual art. At art school things changed dramatically for him: his two

abiding interests had always been separate, with technology seen as rational and art as romantic. In school he flipped this narrative, realizing that technology can be romantic and art can be systematic. Once this intersection was traversed, Drake-Brockman's focus and purpose as an artist crystalized. From that point, he's been consistently working with the two disciplines meshed-together to great effect.

Though there are other artists who deal with this crossover, what distinguishes Drake-Brockman's work is its emphasis upon cybernetics: celebrating the feedback or chatter that passes backwards and forwards between machine and human in artistic exchanges. In traditional art, the "message" flows to the audience with little to no opportunity for them to respond to the artwork. But Drake-Brockman positions his work as necessarily dialogical, creating "two-way feedback" that is dynamic. This interactivity is central to his work: positioning the viewer as complicit agent, alongside the technological object. Indeed, Drake-Brockman hints that his work is a reminder that - despite sophisticated advances in technology - people remain brilliantly effective agents. Machines tend to pale in comparison with human powers of intuition, emotion and connection. In this way,

the artist celebrates how much volition we really do have.

It's an exciting time for Drake-Brockman: as we speak he's installing a major show of his work at the Morris Museum in New Jersey. Here, he's showing three major pieces, representative of a long process of amalgamation of art and technology, of reason and romance. One piece is comprised of 128 robot flowerpots; he says that the software that controls them was inspired by his sons



Geoffrey Drake-brockman with Coppelia
photo by Andrew Ritchie

artofthetimes.com



Floribots at Morris Museum

when they were small children. The 'bots were programmed to behave in similar ways to a toddler: becoming responsive and getting excited when receiving attention from a viewer. Conversely the 'bots get grumpy and eventually sleepy after prolonged periods of inattention or inactivity, much as child does. Also in the exhibition is a pair of interactive ballerina artworks – one a life sized android and the other an augmented reality installation. Both dance with and respond to their audience as they continuously pirouette and perform classical ballet moves. Drake-Brockman's machines are crucially invested in their space, and in their interaction with the humans they encounter, as we all are. Just as paintings show the mark of their maker, these machines are situated by their human creator. One might walk away feeling very optimistic indeed--if we can make these things that connect with us, what else might we do that is positive and affirming?

Musing on the broader significance of his work, Drake-Brockman says he hopes to foster reflection on our ongoing relationship to technological change. He notes that throughout history fear and skepticism has accompanied the introduction of human-designed interventions (the weaving loom, printing press, perhaps even the wheel, they were all new technologies once). We live in an era characterized by adoption of the latest technology and likely always will. Today its artificial intelligence, 200 years ago it was steam power - the process continues. Drake-Brockman's work reminds us we've

integrated previous innovations into our lives, adjusting to the new comforts, capabilities, and challenges that they offer. Ultimately, his work illustrates that we are not passive in this equation. In fact, it is our choices that set the terms of technology utilization. If that's the case, as Drake-Brockman's work seems to suggest, we may be in more control of our technological trajectory than we realize. Surely that's the key proposition of his artwork: situating the viewer in the pilot seat, leading the way toward reflection, adaptation, and the continued social evolution of humans, surrounded by our technology. Beyond any boundaries.



Coppelia Morris

Whether that life is in LA, Indonesia, Mexico, New York, Morocco, Oakland or elsewhere, what Simmons snaps always embodies the crux of human nature. Simmons gives viewers valuable glimpses into human suffering, prejudice, love, loss, celebration and empowerment from all around the world.

"These pictures speak of humanity," Simmons says. "I feel fortunate; there's a certain kind of kismet that happens [with my subjects]. My path crosses their path. As insignificant as the moment may seem, we're brought together."

"Life in Black and White" ran from April 12 to May 24, 2018 at The Perfect Exposure Gallery. ♦



Totem _ Translight

SCULPTURE ARTIST JOHN PERALTA REVEALS HIDDEN BEAUTY IN MECHANICAL ANTIQUES

by Belinda Cai

Vintage cameras, typewriters and computers may end up abandoned at antique shops, but what these items have produced — endless stories, memories and feelings — will never be lost. Fine sculptor artist John Peralta captures this concept by exploding and suspending mechanical antiques into unique disassembled sculptures.

Like the objects once peering into the private lives of their users, one can examine the many layers and complexity of the inside of these artifacts. Peralta's work is delicate and precise. Every fine piece of these intricate items shines, in a way that displays the object's fragile beauty.

"I've always been really interested in mechanical stuff since I was a little kid," says Peralta. "I was probably six or seven when my brother and I would knock on doors and ask people if they had any old radios, TVs, tape recorders, or any type of mechanical equipment that wasn't working. They would throw all sorts of stuff in our wagon. We'd take it home and open up everything; we wanted to see what was inside and how it worked."

This love for understanding mechanical items continued for Peralta throughout his lifetime. In 2005, he was living in Hong Kong and flipping through a magazine. He saw a drawing of a bicycle as an exploded diagram on the back of the magazine, kind of like what one sees in an IKEA catalogue. This image inspired him deeply.

"It wasn't until then that it really struck me that it'd be amazing to see with a real bicycle or mechanical object," Peralta says. "I came upon an old pocket watch and that's where it started: the idea was to create exploded diagrams out of real objects."

As he progressed, he began to really feel there was more to it than just the act



Elite

of deconstruction. It wasn't just a study of mechanical objects; they took on more meaning for Peralta as objects that have had unique lives before. They've had memories of that life and the people who owned and used them. On his website, Peralta wrote and posted a poem called "A Salvaged Thing."

There's a strange but familiar object, outdated and broken

Pushed far under a table in the stale vintage shop.

I found it, sleeping under a pile of other unwanted

Counting the passage of time in dust.

This tool, once so sturdy, now feels so fragile

As I drag it from its resting place.

What memories are locked inside?

A salvaged thing,

Once utilitarian –

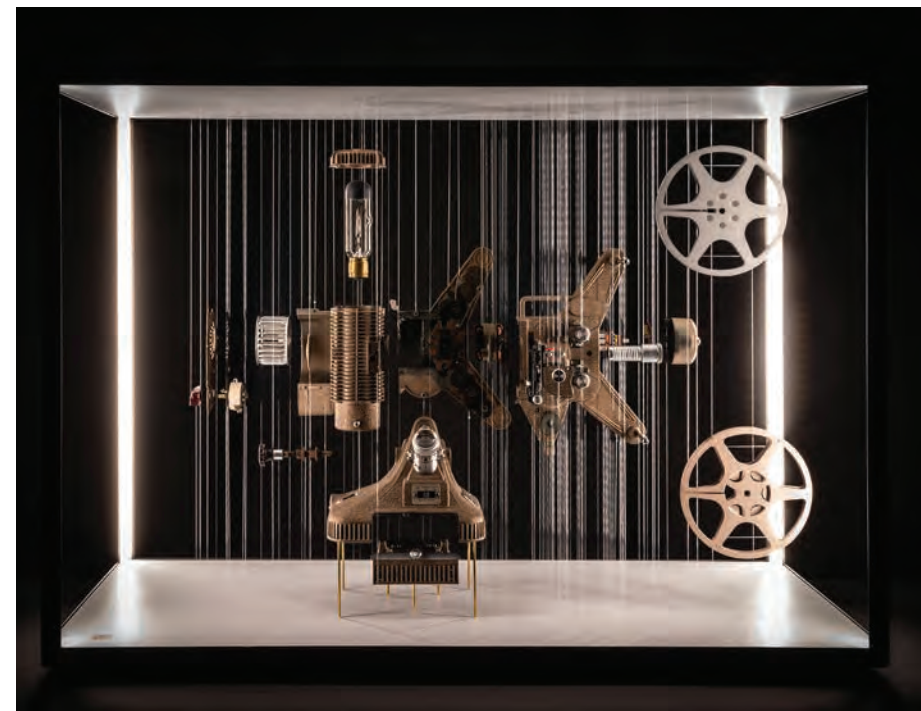
Is now magnificent.

–John A. Peralta

"It's a romantic and nostalgic idea, and that's a big part of the appeal of my work," he says. "Obviously people are impressed with the precision and attention to detail, but the objects themselves hold a lot of memories for the viewer. Whether it's a sewing machine their grandmother used or a typewriter they learned to type on. There's an emotional connection people have to the actual piece."

Peralta was not formally trained as an artist; he worked in corporate and educational fields. He was in his mid-30s and living in Hong Kong when a revelation hit him: he wanted to do art. He felt empty, lacking any form of creative outlet. He had kids and would watch them play and express their creativity; he felt like he was missing out on something. Peralta decided then he was going to pursue art to fill that void.

"Don't let other people tell you what you need to do to be an artist," he says. "You don't need any special education or training. Just



Keystone K109-2

make the decision to do it. For me, the big changes in my life that I've experienced have come about because I got to the point where I was feeling stuck, like a lot of people do, and I simply got to the point where I needed to make a big change. Take the first step and every step after that becomes progressively easier."

When creating his pieces, Peralta starts by finding something iconic and fairly complex in term of parts. Many of the items he works with are well over a hundred years old, found at vintage shops. He first takes apart and cleans the pieces. He then decides if he want to explode it vertically, horizontally, or front or back.

"I'll disassemble the whole thing and then restore everything without actually putting it back together," Peralta explains. "I clean every little piece, polishing and restoring the whole thing. I have a big table in my studio and I begin laying it out in different configurations, coming to a general idea of what I want to do. Then I start taking some measurements so it can have some sort of frame to live in."

On top of his many pieces — a 1910 Singer Sewing Machine, a Fender American Telecaster "Elite" Electric Guitar, and a Beretta 92FS Handgun, to name a few — Peralta is currently finishing an old camera and starting on a rare aluminum body typewriter from the late 1800s. The piece he's most excited about is an old Edison



Stratocaster



Singer is Sewing Made Easy



Land Camera



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

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

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

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

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

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

IWC CAPTURES TIME IN PICTURES
info@iwc.com · www.iwc.com



BERTHE MORISOT

An important French Impressionist is finally getting her due.

by Sara Evans

It's a classic dinner-party game: "Name ten important woman artists." Most fairly savvy people manage six or seven. When asked to name 19th century women artists, the list shrinks even more. At the top of the list should be Berthe Morisot, who was not only an important leader of the French Impressionist movement, but also at its very epicenter. She is getting her first solo exhibit, which promises to be an international sellout, since 1987. The exhibition, curated by Sylvie Patry and Nicole Myers, opens at the Barnes Foundation in Philadelphia on October 21.

And it's about time. Morisot, who was born in Bourges, France, in 1841, had art in her veins. Her grandfather was the great painter

Jean-Honore Fragonard. Women were not accepted at European art academies in the 19th century. So Berthe and her sister Edma moved to Paris. They studied and copied Old Masters in the Louvre and took ad hoc art lessons whenever the opportunity arose. Morisot studied painting with many artists of her day, most notably Camille Corot, who inspired and informed her landscape works. Morisot married Eugene Manet, the younger brother of Edouard Manet. The marriage brought her social status and more importantly, financial security, which gave her the ability to pursue her art. Her handsome, debonair brother-in-law was dazzled by her beauty, painting her over and over again. In these portraits, the subject looks at the artist straight

on—and there is a deep sense of intimacy between them. He was married and older than Berthe, but she was a clearly a muse for him—and most probably, an unrequited, or perhaps clandestine, love. The current exhibition of over seventy works, which have been gleaned from private and public collections, demonstrates Berthe Morisot's incredible virtuosity as an artist. She was radically innovative, working in a wide range of media—watercolors, oils and pastels, sometimes used in combination with one another, and in a broad range of styles. Some of her brushwork is so light and experimental that it borders on abstraction. She is known as a "feminine" painter, one whose subjects often dealt with the daily lives of women. She painted mothers and babies and mothers and children and children and nannies. She painted women reading, working and fixing their hair. These were her models; they were in her world. Morisot first exhibited at the 1864 Salon in Paris, and soon took her place among the great and rebellious artists of her day. She then exhibited her work at six more salons.

The current exhibition, "Berthe Morisot: Woman Impressionist" at the Barnes Foundation in Philadelphia, is organized and hung both chronologically and thematically. It traces the artist's evolution from provincial amateur to becoming one of the most accomplished members of the Impressionist group. The exhibition gives the viewer a clear sense of the artist as a woman, a wife and mother, and of the life she and her fellow artists led. The introductory section, "Becoming an Artist," looks at Morisot's formative years, when



Reading 1873

she left behind the amateur artistic practice associated with women of her upbringing and established herself as both a professional artist and a key contributor to the emerging Impressionist movement in the late 1860s and early 1870s.

The next section, "Painting the Figure en Plein Air," features paintings of figures in both country and coastal settings. These highlight her innovative treatment of modern themes and her unique approach when integrating her subjects within their environments through brushwork and palette.

"Fashion, Femininity, and la Parisienne" demonstrates the importance of fashion in constructing modern femininity. This theme forms a central part of the artist's paintings of the 1870s and 1880s. These works show Morisot's creations and adaptations of quintessential impressionist subjects, such as elegant Parisian women shown at a ball or dressing in their homes. The section, "Women at Work" shows Morisot's paintings of domestic ser-

vants, many who worked in her household. Her interest in painting these women reflects her bourgeois lifestyle, one filled with nannies and servants, their shared domestic setting.

The section "Finished/Unfinished" reveals the increasing immediacy of Morisot's technique, and her radical experimentation with the concept of completion. The paintings in this section expose the process of her painting and the complex ways in which figures and landscape blend and morph together in her work.

"Windows and Thresholds" explores the artist's interest in liminal spaces. This interest is revealed in her paintings of such subjects as doorways and windows. Using these spatially ambiguous settings, these settings serve to frame the human figure in a transitional space. "A Studio of Her Own," is filled with late-career works from the 1890s. These often depict her personal domestic space, which served as both studio and setting. During this period, Morisot's figures become increasingly enveloped by their surroundings. These late works use both a

vibrant, saturated palette and uniquely sinuous brushwork, a style in sync with the symbolist aesthetic that was emerging at that time.

This exhibit is filled with works of luminous beauty, portraying a period and a place that resonates not only with the art of its time, but with the impressive courage of a woman who was deeply revered by such peers as Manet, Monet, Renoir, Sisley and Degas. Berthe Morisot fearlessly took her place with the best of them.

(Berthe Morisot: Woman Impressionist will be on view at the Barnes Foundation in Philadelphia from October 21, 2018 to January 14, 2019. It will then move to the Dallas Museum of Art from February 24 to May 26, 2019. It will end for the summer at the Musee d'Orsay in Paris, from June 17 until September 22, 2019.)

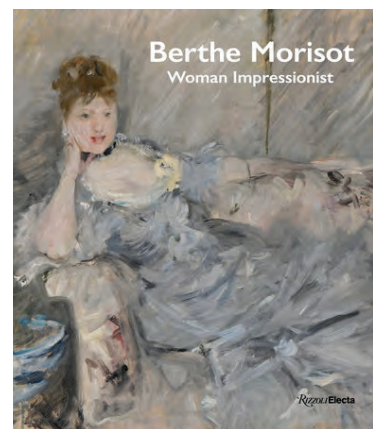
A beautiful catalogue, Berthe Morisot: Woman Impressionist, edited by Sylvie Patry. Rizzoli Electra; \$55.00, accompanies the exhibit. ♦



eugène Manet on the Isle of Wight 1875



The Cradle



Berthe Morisot: Woman Impressionist, edited by Sylvie Patry. Rizzoli Electra; \$55.00

FRIENDS AND COMPETITORS

An exciting new exhibition at New York's Neue Galerie showcases the work of two prominent members of the Blue Rider Movement.

by Sara Evans

Friendships between artists are infinitely fascinating, filled with admiration, competition, inspiration and occasional enmity. Some of the most famous artistic friendships that demonstrate these complex relationships are those between Degas and Monet, Matisse and Picasso, van Gogh and Gauguin, Bacon and Freud, Klee and Kandinsky, de Kooning and Pollack, Bacon and Freud and Pissarro and Cézanne. The beautiful and scholarly new exhibit at New York's gem of a museum, the Neue Galerie, which specializes in early 20th century European art, is a two-man show comparing and contrasting the works of two close friends, "Franz Marc and August Macke: 1909-1914." They met as members of the short-lived Blue Rider movement, which flourished in Berlin

between 1911 and 1914. While the work of Franz Marc is well known and much loved, the work of his close friend, August Macke, has, amazingly, never before been shown in the United States.

The Blue Rider movement consisted of both men and women painters, some of whom were recent immigrants from Russia, while others were Austrian and German. Some other well-known members of the group included Lyonel Feininger, Gabriele Münter, Klee, Kandinsky and Kubin.

Their collective goal was to loosen things up, to paint in innovative ways that were more free and expressionistic than their peers were creating in other groups and cities. Another shared goal was to infuse the art they made with a sense of spirituality, with the awareness



Franz Marc, Horse and Donkey

that art is a broader reflection of both external and internal worlds. Their frequent use of richly hued blues was viewed by them as a reflection of their spiritual sense of the universe. Franz Marc was born and educated in Munich. He travelled to Paris, where he was profoundly inspired by the radical and experimental works of Gauguin, Picasso, Matisse and others, who were endlessly exploring new ways of seeing



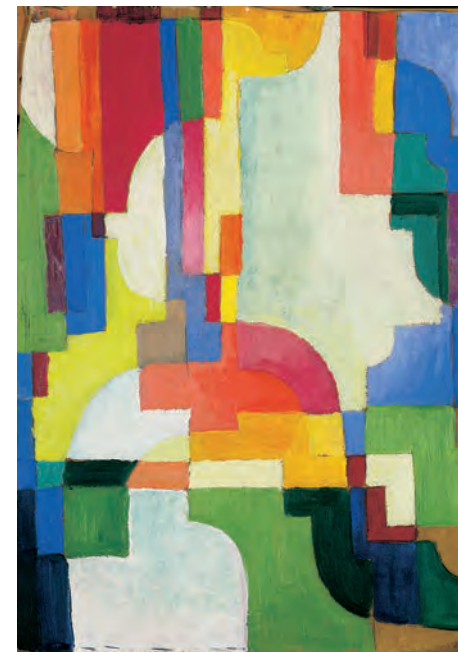
Franz Marc, The First Animals



August Macke, Four Girls

and painting, and discovering ways of using color to express their unique visions in innovative ways.

Marc began the Blue Rider movement by founding an arts magazine, and was soon joined by a group of like-thinking artists. His own love and specialty was painting animals, not as they were but as he saw them, muscular red and blue horses and sinuous herds of deer; sleeping dogs and yellow cows. As a young man, Marc studied theology, and it is not hard to see that his work is filled with a sense of spirituality and other-worldliness. Killed in World War I at just the age of 36, he nevertheless left his mark on expressionism and the ways at which artists



August Macke, Colored Forms I

see their world.

Like Franz Marc, August Macke was born in Germany. He too travelled to France where he was dazzled by the fresh approaches to art that he saw in the impressionists and expressionists around him. Returning to Munich, he joined the Blue Rider Group, which Marc and Kandinsky had started in 1911. But unlike them, he was transfixed not by animals, but by the human form and figure. Like Marc, his life and progress were cut short on the battlefields of France in the First World War. But he left behind an impressive body of work, still lifes, groupings and portraits. These works are characterized by flat surfaces, and, like Marc's work, richly color saturated images. And like Marc, his vision is unique and filled with promise. One can only imagine, had each survived the horrors of the War to end all Wars, how many more gifts each would have brought to the world of 20th century art.

Difficult to label and characterize, both Marc and Macke created expressionistic work, fauve in the richness of their palates, and with hints of the abstraction that was to evolve soon after their brief, productive lives.

This exhibition explores the life and work of two German artists and the power of their friendship. In the four years prior to Macke's death in 1914 (Marc himself died in 1916), they wrote each other scores of letters, visited each other's homes, traveled together, and often discussed the development of their work. They shared ideas about art, and through their innovations helped create the movement known as Expressionism in early twentieth-century



August Macke, Donkey Rider

Germany. The current exhibition focuses on Marc and Macke's artistic relationship, how their lives intersected, and how their art was developed and received during their lifetimes. Featuring approximately 70 paintings and works on paper, "Franz Marc and August Macke" is comprised of loans from public and private collections worldwide. This presentation at the Neue Galerie in New York is the first exhibition in the United States exploring the relationship between these artists. ♦

The exhibition at the Neue Galerie is on view until January 21, 2019. The exhibition is accompanied by a beautiful catalogue that elaborates and extends the works on view. (For further information, check out www.neuegalerei.org).



August Macke, Strollers at the Lake II



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The Specifics

- Amazon is the presenting sponsor of the Closing Ceremony. Hosted Friday, July 6 from 6-9pm at Lake Union Park, the event will be staffed exclusively by hundreds of Amazon employee volunteers. Amazon's Treasure Truck and Community Banana Stand, in addition to a fun photo booth, beautiful, interactive public art, and more, will be in attendance. The Treasure Truck will distribute exclusive Amazon trading pins at this event. The Community Banana Stand will distribute thousands of bananas.
- Amazon Smile will showcase Special Olympics USA Games as the spotlight charity throughout the week of the Games. All customers have to do is shop smile.amazon.com and select the USA Games as the charity of their choice.
- Amazon customers will be able to donate directly to the Special Olympics USA Games through the Alexa donation skill by saying "Alexa, donate to the 2018 Special Olympics USA Games."
- "Choose to Include" campaign – Amazon is partnering with a number of local neighborhood groups to present "Choose to Include" in which participating restaurants in South Lake Union and the Denny Triangle neighborhood will feature unique menu items that celebrate the spirit of the Special Olympics from Friday, June 22 – Friday, July 6. At the end of the campaign, they will donate a portion of these proceeds directly to Special Olympics USA Games. In addition to local restaurants participating, South Lake Union and the Denny Triangle Neighborhood will also feature large, local art projects that celebrate the inclusive spirit of the Special Olympics USA Games.

- Here is more on Choose to Include, happening now: <https://www.facebook.com/events/439916119790083/>
- And here is more about ways customers can support: <https://blog.aboutamazon.com/community/three-ways-you-can-support-the-special-olympics-usa-games>
- Amazon is donating more than 8,000 boxed lunches for the athletes, prepared by our partners at FareStart.
- Amazon is donating 4,000 Panasonic headphones to participating athletes as part of their swag bag
- Members of the Amazon Symphony orchestra are performing in the Closing Ceremony and members of Amazon choirs are participating in the Opening Ceremony events
- Throughout the week, hundreds of Amazon employees will volunteer at sporting events and at the Closing Ceremony – Amazon employees are exclusively staffing the Closing Ceremony.

- Amazon recruiting teams are participating in the Special Olympics USA Games job fair
- Prior to the Games, Amazon welcomed Special Olympics Chariman Tim Shriver for a Fishbowl, in which he chatted about the Games and their impact in a moderated discussion with Amazon's Senior Vice President of Human Resources, Beth Galetti.
- Amazon lit up The Spheres in purple to celebrate the 100 days countdown to the Special Olympics. (For pictures and a recap of the Fishbowl event, check here: <https://blog.aboutamazon.com/community/be-the-tipping-point>)
- Over the course of the next few weeks, Amazon will feature numerous stories about Amazonians who have a special place in their heart for the Special Olympics USA Games – these can be found on our About Amazon site: <https://www.aboutamazon.com/> and on Twitter: <https://twitter.com/amazonnews>
- The first story is here: <https://blog.aboutamazon.com/community/why-we-choose-to-include>



FROM CHANEL TO CACTI: ASH WHITT'S TRIUMPHANT ARTISTIC EXODUS

by Megan Reed



You could say Ash Whitt is an American success story flipped on its head: once living the stereotypical American dream with the massive house, the high profile job whisking her off to glamorous coastal cities, Ash suddenly gave it all up, and found something even better: Art.

The way Ash describes her former life sounds like an ad for any luxury lifestyle brand. Those ads promise happiness and fulfillment, right? It certainly provided the trappings: big house, big cars, but as Ash describes it, she and her husband felt their priorities seemed “askew.” She wondered if any of this was really worth focusing on. And then, the financial and housing crash happened in 2008. Ash and her husband saw it as a wake-up call, looking around their “McMansion” outside Austin, their overscheduled lives, their young son, and realized something was missing. They sold it off and bought a rustic homestead with ten acres and farm animals in Texas Hill Country, returning to Ash’s childhood roots and a distinctly less materialistic existence. It was the road to true fulfillment and self-actualization.

With these financial burdens released, Ash built an art studio in her yard and dove head-first into her passion, making things—something she, like so many of us, had relegated to the sidelines as a hobby for so long. Very quickly, following her gut instincts, she started to sort out a personal aesthetic for her work—one very closely related to the vibrant cross-cultural influences of her native Hill Country: bright colors, Mexican textile patterns, the stark landscape of grays and greens with moments of astonishing beauty, a butterfly fluttering through the brush, a prickly, stately cactus holding its ground.

So much of her art in its color and composition mirrors this landscape and this lifestyle in which she’s found so much fulfillment. She was a minority growing up in San Marcos (comprised of a mostly Latino population), blue-eyed. She grew up dancing the folklorico. Speaking Spanish. Traveling often with friends to Mexico to off-the-beaten-path villages, probing into the heart of Mexican culture from the vantage point of a local. She was in awe of the textiles of the indigenous populations in Mexico created with bold, assertive colors, creating vibrant statements, by people living in such poverty.

One day, in a local shop near her house in Texas, she approached the owner with the prospect of using some of her work. Very quickly they formed a partnership which manifested her into a larger licensing deal and some of her early pieces being featured on the lifestyle website Dot and Bo. These little successes validated her to keep going. From there she’s been refining her style, self-teaching along the way, always pursuing a true, authentic expression of her experience. The works are in bold palettes much like those Mexican patterns she grew up around, with references to Texan motifs (cacti, longhorns), and also, interestingly, remnants or legacies of her former more urban existence, with nods to luxury fashion brand logos. It could be said that Ash’s work depicts the amalgamation of these influences, depicting the complexity and nuances of her journey to this artistic moment, from city to country.

Though she was raised by a single mother and lived a modest life while growing up, Ash fondly recalls how her mother always managed to create a colorfully cozy abode and simple but happy life using the limited means they had. And in some ways, this tidbit



provides important clues to Ash’s current path and artistic success: she’s returned to her true roots and influences, to a truth that defies mainstream perceptions of what being a successful, happy American means. It’s not all beige McMansions in immaculately manicured suburbs; it’s in so many ways a wild, lively microcosm of diversity, screaming with rich, multicultural influences and voices. Ash emphasizes that she specifically manifested and chose this life—she’s worked hard to create it. And in her out-of-the-way Texas town just a little more than half a day’s drive to the Mexican border, Ash has found her true, American artistic voice, on her own terms. ♦



EIGHT KEY PROJECTS BY CHRISTO AND JEANNE CLAUDE

The art duo are famous for their large scale pieces that involve wrapping landmark buildings and landscapes in huge amounts of fabric, or creating temporary structures from colourful oil barrels. Despite the best efforts of critics to ascribe specific meaning to their work, the artists always insisted that their pieces are simply about experiencing the artwork in the moment, in the context of its environment.



Christo and Jeanne-Claude looking for a possible site for The Mastaba in February 1982. Photo by Wolfgang Volz

Christo and Jeanne-Claude were born on the same day in 1935, Christo in Gabrovo, Bulgaria and Jeanne-Claude in Casablanca in Morocco. At the age of 21, Christo fled the Stalinist regime in his home country to Paris, where he met Jeanne-Claude in 1958 when he was commissioned to paint her mother's portrait.

By 1961 they were collaborating on art works, in a romantic and artistic union that lasted until Jeanne-Claude's death in 2009. When she was still alive, the married couple were always careful to travel in separate planes so that if one were to perish in a crash the other would be able to continue their work.

Fiercely determined to retain complete artistic freedom, the pair self-funded their installations by selling original artworks and insisting on paying their assistants union or above minimum wages. After a work is complete, all the materials are recycled and the location returned to its original state.

Their work defies categorisation, blending art, architecture and sculpture. Read on for our round up of seven of their most important realised works and one yet-to-be-built project:



Wall of Oil Barrels - The Iron Curtain, Rue Visconti, Paris, 1961-62, Photo by Jean-Dominique Lajoux © 1962 Christo

For one of their first works together, Christo and Jeanne-Claude blockaded one of Paris' narrowest streets with a wall of 89 found metal oil barrels in a protest against the Berlin Wall, which had just been built.

Europe was unstable and tensions were running high in the city, with the violence of the Algerian War of Independence and the Paris massacre of 1961, where the police had attacked and killed demonstrators.

Called The Iron Curtain, it temporarily transformed the street into a dead end. The illegal art barricade remained in place for eight hours, blocking traffic. The artists had been refused permission for the project and continued regardless, until the police demanded they remove it.



Wrapped Coast, One Million Square Feet, Little Bay, Sydney, Australia, 1969, Photo by



Shunk-Kender © 1969 Christo
For ten weeks in the October of 1969, 1.5 miles of Australian coastline was wrapped in 92,900 square metres of erosion-control fabric, lashed to the cliffs with 35 miles of polypropylene rope. A team of 15 professional mountain climbers and 110 workers were lead by a retired major from the Army Corps of Engineers worked for four weeks to wrap the coastline. This time the pair had permission from Prince Henry Hospital to undertake the project, although the team were hampered by a storm that ripped off some of the fabric midway through the wrapping process.



Valley Curtain, Rifle, Colorado, 1972, Photo by Wolfgang Volz © 1972 Christo

For 28 months Christo and Jeanne-Claude worked with designers, builders, and students to create a partition of orange fabric hung between two mountains in Colorado, in a piece called Valley Curtain.

It was 381 metres long and suspended at a height of 111 metres. Keeping the curtain in place necessitated 417 metres of cable, weighing 61 tons and anchored to 864 tons of concrete foundations.

The last ropes were secured at 11 am on 10 August 1972, and the billowing screen of woven nylon remained in situ for 28 hours until high winds forced it to be taken down.



Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1983, Photo by Wolfgang Volz © 1983 Christo
Using 603,870 square meters of luminous pink fabric selected to compliment the shallow waters and Miami skies, the artists surrounded a series of islands in Biscayne Bay. Having obtained permission from government agencies, they and created floating rafts of fabric attached to octagonal, pink-painted booms that were towed into place, unfurled and anchored in place. For the two weeks that Surrounded Islands were on display 120 people in inflatable boats monitored the work. When it was removed the location was in better condition than when



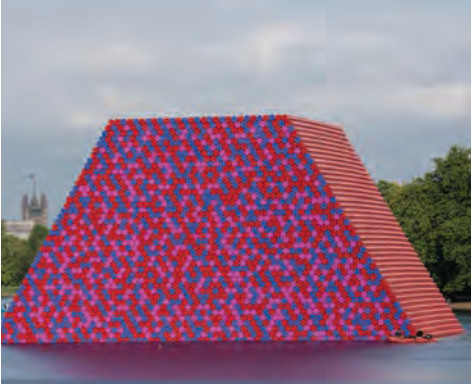
of 600 workers in special uniforms were paid to install the gates, with a further 300 employed to monitor and later remove the work. The rectangular gates were designed to mirror the city's grid pattern, and the rippling saffron fabric designed to move in the breeze, reflecting the movement in the bare trees and casting golden shadows on visitors who walked through them.



they started, thanks to the team removing some 40 tons of rubbish that had washed up on the islands or was floating around it. The Gates, Central Park, New York City, 2005, Photo by Wolfgang Volz © 2005 Christo and Jeanne-Claude
In 2005 the art duo installed 7,503 fabric panels suspended from saffron-coloured steel gateways built along 23 miles of walkways through New York City's Central Park. Teams



The Floating Piers, Lake Iseo, Italy, 2016, Photo by Wolfgang Volz © 2016 Christo
Although Jeanne-Claude passed away in 2009, Christo continued with their life's work and realised a project the couple had first dreamed up in 1970. It was his first work since they had created The Gates and the death of his wife. For 16 days in the summer of 2016 an iridescent carpet of yellow fabric suspended on floating docks stretched for three kilometres across a lake in Italy. Completely free to experience, as always, visitors could walk from the shore to several islands or climb the mountainsides to see the golden walkways spreading out below.



The artist and his late wife have been fascinated by trapezoid form of mastaba, found in the architecture of benches in Mesopotamian era and in the tombs of ancient Egyptian kings. They had originally planned to float one on Late Michigan back in 1967. In his first major work in the UK, Christo created a floating structure of 7,506 specially made barrels fixed to a scaffold anchored to the bottom of the Serpentine Lake. Painted in shades of red, blue and mauve, The London Mastaba recalls Impressionist art as its reflection distorts in the water disturbed by the splashing of waterfowl, pedalo boats and outdoor swimmers



Scale model of The Mastaba for Abu Dhabi, unbuilt, Photo by Wolfgang Volz © 1979 Christo

At the venerable age of 83, Christo is still stubbornly determined to realise one of his and Jeanne-Claude's most ambitious projects: a 150-metre-high mastaba in the desert in Abu Dhabi.

The pair began scouting potential locations back in 1977 and if built, it would be the largest sculpture in the world. It would require 410,000 barrels, which Christo plans to have painted in eight different colours to form a shimmering mosaic reminiscent of those found in Islamic architecture.

It would be Christo and Jeanne-Claude's only permanent piece of work. ♦

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BEAUTIFUL BOOKS

Art books are on a roll. Here are a few of the best of the year

by Sara Evans

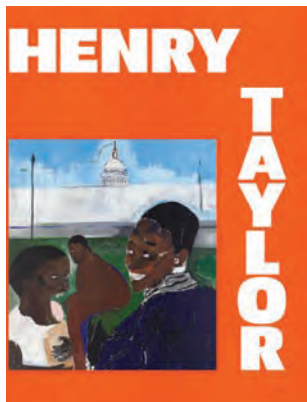
Sally Mann: *A Thousand Crossings* by Sarah Greenough and Sarah Kennel; (National Gallery of Art: \$45).

For more than 40 years, Sally Mann (b. 1951) has made experimental, elegiac, and hauntingly beautiful photographs that explore the most significant themes of existence: memory, desire, and nature's indifference to human life. What unites this broad body of work—portraits, still lifes, landscapes, and other studies—is that it is all “bred of a place,” the American South. Mann, who is a native of Lexington, Virginia, uses her deep love of her homeland and her knowledge of its historically fraught heritage to ask powerful, provocative questions—about history, identity, race, and religion—that reverberate across geographic and national boundaries.



Henry Taylor: *Contributions* by Hilton Als, Charles Gaines, Rachel Kaadzi Ghanssa, Sarah Lewis and Zadie Smith (Rizzoli Electa: \$65)

This definitive survey of over 200 of the painter's portraits and street scenes forms a personal and political portrait of society today. For three decades the iconic artist has worked his way through New York, Los Angeles, Europe, and Africa, documenting what he sees. In his circle are artists, musicians, writers, performers, as well as friends from his ten years as a psychiatric technician. It is the artist's empathetic eye that allows him to imagine his figures with authenticity and grace--not better than they are, or more glamorous--but part of a big, complicated world. Flat, brushy flows of color cast figures that often float in surreal landscapes abstracted from the barbeque in the park, or neighboring street.



Dorothea Lange: *The Politics of Seeing* by Alona Pardo (Prestel: \$50).

“Migrant Mother” is one of the most indelible and iconic images of the Dust Bowl era and of American photography. Dorothea Lange's career

is usually associated with the Dust Bowl and the Great Depression, but it extended long after that period. Her later work reflects her compassionate imagery of the land and people of California. This beautiful and broad-based book documents her work with the Farm Security Administration and her important associations with such photographic luminaries as Walker Evans. A striking and timely section of the book references her work with Japanese Americans during World War II and their tragic and racist internment in camps scattered throughout the American West following the bombing of Pearl Harbor.

The Ordrupgaard Collection* by Paul Lang** ***Impressionist Treasures: (5 Continents Editions: \$40) This Danish Museum, just outside Copenhagen, is and elegant treasure. It houses, a spectacular collection of French paintings



from Delacroix to Cézanne, along with superb paintings from the Danish Golden Age. This lavish volume accompanies a major exhibition at the National Gallery of Canada. The works showcase various stages in the careers of painters such as Jean-Baptiste-Camille Corot, Gustave Courbet, Camille Pissarro, Claude Monet, Alfred Sisley, Paul Gauguin, C.W. Eckersberg, and Vilhelm Hammershøi. While French impressionist, postimpressionist, and Danish works are the book's focus, other—often contradictory—art movements of 19th-century France, including the Barbizon School and realism, are also well represented. All the paintings in this volume are fully described and illustrated.



20 ART HISTORY TERMS TO HELP YOU SKILLFULLY DESCRIBE A WORK OF ART



Abstract

Breaking away from the figurative representation of objects, abstract art reimagines imagery as a study of the relationship between shape, form, color, and line. Abstraction occurs on a continuum, including the fractured-yet-recognizable forms of Cubism and the totally non-pictorial nature of Abstract Expressionism. Avant-garde The French term avant-garde literally translates to “advance guard,” but is used to describe artworks, movements, or artists that are experimental and forward-thinking.

Brushwork

Brushwork refers to the way a painter applies paint to a surface. It is typically characterized by the size, texture, and precision of the strokes.

Chiaroscuro

Italian for “light-dark,” chiaroscuro is the use of strong contrasts between luminosity and shadow to achieve a sense of volume and dimensionality. This unique technique was developed during the Italian Renaissance by Leonard da Vinci, the Baroque period by Caravaggio, and the Dutch Golden Age by Rembrandt.

Composition

The composition of a work of art is the way in which its visual elements are arranged, especially in relationship to one another.

Contrapposto

In sculpture, contrapposto (“counterpose” in Italian) is an asymmetrical posture in which most of a figure's weight is distributed onto one foot. This results in a realistic stance, as famously evident in Michelangelo's David statue. Michelangelo, ‘David’ (ca. 1501-1504) (Photo: Alfonso de Tomas via Shutterstock)

Figurative

A work of art is considered figurative when its subject matter is representational.

Foreground

The foreground of a work of art is the part of the composition that is closest to the viewer. It is typically discernible from the background, which appears to be further away.

Foreshortening

Foreshortening is a technique in which an artist distorts perspective to evoke an illusion of depth. Foreshortened subjects often appear to recede into the picture plane.

Genre

A genre refers to a type of art (typically painting). Examples of genres include landscape and still life.

Iconography

Iconography refers to the subject matter, or images, used to convey meaning or communicate a message in a work of art

Medium

A medium is the material used to create art. Examples of mediums are watercolor paint, pastel, clay, and charcoal.

Modern

As a movement, the term “modern” refers to art created between the onset of Impressionism and Pop Art, which ushered in contemporary art. On a more general scale, however, “modern” can mean current or cutting-edge.

Motif

In the visual arts, a motif is an element of the iconography. In paintings, a motif can refer to any pictorial feature of the composition. In the decorative arts and architecture, it often denotes a recognizable symbol that repeats.

Pentimento

Pentimento (“repentance” in Italian) refers to the presence of evidence that an artist has painted over a previously-rendered subject. In *The Old Guitarist* by Pablo Picasso, for example, the vague outline of a woman's face is apparent beneath the final brushstrokes.

Perspective

Perspective is the representation of 3-dimensional depth and space on a flat surface. There are two main types of perspective: linear and atmospheric. Linear perspective employs intersecting lines and vanishing points as a means to make objects appear far away. According to Leonardo da Vinci in *A Treatise on Painting*, atmospheric perspective, on the other hand, illustrates the idea that “colors become weaker in proportion to their distance from the person who is looking at them” through tonal changes.

Scale

Scale refers to the size of an object in relation to another. Often, as in the case of large-scale paintings, this comparison is based on the portrayed object's real-life size.

Sfumato

Predominantly associated with the paintings of Leonardo da Vinci, sfumato (derived from fumo or “smoke” in Italian) is a method of shading and color-blending that evokes a soft, “smoky” haze. This technique is apparent in the blurred background and softly-defined facial features of the Mona Lisa.

Style

A work of art's style is a classification of its visual appearance. Often, style is characterized according to the distinctive aesthetic approach of an individual artist, art movement, period, or culture.

Tone

Tone refers to the lightness or darkness of a particular color.

Trompe l'oeil

In French, trompe l'oeil means “deceive the eye.” It is a technique that creates optical illusions of three-dimensionality by employing eye-catching lifelike imagery.

Pere Borrell del Caso, ‘Escaping Criticism’ (1874) (Photo: Collection Banco de España via Wikimedia Commons Public Domain) ♦



PRIVATE GOURMET COLLECTIONS

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A BEAUTIFUL AND POWERFUL STATE: THE MIXED-MEDIA COLLAGE WORK OF KERRY KROGSTAD

by Brianna Kwasnik

Artist Kerry Krogstad is known for her intricate, delicate and powerful mixed media collage work, which thread together her vast knowledge and fervor for fashion and fine art. Krogstad began her career while attending The Fashion Institute of Design and Merchandising (FIDM) for product development and continuing to model for the next eight years before deciding to follow her path to a life of fine art.

Krogstad's visual art explores the thematic concept of female empowerment through various techniques, many built upon collage. What she describes as "painting with paper," Krogstad's puzzle-like aesthetic consists of torn fashion magazine cutouts that are intricately laid out to construct powerful portraits. She uses two approaches: one being traditional collage and the other, utilizing this aspect of 'painting' which is favored due to the time and delicacy it takes to create such ornate pieces.

In her work, there is a prominent theme of strong, confident women, portraying the female body in a relaxed, beautiful and powerful state, without the primary focus being about the male gaze. The underlying matter holds its place situationally, where these subjects are positioned by their own merit, unbothered by any outside expectations or discernment.

Social media also serves as an influence for Krogstad and the rise in popularity of 'the selfie.' Kerry describes it as a double-edged sword, because while she loved modeling, she didn't always agree with every aspect of it. Her inspiration now of the women she sees on social media of all shapes, sizes and colors portraying themselves in the way in which they

wish to be perceived is drastically different from what she encountered in the modeling industry.

"It's such a regimented standard," she explained. "You had to have certain measurements, a certain color hair, certain eye color, you had to fit such a mold."

In turn, social media also had an impact on the modelling industry, with the introduction of more plus-size models walking on the runway and being featured in advertisements. Social media, she believes, is a powerful tool for people to express themselves, juxtaposing how they are in real life and show people how they wish to be perceived.

The inspiration for her pieces typically depends on emotion and environment, as she describes, the process is similar to that of an actor getting into a character. For example, if she were working on a portrait of Grace Jones, who she describes as a creative, unique, and powerful woman, she would do so while listening to her music and studying the work that she did. If there are feelings of timidity, she might look to Madonna's "Book of Sex" and create a portrait of her. She wants to portray women that are different and facing taboo and breaking it.

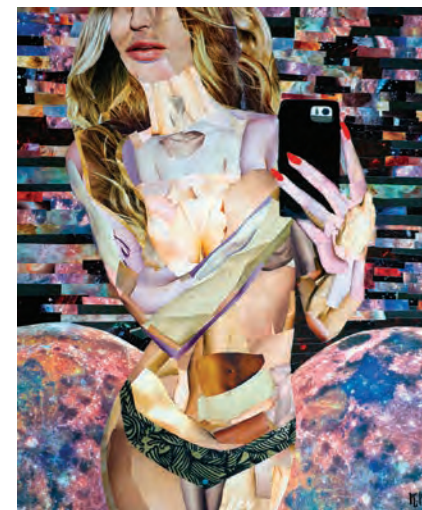
With the rise of the MeToo and Time's Up movements in recent months, Krogstad's work ends up serving almost as a response of current social and political events. For instance, Krogstad was working on a collage of a nude woman, showing only her neck down, with a chastity belt protecting her private parts, and a key in the lock. Krogstad said she happened to be working on that piece at the time the then presidential nominee, now



President Donald Trump vulgar comments on the Access Hollywood tape were released, talking about him grabbing women without their consent. It was a complete coincidence that they tied together, but ended up being a response piece as a result.

"Its initial meaning vanished and I felt I had no choice but to let it represent how I, and many women felt on that day. We may need chastity belts," she wrote on her art page about the piece. She continues that she hopes this piece in particular inspires viewers to evaluate the impact that comments such as those made to the public have on women and girls everywhere.

Krogstad's vast inspiration is also derived by her travels abroad. One in particular was her visit to the Takashi Murakami exhibit at a museum in Tokyo. The grandiose scale of the

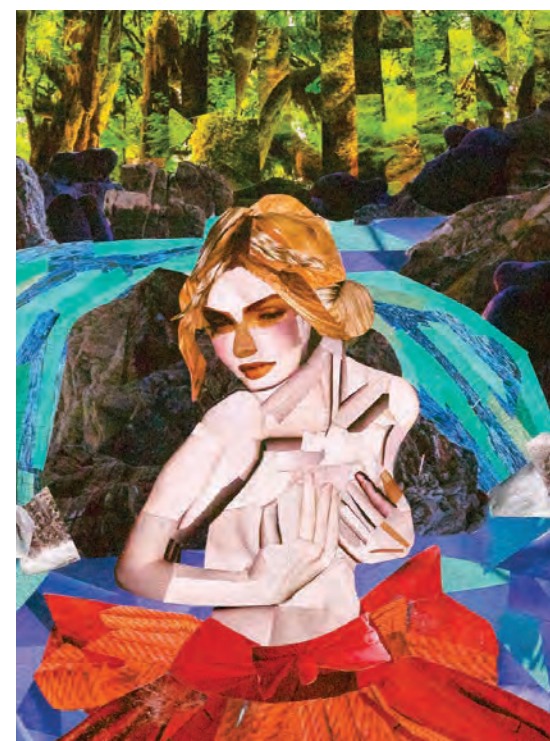


pieces opened her eyes to the possibilities for her own creations. While traveling, Krogstad pays mind to the detail and aesthetic of environment and shifting perspective of living place and customs. In Japan, Krogstad took to the fast-paced surroundings, creating collages from Japanese magazine clippings that alluded to this aspect of culture. While she was in Hawaii, the laid back culture and natural elements became a major part of her work. "It ends up being a big melting pot," she said. "Everywhere I go, I take a little bit of it with me."

Krogstad will be having her first solo show on April 21st 2018 at New Profanity on Melrose Ave. Her featured collection will be the largest scale of work to date and will focus primarily



on the influence of popular culture in our society, sharing a positive perspective on the icons that have impacted every corner of the world. ♦



BEAUTY AND THREAT: THE INTERNATIONAL COLLABORATION PROJECT OF DEB YOUNG AND FRANCISCO DIAZ

by Brittany Knupper

The groundbreaking, International Photography Collaboration Project of Deb Young and Francisco Diaz, began, of all places, on Facebook. After some strong encouragement from friends, Diaz joined Facebook in order to connect with its tight-knit community of photographers. He soon noticed Young's work and they began a typical Facebook friendship, commenting on each other's photos, until one day Diaz came across Young's landscape photos from her trip to Manukau, New Zealand. And he was astounded. "Her landscapes were like nothing I'd ever seen. They looked totally still, as if someone had sucked all of the air out of them. And I couldn't help myself, I asked her 'can I play with this?'" She consented, and their working relationship began. They played with the photos, establishing a back and forth on Skype, and when they were satisfied they submitted the finished product into a photography competition, and they won. Excited and amazed, they decided to enter it into an even larger international competition. And then they won that one as well. They were named Photographers of the Year in the Fine Art and Documentary Biennial in Malaga, Spain. That was when they realized they had stumbled upon something special. "We looked at each other like okay, what are we doing? And what have we done because we weren't thinking while we did it, we were kind of just doing it. We were working real time together in digital."

Diaz and Young come from wildly different backgrounds. Young is from New Zealand and first got inspired by the lens when a family friend took photos of them one summer. "Our family was photographed actually by this pho-

tographer friend who came up with these really amazing black and white portrait photographs of us hanging out in the backyard and as a kid, you know, I was really blown away by them and so I bought my own little camera." From there her passion focused her on black and white and street photography. Her biggest influences are Robert Frank and the photographers featured on the website, American Suburb X. On the other hand, Diaz grew up in New York. "I grew up very poor in Brooklyn and my mother and I would go to the supermarket and buy these really cheap encyclopedias and I used to devour them. I used to love looking at the pictures and reading the little articles and one that really stuck with me was about Leonardo da Vinci and the notion of "the Renaissance Man." In

college Diaz studied art and painting but didn't pick up a camera until later when a friend and fellow painter who had a background in black and white photography taught him how to do dark room work. Diaz is inspired by the classic masters. He loves DaVinci and Michelangelo, and "the Spanish. I'm Spanish. I like El Greco and I like Goya." He studied photography, but photographers are not who he goes to for inspiration.

And while they seem to have conflicting or opposite styles and inspirations, their two aesthetics blend together seamlessly as does their process. They work together in real time, pouring over photographs and making edits and changes together in shared software, usually via Skype. And they do this in two



Innocence + Guilt



The Wolf + the Bird

different countries, with two very different time zones, and at least 8,000 miles between them. They are the first, and possibly only, collaboration that uses this process. "We tried to look around to find out if other artists were doing that and we couldn't find a single artist that was working internationally across over eight thousand miles in real time together and then we started to develop, you know the ability to see through each other's camera. And with our different styles, me (Young) being a street photographer that was all about grain and gritty black and white, and Francisco (Diaz) being a conceptualist who loves sharpness and hypercolor, I was kind of scratching my head thinking. Okay, how would we do that?" And yet they say it came almost naturally to them.

They call their work "Photo Montages." And "while a photo montage isn't a new concept, most modern artists use the form to create surreal or fantastic images. What is different about this collaboration is an eerie sense of reality, which itself is an ironic refutation of photography as truth." (Writer Teresa Politano - Inside Jersey Magazine) They use this technique to capture and create images that encapsulate "both beauty and threat." Take for example, their series The Lost Boys. Taking inspiration from Peter Pan, The Lord of the Flies and other similar works that examine children gone feral, as a "metaphorical look at collectivism and individualism as social and cultural syndromes." They look for links between the patterns of our personal lives and life in the community. In "Innocence + Guilt" (part of the Lost Boys series) you see a group of boys running in the foreground, seemingly playing at tag or chasing each other. It's not until you see the burning log in the background, sinking into the



The Crows



King of the Hill

water that you realize the boys might not be just "playing," maybe instead they are fleeing. They explore childhood social structures and how they reflect on our own adult systems in even more ominous depth in The Playground Series. Every photo in this series in eerie black and white. In particular, their photo "King of the Hill" which depicts children playing the infamous playground game, is innocent only on the surface. Upon a closer look, you see that "the king" on top of the rock is a white boy, and all of the children clambering to get a spot on the coveted hill are children of color. A childhood ritual, and way of children learning about social hierarchies, takes on a much more devastating and political meaning. Even in their animal portraits, like their series The Wandering Kind, beauty is always juxtaposed

with threat. Foxes lurk ominously behind bold, colorful turkeys, and a murder of crows (carrion birds) gather at a river bank, while a plane lands (or crashes?) in the background. Beauty meets threat. Cinematic Documentary meets the Golden Ratio. Opposites come together to create a complex look at the rituals and symbols that make up human nature.

Diaz and Young are currently finishing several ongoing series: Seaside Heights, Sign Posts Up Ahead, and Suspicion - which examines the effects of jealousy and anxiety on the modern couple (in which they use themselves as the models). Pieces from their "Playground" series are currently on display at Gillman Contemporary in Idaho. You can view their portfolios and series online at <https://www.diaz-young.com/> ♦



The Fox and the Turkeys

ME TOO: ALEXANDRA GROUNDS' ASSERTIVE, PAINTERLY GAZE

by Megan Reed

Don't let Alexandra Grounds' age fool you: one glance at her paintings reveals a loud, assertive and intelligent voice that one might assume comes from years of experience. Alexandra is just out of high school, though, and her talent, drive and incredible work ethic are indeed remarkable for someone so young.

With this knowledge, it's hard not to see Alexandra's paintings as some sort of pro-

phetic moment of the cultural shifts to come with her emerging generation. Women pose in glamorous dress, mimicking familiar fashion magazine spreads, but these are different: the colors are larger than life, the brightness at times overwhelming and pointedly in-your-face. These women, red lips prominently displayed, seem to be staring back at the male gaze, redirecting the conversation, moving the pose to something beyond being just about the

two-dimensional. Alexandra describes it as a form of expressive creation: "taking beauty and creating it. Taking expressions, like a glint of an eye, to capture what's going on in that woman's mind."

Indeed, Alexandra says that the work begins as a form of play with her friends, a kind of dressing up, donning costumes that hearken back to the fashion world, but are also about empowerment. She'll photograph this play

and then capture the sentiment in painting back in her studio. This activity feels autonomous, self directed for Alexandra, in direct opposition to what she feels is the constant oversexualization of women and the associated pressures to be sexy--all the time-- in order to be powerful. Her painting *Lost in Space* takes on this social expectation headfirst, literally. We see a woman, obviously attractive, but also clearly struggling with her inner life. She looks exhausted, staring at us honestly, if not a little reluctantly. Alexandra describes it this way: "She has these pressures, like wearing a low cut shirt to be noticed, yet she really just wants to be an astronaut." This conflict between the two: the exterior masking the deep-seeded internal desires is key to Alexandra's inquiries. She's probing to show the full dimensionality of what it means to be a woman today. The relevance of such inquiry is notable, given the recent #metoo movement in response to almost daily allegations of sexual harassment of women by prominent men in power. Perhaps Alexandra is showing us a future where these dynamics are changed.

Alexandra's journey to finding her voice as a painter emerged in somewhat surprising ways. While away at Phillips Exeter Academy for high school, she stumbled upon an extracurricular art class and found herself immediately hooked: not only was it incredibly satisfying to create images with her own hand, she received almost immediate attention for their impact. She ravenously took all the art classes Exeter offered until there was nothing left. She begged for and received permission to continue her art pursuits as an independent study. With it came



"Technicolor"

a large studio on campus where she spent all her free time painting image after image. The scale of the work, too, grew, with her interest in painting. Notably, these paintings--many over 6 feet tall--exceed the size of your average woman, asserting themselves in postures more often assigned to a male-dominated heroic painting tradition. People on campus continued to take interest, culminating in a solo exhibition of her work just as she was about to graduate. Her voice was on full display.

Now Alexandra is continuing the work full-time, without the pressures of school, in a loft studio at her parents' house in Scottsdale. She's up and in the studio bright and early, often working for better stretches of the day. This is her gap year, as she describes it, where

she can aggressively push herself as an artist and expand her technical horizons. Next year she'll attend Columbia University, right in Manhattan, global seat of glamour, fashion, and art. She's excited by the unknown of this next phase, the possibilities of being closer to so many of her art inspirations. One thing is certain: we will undoubtedly hear more from this impressive young artist as her voice grows louder. ♦



"Queen B"



"Ground Control" 2016



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ValGrine settles in a new golf perspective,
60 ART OF THE TIMES

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For note

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

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Take Heart: A Nonprofit's Vision of Art Education

by Colter Ruland

In downtown Los Angeles, in what used to be a warehouse loft, the local nonprofit City Hearts is hard at work reshaping the lives of young people. At the time they first leased the loft, there wasn't much else around. A few streets over, they started their art programs in a school in Skid Row. From there they have reached out across Southern California, advocating for young people in economically stressed neighborhoods without ever losing focus of the communities they serve or their mission to transform lives through the Arts.

Sherry and Bob Jason, the founders of City Hearts, recall the time before the nonprofit was established in 1984. They were both attorneys. In fact, that was how they met. It was during this time that Sherry had what she calls a "pivotal moment" which would alter the course of her and her husband's careers.

Sherry was a new public defender and touring Central Juvenile Hall, a youth detention center less than three miles away from where City Hearts would eventually stand. It was large and overcrowded. Boys were playing basketball and lifting weights. Then, through the din, Sherry heard music. A piano. Mozart. Mozart on a piano in Central Juvenile Hall. There, in the middle of the understandably grim and labyrinthine legal system, was a young man playing Mozart during his very first lesson with the ease of a prodigy. He was also thirteen years old and accused of murder.

The scene struck Sherry. And while that scene has stayed with her all these years, that young man's situation is not necessarily unique. As she met more of her clients—all of them children—she began seeing the potential and creativity bound inside each of them despite their circumstances or if they didn't even recognize it themselves. In her words, it became "imperative to create something that could be a means of prevention and intervention." Sherry and Bob were already feeling the limits of their influence as attorneys. "There is a limited amount of things you can do to impact the lives you represent," says Bob. Merely rep-

resenting these young people's legal interests didn't seem like enough. They wanted to do more, and so they founded a nonprofit.

Sherry used to be a ballerina. Her father was a combat photographer during World War Two. Her background in the Arts served as a "vehicle" for this transformation. Now, they serve around 500 students ranging from ages five to eighteen each week.

When they first started, they had an uphill battle explaining to others that the Arts were not the "icing on the cake," as Sherry puts it, but the cake itself. Even today, in an educational climate that seems to prefer (and fund) STEM education over the Arts and Humanities, City Hearts continues to prove that creativity is very much that vehicle for change. "The value of a society is based on its creativity and its artistry," says Sherry. Essentially, City Hearts is challenging us to consider what makes us human, what we value most.

One of the programs City Hearts considers emblematic of such values is its Shakespeare Challenge. Students read, learn, and perform from his famous dramas, and for ESL students it has been a source of inspiration for both Sherry and Bob. There was one student, for example, who had recently moved from Asia to the United States, and she barely spoke any English. That same student would soon learned Puck's entire monologue from A Midsummer Night's Dream, and it was through Shakespeare that she learned English until she was eventually coaching her peers to do the same.

City Hearts doesn't see its art programs existing in a humanities vacuum, however. Sherry and Bob believe the Arts are malleable and "organic" in a way many other disciplines of learning are not. The Arts are able to address students who are in "multiple jeopardies," as Sherry calls it, meaning, they can help the visual learner, the social learner, or the kinetic learner by tailoring the method to the individual. And there are very real and tangible ways that reflect the impact of City Hearts's philosophy.

One example Sherry and Bob give is of a student they had very early on in the program who was a graffiti tagger. He channeled those impulses into the art programs City Hearts offered, and because of that creative outlet he started regularly attending school and discovered he was actually adept at math and science. He now works in IT for a major international accounting firm. This is just to say, City Hearts's mission is to inspire youth to explore disciplines beyond their comfort zones and discover where those disciplines can take them.

With their annual event Fresh Focus, which was recently held in September, they were able to highlight yet another student in their program who has become a success story. His name is Adolfo and is thirteen years old, the same age as the young man whom Sherry remembers playing Mozart. But Adolfo's talent is in photography, and through City Hearts he caught the attention of legendary photographer Douglas Kirkland, who believes Adolfo can go a long way. Adolfo's photograph Light Rain won the 2018 California Streaming Digital Photography Contest and was auctioned off at the event, putting Adolfo in the limelight and introducing him to the very real possibilities his talents can afford him.

In the heart of Los Angeles, and in the very heart of this nonprofit, there is an unbelievable optimism that City Hearts is sharing with its surrounding community. Asked whether the future for the nonprofit meant expanding into other cities, both Sherry and Bob were quick to say that Los Angeles and the Greater Los Angeles Area are more than enough. They would rather devote more resources and develop more programs to service the needs of young people who might need that extra nudge, that extra vote of confidence to explore creative paths wherever they may lead. ♦



Photo Credit_ Sam Herndon



Photo Credit_ Raul Vega



Photo Credit_ Adolfo_



city hearts kids



unnamed-2



Photo Credit_ Douglas Kirkland

KRAVIS CENTER BREAKS GROUND ON NEW \$50 MILLION EXPANSION PROJECT

Ceremony paves way for the performing arts center’s “Kravis 2020: The Future Is Now”

On Wednesday, May 9, 2018, leadership from the Raymond F. Kravis Center for the Performing Arts, The Weitz Company, Leo A Daly and WGI, brought the future closer into view when they and supporters officially broke ground on the Center’s \$50 million expansion project, Kravis 2020: The Future is Now.

With commemorative shovels and hard hats, officials from the four organizations broke ground and started the official construction ball rolling on the project which will make the Kravis Center experience more enjoyable for those arriving by car, bicycle or on foot. The Kravis Center’s expansion project will enhance the performing arts center experience for patrons by increasing the size of the lobby, creating a pedestrian-friendly plaza opening onto Okeechobee Boulevard, adding a new valet parking garage, adding a new entrance/exit ramp to the existing garage and improving traffic flow on and around the campus.

“Today officially marks the beginning of Kravis 2020: The Future is Now Capital Project,” said Judith Mitchell, CEO for the Kravis Center. “Over the next 22 months, the Kravis Center will begin to transform into an even brighter beacon for Palm Beach County, thanks to the efforts of our Kravis 2020 committee, led by Capital Campaign Chairman and Kravis Center Board Treasurer John Kessler; William Meyer, past Board Chairman and Chairman of the Center’s Operations Committee overseeing the project; and our design and construction teams

from The Weitz Company, Leo A Daly and WGI. The Kravis Center welcomes more than 500,000 guests every year, and this expansion will accommodate a growing base of customers with expanded ease of accessibility to enjoy our schedule of performances.”

Also in attendance were Michael Bracci, Kravis Center Board Chairman; James Mitchell, Kravis Center COO and owner’s representative for the project; John Kessler, Treasurer of the Kravis Center’s Board of Directors and Kravis 2020 Chairman; Alexander Dreyfoos, Founding Board Chairman; William Meyer, past Kravis Center Board Chairman and Operations Committee Chairman; and Jane Mitchell, immediate past Kravis Center Board Chair and current Board Vice Chair.

The Kravis Center was also joined by Dennis Gallagher, Executive Vice President of The Weitz Company, the expansion project’s general contractor; William (Bill) Hanser, AIA, Managing Principal of Leo A Daly, the project’s architecture, engineering, planning and program management firm; and Brian LaMotte, Senior Vice President/Chief Marketing Officer of WGI, responsible for the project’s infrastructure design services.

Features of the expansion project include: More space to improve traffic flow in, out and around the performing arts center.

Additional restrooms in the lobby. Colorful water features and expansive landscape on the plaza, and a pedestrian-friendly

destination for people walking and biking from CityPlace, the Marriott, the Hilton, the Palm Beach County Convention Center or the downtown community.

The sculpture, “Embrace,” created by Robin Oglesbee-Venghaus, winner of Pratt Institute’s design competition for the Kravis Center, will serve as the focal point of the plaza area.

A second plaza at the corner of Tamarind and Okeechobee, with an interactive marquee and benches.

A new valet garage on Sapodilla Avenue will provide more convenience for users. It will also alleviate congestion in and around the main parking garage before and after performances.

An interconnected ramp up to the fourth floor of the main garage, making it and the fifth floor easier to access. This ramp will allow exit directly onto Okeechobee Boulevard.

Increased technology campus-wide to improve customer service, security, box office communications and parking availability for guests.

The expansion plans coincide with city efforts to make venues along Okeechobee Boulevard easier for pedestrians and bicyclists to navigate. The project is estimated to be completed in the summer of 2020 and will be funded through private and corporate donations as well as grants. No interruptions in the performance schedule are anticipated.



James Mitchell, Judith Mitchell, Brian LaMotte, Dennis Gallagher John Kessler, Michael Bracci, Alexander Dreyfoos, Bill Hanser, William Meyer, Jane Mitchell, Commissioner Keith James, Dennis Grady



John Kessler, Bill Meyer, Mike Bracci



Jim and Judy Mitchell



Alex Dreyfoos and Gary Lickie



Jane Mitchell, William Meyer, Alexander Dreyfoos, John Kessler, Michael Bracci and Judith Mitchell (speaking)



Top row: Michael Bracci, William Meyer, James Mitchell, Larry Thompson, Bottom row: Commissioner Keith James, Jane Mitchell, Alexander Dreyfoos, Judith Mitchell



(Left to right) – Alexander Dreyfoos, John Kessler, Judith Mitchell and Michael Bracci (speaking)

A TRIBUTE TO BURT REYNOLDS

PHOTOGRAPHY by Davidoff Studio



Burt Reynolds and Paul Williams in Atlanta for the premier of Smokey and The Bandit



Dom Delouise and Burt Reynolds in Atlanta for the premier of Smokey and The Bandit



Burt Reynolds and Jim Nabors stopped in at our studio in The Breakers Hotel to go over some photos of Burt, 1982



Burt Reynolds and Paul Williams in Atlanta for the premier of Smokey and The Bandit



50th Anniversary of Palm Beach Jr. College at The Breakers Hotel, 1983, Burt Reynolds



Mr. & Mrs. Burt Reynolds, my father photographed Burt's marriage to Judy Carne's, Laugh In's Sock it to me, in Hollywood, Cal., July 5, 1963



Watson B. Duncan and Burt Reynolds



50th Anniversary of Palm Beach Jr. College at The Breakers Hotel, 1983, Burt Reynolds



Burt Reynolds receives an award from The Mental Health Association for his charity work at The Hilton Hotel in 1982



Burt Reynolds says that a senior executive at Pontiac promised him a free Trans-Am if the movie became a hit. It did and the 1977 T-Top Trans-Am became one of the hottest selling cars of the year. When the movie became a hit, Reynolds expected the executive to come through with his promise. But the Trans-Am never came. After a few months, Reynolds, (who was afraid of looking like one of those pretentious stars looking for freebies), finally called Pontiac. As it turned out, the executive that made the promise had retired and the new executive refused to keep the promise that was made, by the previous Pontiac Trans Am executive



Mary Nemec and Burt dance at The Palm Beach Opera Debutante Ball



Jupiter Lighthouse photo by Steve Pohl
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Lonnie Anderson & Burt Reynolds at The Breakers Hotel for The Ctr. for Performing Arts, 1/4/88

CBS/WLNY chief weathercaster Lonnie Quinn and award-winning nature photographer Mac Stone make impassioned plea to save Florida's wetlands and clean water.

Notable attendees included: Douglas Durst, Susanne Durst, Eric Eikenberg, Mac Stone, CBS New York's Lonnie Quinn, Ellin Goetz, Diana Barrett, Marshall Field V, Mary Barley, Gary Lickie, Nancy Deluci, Helena Rose Durst, Alexander Durst, Eva Durst, Mark Domino, Gregg Manjorovic, John Wamser, David Fried, John Hilton and Jody Hilton.

The Everglades Foundation CEO Eric Eikenberg thanked donors for their support and called on the U.S. Senate to approve a key component of Everglades restoration – the Everglades reservoir – in this year's America's Water Infrastructure Act.



Deborah Johnson, Philanthropist Susanne Durst of The Durst Organization (Photo Credit: Laura Massa/Michael Priest Photography)



Gregg Manjeric, John Wamser, Gary Lickle, David Fried (Photo Credit: ©Patrick McMullan)



Atmosphere (Photo Credit: Laura Massa/Michael Priest Photography)

by Sara Evans

Van Zweden replaces the beloved Alan Gilbert who served as Music Director for eight years. Gilbert's relationship to the orchestra was warm and intimate: He was truly one of their own. Not only was he a New York musician, born and bred—his mother was a violinist with the orchestra. His approach was gentle and intimate, serving up programs that were both collaborative and innovative, with a good range of introductions and new music. His rapport with the audience was immediate and warm.



is the new Maestro's broad familiarity with some of the most innovative and exciting musicians and composers around the globe. His intentions to expand both the audience and the repertory are both necessary and worthy. Like audiences everywhere, the New York one is aging fast. Van Zweden has hit the ground running with a series of well received concerts and a projected season of exciting programming. May the force be with him.




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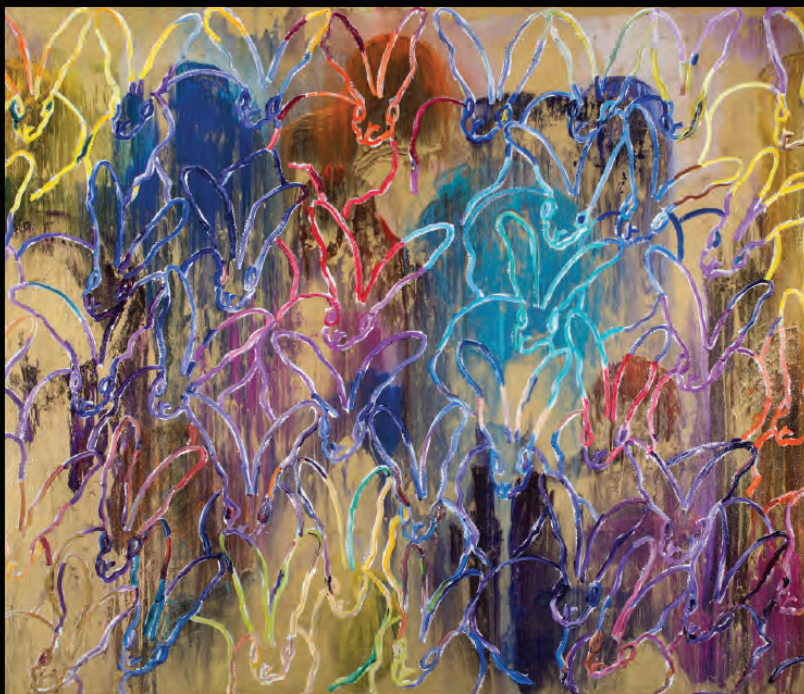
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Vol. 25 • FALL 2015

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Jimmy Nelson
« Before they pass away »

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Vol. 12 • SUMMER 2008



DALE CHINLEY ARTIST © DALE CHINLEY

US \$5.50 Canada \$6.50



Summer in the City

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U.S. POSTAGE
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WEST PALM BEACH, FL
PERMIT NO. 4405