

Art TIMES

OF THE

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Suzi K. Edwards



Madison Crossing One & Two Installation
2015-2017

Mosaic and hand kiln fired tiles
Floradania kiln-fired mural on seven story Affordable Senior Residence in Kissimmee, Florida



SUZI K EDWARDS MOSAICS

"If it were not for art, I would probably be dead or crazy!

I grew up as the only daughter in a well-to-do family. My grandfather, a chemist and former member of the Jewish mob, took his profits from prohibition, and in the early 1950's built the first luxury hotel on St. Thomas. We all moved there; lock, stock, aunts, uncles, parents, cousins, grandparents and standard poodles. The first school that I attended had thirteen students.

Consequently, there were very few children around with whom I could play, and loneliness became an unwelcome companion. Painting and dolls were my passion. I made inventive but badly sewn little outfits for the dolls, and painted watercolors of the island flora and fauna. Lizards were my favorite. Art supplies were scarce on the island, and I sometimes made paintbrushes with a lock of my hair glued to a stick.

When I was fifteen, I was sent to the Stockbridge School in Massachusetts. I found many friends and outlets for my imagination in this offbeat school with classmates: Chevy Chase, Steve Rivers, Larry's son, and Dee Dee and Tony Lee, Hedy Lamar's kids. Fortunately, the Arts were as valued by staff as were SAT scores. This did not serve me well when I was accepted at Cornell University as a Fine Arts student.

Binary mathematics, and dreary philosophy classes took up as much academic spaces as painting and drawing, and I quickly realized that it was not a good fit. I took a train from Ithaca to New York City, and found a bed in my Auntie's unused maid's room. Both she and I attended classes at the venerable Art Students League.

My parents were not pleased with my freewheeling lifestyle, so I enrolled as a matriculated student at NYU.

I moved into an unoccupied apartment that they

owned at the Navarro Hotel on Central Park South. This was the 60's, Rock N Roll was blossoming, and the Beatles came to New York. Through a good friend, we got on stage tickets for their first concert at Carnegie Hall. Like millions of other girls, I was in love! The elegant apartment became a halfway house for every beautiful, longhaired and broke musician north of Fourteenth Street.

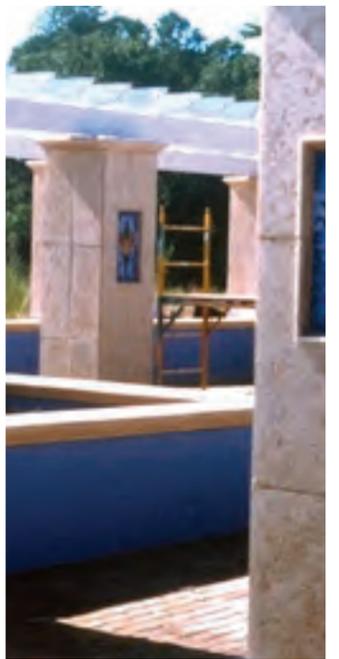
This was not to last. My father made an unannounced business trip to the city and found unfamiliar bodies asleep everywhere. I was booted out of the Navarro, and holed up in a tiny bed-sit in the Village. I was eighteen years old, no longer in college, and living a dangerous lifestyle.

In my life synchronicity has always appeared. It just so happened that my father had a dear friend and busi-



Bench & Table
2000
Ceramic Mosaic over Concrete
10'x 18"X24" Bench 24"X30" Table

The Bench and Table and 29 Signature Bromeliad Panels was my first Public Commission



Florida Botanical Gardens

ness associate who lived in London, the mecca of Rock! He had a wonderful family and owed my father money, so he took me in as a trade! With my love of clothes, I was accepted at the London College of Fashion. This was a good fit! Carnaby Street was right around the corner, and my classmates and I spent many delightful hours prowling the boutiques, and ferreting out glitz and glam at thrift stores. I had very little money, and was running with a crowd of debutantes, trust fund babies and British royalty, so had to use my creativity to design outfits to make a statement!

When I graduated from LCF another beautiful synchronicity appeared. I was watching a TV program in London about youth and fashion. Segments from London, Paris, Tokyo and New York featured the latest and the best. The New York segment had a young guy driving around in a sports car, music blaring. I was smitten! If only.....

I returned to the States and visited my grandparents in the Virgin Islands. Their houseguest was a successful New York Fashionista. I told her about the TV show I'd seen in London, and lo and behold another synchronicity. The young man in the sports car was her nephew! She introduced me, and as fate intervened, their principal designer from Copenhagen could no longer renew her green card. Here I was a US Citizen with European training and style. I was hired and was a great success. At 22, I made more money than I spent! I was sent to Europe for inspiration, and did fashion shows all over the USA. I could actualize all my creativity, and see my garments for sale in department stores.

I hung out with an eclectic crowd of New York and European artists: Terry Southern, Andy Warhol, Al Cooper,

Edie Sedgwick, Warren Beatty and the Rolling Stones. These were exciting times! I met and married a handsome Englishman. After five years, both my marriage and my infatuation with the New York art scene had faded. I headed North to Woodstock.

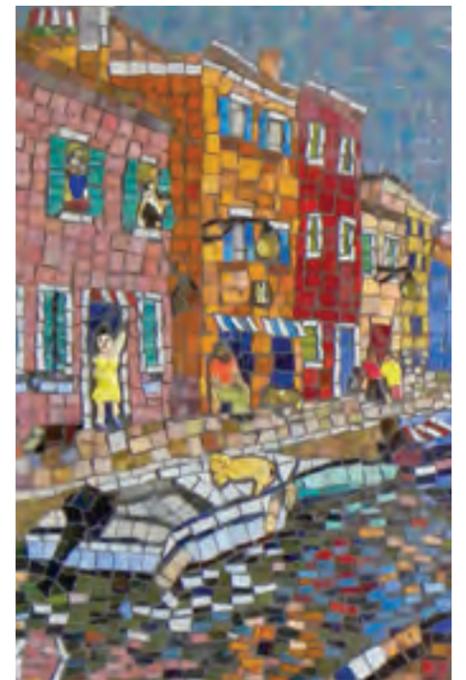
I lived in the woods, explored metaphysics and studied world religions. I drew Tarot Card images, Astrological symbols, Hindu gods and Goddesses and Buddhist iconography. I got a yoga teachers training certificate, and became enthralled by the Bhagavad Gita. Through my Hindu studies, I met and married fellow artist Roy Edwards, Mark Rothko's assistant, and gave birth to two wonderful sons. Roy was as free spirited as I was, and with kids in tow, we moved to Virginia, New Jersey, London and finally settled in Winter Park, Florida. Sadly, Roy died in 1997.

In order to heal my grieving heart, I began to experiment with ceramics and mosaics. I loved the challenge of mixing ceramics and glass mosaics and creating something exciting and new. I saw ceramics as the marriage, albeit sometimes a rocky one, of creativity and science. I observed magic happen in the kiln, when a simple lump of clay, with the application of glaze and colorants could emerge triumphant as a remarkably beautiful object, or crack and craze and end up in the trash!

I began to get Public Art commissions, and experimented with the design and fabrication of site-specific projects. I enjoyed the challenge of designing for a particular location and purpose. I loved to see how art could enhance an environment: create interest, encourage conversation, and elicit a brief pause from present moment reality.

In 2009, I moved to West Palm Beach, and built a summerhouse in Rhinebeck New York, where I teach mosaics at the Omega Institute for Holistic Studies. My partner British artist Paul Ian Hamilton and I inspire each other as we constantly experiment with new ideas and techniques.

Susie K. Edwards, 2018
www.suzikedwards.com ◆



Beautiful Burano
2017
Glass Mosaic Ceramic Figures
18"X24"

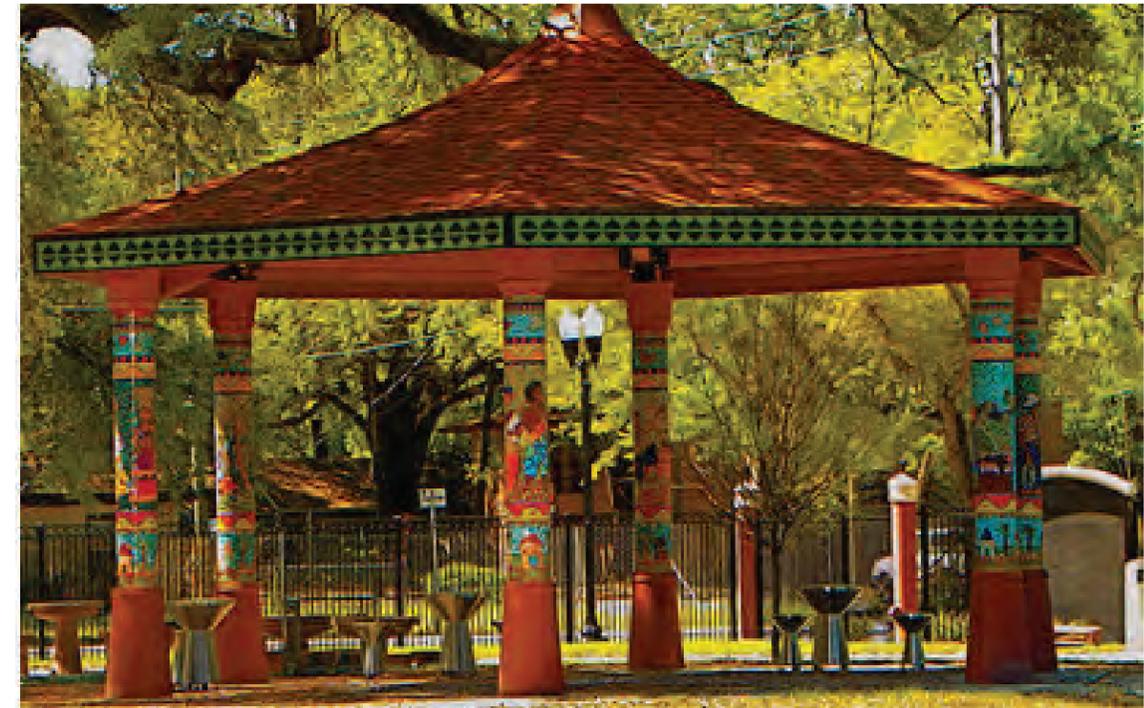


Susan B Katz Theater- Pembroke Pines, Florida
2012-2013
Glass Mosaic & Architectural Ceramics

25" X 50"
Broward County Public Art Award

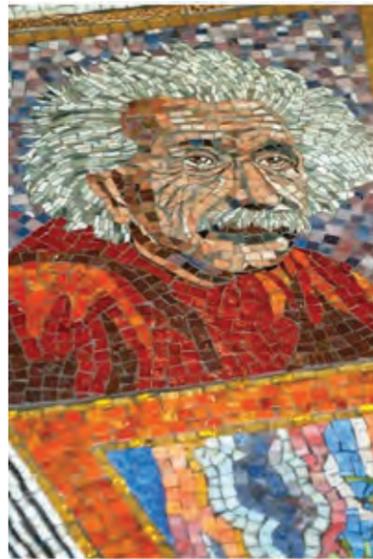


Fortune Teller, 2017
Glass Mosaic Beads and Pearls
18"X24"

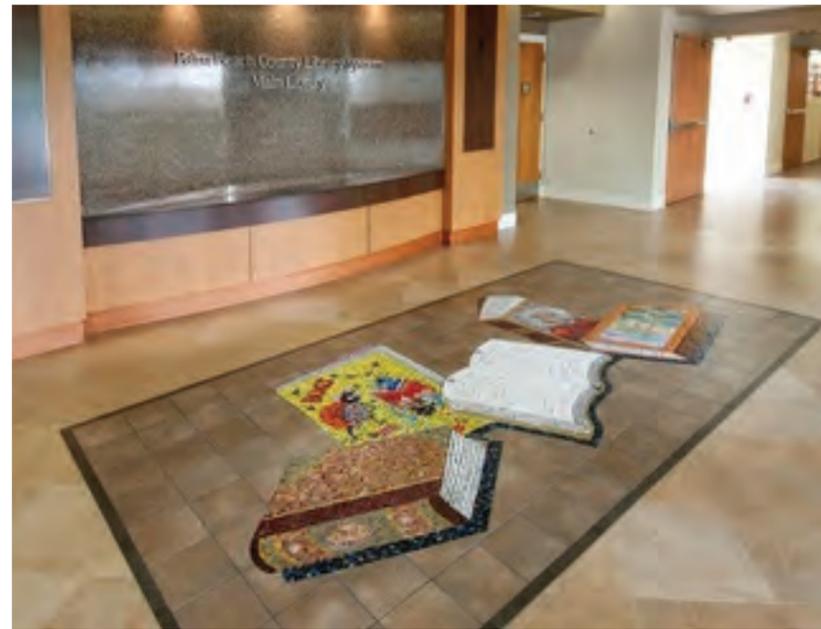


Pavillion- Z.L. Riley Park
2008-2009
Glass smalti & Vitreous Glass Moaics
84" H 12"D

I chose an Afro-Caribbean village theme for the park. The columns feature dancers, musicians, farmers, and market women.



Closeup "Portrait of Einstein"



"Books on a Library Floor"
2011
Glass and Porcelain Mosaics
7'X11'

Inspired by the "Unswept Floor " mosaics popular in Italy in 1AD, this was created through a Palm Beach County Art in Public Places Award.



Aspen Glen, 2015
glass and custom glazed Ceramic Mosaic
3'x14'

Commission for The City of Boynton Beach, Lennar Homes and URBAN ASSOCIATES, INC.
Site Planning - Landscape Architecture



"Monkeys and Mangos"
2012
Architectural Ceramics and Glass Mosaics
10'X6'

A Public Art Award by the City of Boynton Beach for a Publix anchored shopping center. The builder used a decorative concrete grapes border, so I continued with the fruit theme.

"The Dream"
2004
Architectural Ceramics and Glass Mosaics
34" X 26'

Characters from the plays were sculpted in bas-relief ceramic, and inset in lively glass mosaics



RETURN TO DOWNTON ABBEY



“Downton Abbey: the Exhibition” has extended its magical New York run due to unprecedented demand.

by Sara Evans

It's an extraordinary experience: You walk into a fairly generic office building on West 57th Street in Manhattan, check your coat, hand over your ticket and then walk through an old oak door. And once you have done that, you have entered an alternate universe, the magical world of Downton Abbey.

After six compelling seasons finally ended, millions of us all over the globe went into a form of mourning. What would become of

all the characters we had come to know and love or loathe—so well? We were so deeply immersed in Julian Fellowes's brilliant drama of the complex world of Downton Abbey, a pastiche of British life that spanned the incredibly dynamic timespan from 1912 to 1926.

We wanted to live in beautiful Highclere Castle, the actual location of Downton, and roam its green fields. We wished we had cooks and undercooks and butlers and lady's maids.

For six seasons, their lives were our lives. Under the gimlet-eyed, demanding supervision of creator Julian Fellowes, each character grew and evolved, until we felt that we knew them personally. We had crushes on the debonair Lord Grantham, and had nothing but admiration for his forbearing and elegant American wife, Lady Cora. We understood the natural and sometimes bitter tensions among their three daughters, the imperious and beautiful Lady Mary, the often unfortunate Lady Edith and the ill-fated Lady Sibyl. We adored Maggie Smith as the Dowager Countess, Violet Crawley, with her forked tongue and unforgettable utterances: “What is a weekend?”

Not only the “Upstairs” crowd of aristocrats and wannabees but also the “Downstairs” crew, the compelling staff of servants held our rapt attention. We missed the indomitable Mrs. Patmore, who ruled the kitchen like a monarchy, the gentle Mrs. Hughes and the kindly but pretentious Mr. Carson, ditzzy Daisy and Anna and Mr. Bates. Even Lord Grantham's beloved dog—we missed them all.

“Downton Abbey: The exhibition” is a beautifully realized, intricately conceived multimedia experience that gives visitors an opportunity not only to revisit the six seasons of what is no doubt one of the most popular series ever televised. It is also an opportunity



Hugh Bonneville, Michelle Dockery & Maggie Smith to see and experience the actual antiques and furnishings, rooms and costumes, the jewels and outfits, hats and shoes, from the series itself. Through the costumes, wedding and evening gowns, uniforms, day dresses and men's haberdashery, all exquisitely crafted, we can view the passage of time itself.

We are welcomed to Downton, and then projected through a series of scenarios and rooms filled with antiques and furnishings, artifacts and bibelots, each evoking the times and places we remember. There is Mrs. Patmore's kitchen, with its gleaming copper pots and scrubbed worktable, a Belfast sink



Maggie Smith as the Dowager Countess

with actual running water, eggs from the estate waiting to be turned into masterful soufflés and piles of vegetables from the kitchen garden.

The dining room boasts family portraits, extravagant flower arrangements, a perfectly

set table with imposing silver candelabra, bone china and sparkling crystal. The dining room contrasts sharply with the servants' dining hall, which is stark and simple, but which, surprisingly has an upright piano, where, no doubt, the downstairs crew entertained



Maggie Smith as the Dowager Countess and Hugh Bonneville as Lord



Downton Abbey Costumes

themselves on many evenings.

We get to ogle the bedroom where Lady Mary was de-flowered and experience the horrors of World War I, when Downton's fortunes began their downward spiral. We can open drawers filled with contemporary documents, letters and postcards, architectural projections and land deeds.

The totally immersive, beautifully curated exhibition, produced by NBCUniversal, who own all the "attributes" of the show, intellectual, artistic and actual, and Imagine Exhibitions, is sponsored by Viking Cruises. It is an excuse to drop out of our difficult world for a few hours. It takes us back in a history that is simultaneously cultural, chronological and social, to a time, more imagined than real, when life in the Yorkshire countryside was pretty idyllic, when everyone knew their place—until they didn't.

The periods Julian Fellowe's chose were ones of amazing turmoil, from the sinking of the Titanic, to the rule of Edward VII, through the trauma of the War to End All Wars (and we all know how that turned out) to the coming of modern Britain. This wonderful exhibition has been extended until April 2nd, due to astonishing attendance and demand.

To visitors from all over the globe, the exhibition demonstrates how the intricate interplay of place, time and humans, of servants and families, morph across the landscape and fix and hold our senses and our imaginations. ♦

(To learn more about "Downton Abbey: The Exhibition" visit www.downtonexhibition.com)

Photo by: Carnival Film & Television Limited 2011 for Masterpiece

Downton Abbey: The Exhibition opened in 2017 for a limited engagement in New York before traveling throughout the country, NBCUniversal International Studios announced.



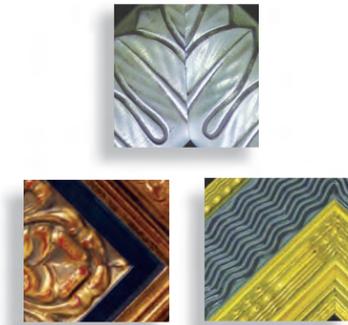
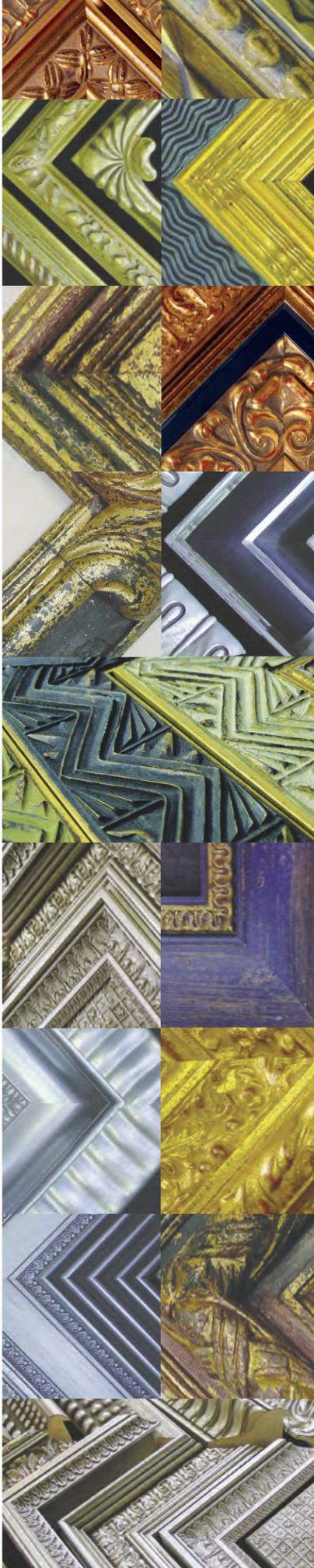
Michelle Dockery at the Dining Room table



Sophie McShera (Daisy) and (R) Lesley Nicol (Mrs. Patmore) in Mrs. Patmore's in the itchen



Lesley Nichol (Mrs. Patmore) in the Servant's Dining Room



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EMBRACING THE UNKNOWN: ERICK SANDLIN'S EXPLORATIONS

by Megan Reed

When first encountering Erick Sandlin's paintings, one's attention is immediately commanded by their large, lush, highly chromatic surfaces. Bold, vibrant and highly expressive, the works give off an air of assertive improvisation; an artist entirely in tune with his instincts, guided formally toward a spontaneous, yet cohesive foray into the canvas. One is irresistibly drawn into a world that feels emotional, mysterious—even rebellious.

A viewer might be thus surprised to learn that this work is created by an artist decidedly bound by profession to the rational and the analytical. Erick Sandlin, who is based in Houston, Texas, leads a double and dichotomous life: lawyer by day, avant-garde painter in his off-hours. Though the two callings can seem entirely disparate, they feed each other in important ways. As a litigator, he says, being in a courtroom can be stressful and somewhat unpredictable: he can't control the facts; his job requires him to make an argument with the information at hand that will help propel the best outcome for his client. His improvisational approach to painting—which involves following the natural trajectory of the paint as it's sprayed on—helps him ease the stress he feels in courtrooms and amplifies his ability to trust his judgement and intuition in the moment.

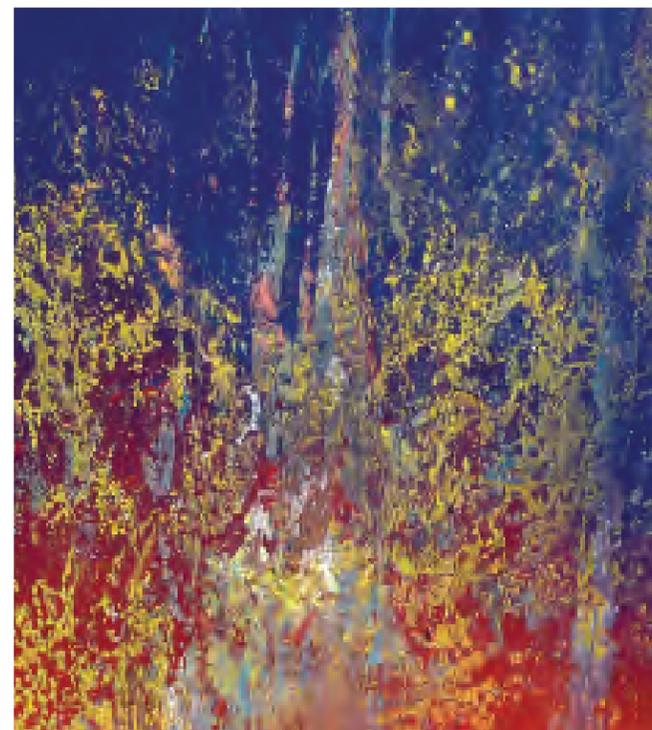
Sandlin began painting in 2008. He had always been interested in art but hadn't felt it was a viable career path. After completing law school, getting a job, and moving into his first home, he realized he needed some artwork to fill the space. Overwhelmed by the cost of buying original works, he decided to revisit his earlier painting experiments and made a few for himself. Visiting friends were impressed and commissioned pieces for their own homes. Soon, he was showing work in coffee shops, and then galleries and as he says, "it hasn't stopped from there."

Though he's had some formal training in

traditional painting methods, his approach is decidedly his own: all of his work is made in his backyard, en plein air, using household supplies (spray paint, duct tape, water). To Sandlin, the physical--and formal--experience of making the works is everything: he'll lay a freshly stretched canvas on a work table or on the ground, take a few colors from his extensive toolbox, and begin spraying. The process guides him, layer upon layer. Most of his works are made from the bottom up; literally building the composition from the ground upwards. Sometimes he'll use tape to create new shapes or lines. A chance discovery emerged from this process when he pulled a strip of tape from the surface, revealing a much earlier layer of paint. He then worked this approach into other paintings. This process of discovery is central to what drives Sandlin as an artist: allowing the earlier incarnations of a painting's development is a revealing part of the dance between

painter and painting--it's a kind of dialogue, an ongoing compromise. These revelations thrill Sandlin. He says: "Whenever I have doubts about what's next, there's always some new discovery that emerges and guides me."

Similarly, spray paint is particularly important to Sandlin as he can manipulate it but can't fully control it. It leads him along on a kind of painterly journey to see what's next and what's possible. Having painted with a brush in the past, he felt too in control. Key to what makes his work authentic is the unknown. Working in his backyard, he will pick up sticks, roll things across the canvas, spray water to dilute a recent application of paint. Some paintings have been left outdoors in the rain, so diminished that they necessarily come off the frame; Sandlin then wove those pieces together over a piece of wood to create a new amalgamated piece. The mistakes or accidents often determine the next direction. The only part Sandlin says he



Is This Gloria



Modern Uprising

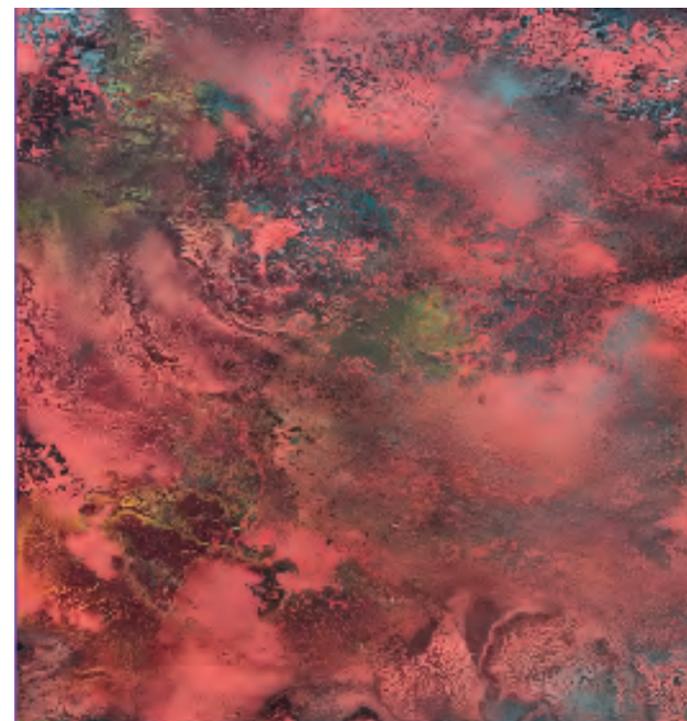
controls is the decision on when it's finished.

Part of living in Houston for Sandlin is the incredible access one has to Mark Rothko's legacy. Sandlin has visited the Rothko Chapel numerous times. The rich, expressive colors on a grand scale illuminate the kind of internal mystery Sandlin's work also conveys. There's a spirituality to both that finds its voice in the materials as employed. Sandlin also cites as

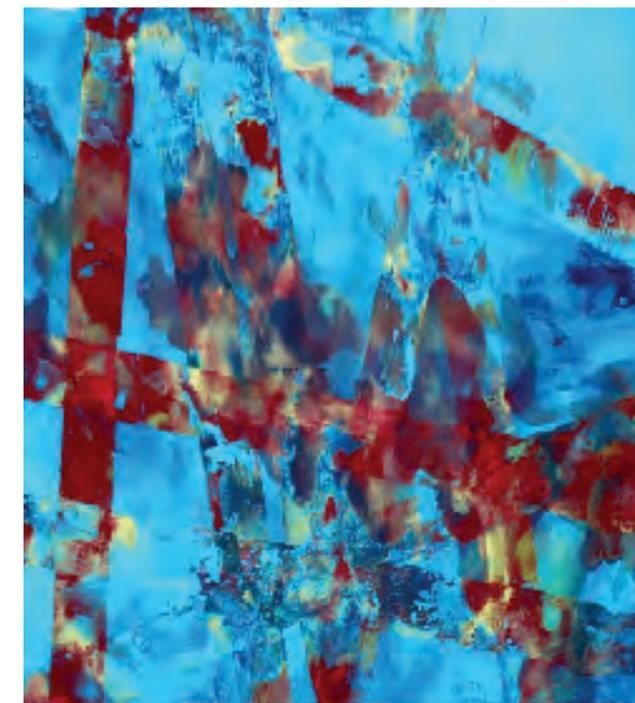
influences good friends who are musicians and photographers; watching their creative process inspires him in his own. In each he sees a like-minded approach of people driven by craft alone, not following trends but figuring out on their own path; encouraging others to join the experience of the journey through the work, and to the next unexpected discovery. ♦



Complicated by Time



Life in Color



Unsure of My Ground

CARPE DIEM: FINDING THE FREEDOM IN PAINTING

by Brad Robson

The immediate result of talking with Sydney-based artist Brad Robson is that of being swept up in an immersive inspirational lecture you knew you've been needing for quite some time to get you cracking on your deepest held dreams and desires. Brad doesn't mince words: the time is now, he's going for it, embracing life to the fullest--on his terms. And his inspiring paintings are a testament to that.

Perhaps the best example of Robson's infectious seize-the-day-ness is in the origin story of his most recent commission. When we spoke, he was in Los Angeles visiting for a few weeks. He'd done a wall commission outside a landmark cinema in the Los Feliz neighborhood, for which he's gotten a good amount of attention and accolades. One day recently he stumbled upon a skate shop, struck up a conversation with the owner, and before he knew it, had been offered their exterior wall to develop a large scale mural, on which he's now working. That's Robson in a nutshell.

There's a certain meandering flaneur in Robson that's reflected in the immediacy of his outdoor work: part graffiti, part urban ethnography, expressed in the very definitive language of traditional painting. His Los Feliz mural is of classic cinema stars, both past and present, from Charlie Chaplin to Cate Blanchett (a nod to a fellow Aussie, as well), that has the texture, evident paint strokes and chiaroscuro of a Caravaggio--though magnified at five times the scale. He's not spray painting or applying paint the way one expects graffiti to appear, his work feels more aligned with the grand tradition of history painting, though translated to the most timely of narratives and subjects that reflect our current era: that of the celebrity, the big teeming city bursting with diversity, of cultures merging and clashing at every turn. One can spot a Robson mural in Barcelona and New York City, too, signatures and evidence of his

observations and explorations in these foreign places.

Interestingly, Robson didn't train as an artist. In fact, he was much more skilled in school, he says, at math. He spent many years as an accomplished musician, playing guitar and singing throughout the Sydney music scene, an experience, he describes as ultimately leaving him depleted. Robson was playing at a music festival where he saw some pop-art style paintings on display, thinking to himself "I could do that." So he did, and thus has begun a self-taught journey in painting which has brought him the looseness, autonomy and pure self-expression he lacked when playing music. Robson says that his is: "therefore probably the most genuine kind of practice because I had to live a little to realize what I'm meant to do. I'm lucky because I let it all evolve naturally."

Though his outdoor work might point toward a more peripatetic existence, Robson actually maintains a very rigorous and regular studio practice in Sydney, where he says, most of the experimentation and magic happens for him. His paintings are strikingly small when compared to the murals; medium format works on traditional materials like stretched canvas. For Robson, this is actually the greater challenge: how to make meaning--find freedom of authentic expression--in a format so weighted with tradition? (One might hypothesize that this scale provides the intimacy Robson seeks to explore and express his thoughts in private, the canvas a kind of journal where he can sketch with an immediacy a larger scale doesn't foster).

He often begins a work under similar conditions and constraints, painting it straight to begin with in an often limited palette of cool tones: blues and soft pinks. He then obscures the work, looking for ways to push the form and surprise himself. He'll get a blade, scrape the paint back, add another color. He aligns

this approach with a punk, DIY aesthetic, with, obviously, its roots in music. His abstract style comes from this messing around, following his intuition alone. This, to him, is where he feels most free and most authentic. Interestingly, his technical skill translates so much of this painterly expression in the murals that one senses this deeply spiritual bond he has with painting in those works, too, a testament to a highly developed personal painterly voice.

Not only are Robson's paintings stunning and inspiring to behold, but his journey to becoming an artist and his philosophy on life are so infectious it's hard to not immediately run and grab a paint brush and a tube of paint after talking with him. He seizes the day, and you should too:

"The beauty of being free is that you can literally create your own path. That's the idea of free will--it does exist. We all have free will, we can create our futures. And that's what I'm doing and want to continue to do. That's freedom: the ability to create your own present and your own future. So many people do it; I'm doing with paintings. Others do it with law degrees." ♦



RocknRolla



Annette Kellerman Mural in Sydney, AU



Mural in Spain



Los Feliz Cinema Mural



Los Feliz Cinema Mural (2)



Nouveau



The Kiss

PANTONE JUST UNVEILED THE FALL 2018 COLOR TREND REPORT

Every season the Pantone Color Institute releases the Pantone Fashion Color Trend Report with the top colors that were featured during

the London Fashion Week and the New York Fashion Week. This report is usually the most important "guide" that set the color trends that are going to be huge in the upcoming season

since it dictates both fashion trends and interior design trends. So, here is the Fall 2018 Color Trend Report! ▶

PANTONE 19-1536 RED PEAR



In the photo: Matheny Chandelier | Jones Dining Chair
Red Pear was described as a "deliciously deep red, whose luscious depth entices". You can use this Pantone color in small doses in your artwork or even in your living room pillows, or you can go big and use it to make a statement.

PANTONE 18-5025 QUETZAL GREEN



In the photo: Neil Floor Lamp
This beautiful color described as "A deep elegant blue-green hue suggestive of rich plumage." will look perfect in your furniture, providing a rich tone to your fall home decor.

PANTONE 12-0740 LIMELIGHT



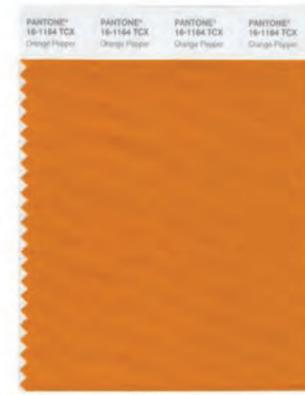
In the photo: Botti Pendant | Sophia Bed
"Animated and effervescent," Pantone explains that this, "pungent yellow-green becomes the center of attention."

PANTONE 18-3838 ULTRA VIOLET



In the photo: Botti Pendant Of course, Ultra Violet, the Pantone Color of the Year is a spiritual purple grounded by deep blue undertones that will certainly elevate your interior design this fall. "Inventive and imaginative Ultra Violet lights the way for what is yet to come," says Pantone.

PANTONE 16-1255 RUSSET ORANGE



In the photo: Etta Wall | Florence Stool
"This forest floor orange speaks to earthen warmth." Russet Orange is one of our favorite choices for the upcoming season. It will definitely provide a personalized touch to your home design, especially if you combine with other earthy colors.

PANTONE 18-1549 VALIANT POPPY



In the photo: Laine Chandelier | Sophia Sofa
A rich jewel-tone straight off of the classic autumnal palette that will provide a passionate atmosphere to your house design. Valiant Poppy is a "brave and outgoing red shade effusive in its allure," according to Pantone.

PANTONE 18-0625 MARTINI OLIVE



In the photo: Donna Table | Bardot Armchair
Martini Olive is a "smooth, sophisticated and urbane green," that, "adds depth to the Fall/Winter 2018 palette."

PANTONE 18-4048 NEBULAS BLUE



In the photo: Evans Floor Lamp | Mansfield Armchair
Nebulas Blue is an electric and bold shade for this season, which Pantone describes as, "reminiscent of twilight," and "a thoughtful, starry-eyed blue."

PANTONE 15-0850 CEYLON YELLOW



In the photo: Marie Chair
We absolutely love this rich silky hue. Ceylon Yellow is described as a "savory and spicy yellow [that] adds an exotic touch."

PANTONE 15-3520 CROCUS PETAL



In the photo: Lee Floor Lamp | Monroe Sofa
If you are not that fond of Ultra Violet, then Crocus Petal is your color for this season. Pantone calls it, "A cultivated and refined hue [that] adds a light and airy spring-like feeling."

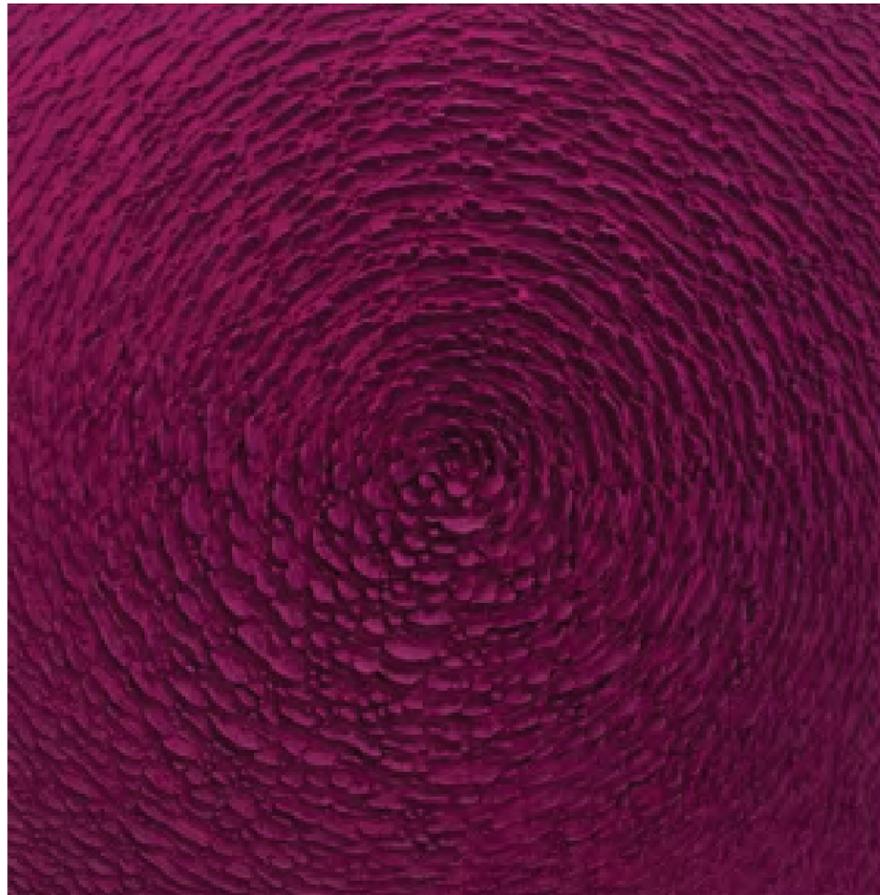
"WE ARE LIVING IN A TIME THAT REQUIRES INVENTIVENESS AND IMAGINATION"

Leatrice Eiseman, PANTONE Color Institute

Zeitgeist is descending to downtown New Canaan this season with "18-3838", a group exhibition featuring works by Charles Arnoldi, John Clement, Leah Durner, Matthew Heller, Madeleine Keesing, Martin Kline and Jill Moser. These artists have been gracing Heather Gaudio Fine Art's roster with their personal styles and individual processes. Now, for the first time, they will be brought together to showcase a visually rich installation that is as dynamic as it is acourant. The exhibition will open with a public reception at 4-6pm on Saturday, March 24th and will run through May 5th.

Last December, PANTONE declared 18-3838 Ultra Violet as the official color of 2018. The blue-based purple pigment shade is known to evoke spiritual and meditative reflection, as well as elicit cosmic and futuristic outlooks. Culturally, it has also been associated with individuality and acts of rebelliousness. Never stagnant, Ultra Violet is original, enigmatic and it is only natural that it draws the creative mind. It is therefore no accident that the artists in this show have gravitated to this color over the course of their careers. Works in this exhibition date from the last two decades, the most recent completed before 18-3838 became the official color of 2018.

The artists in this exhibition have achieved a



Martin Kline, Cobalt Violet Bloom, 2017 encaustic on panel 36 x 36 x 3 1/2 inches

defined style through a skilled understanding and use of the material and its properties, their subject matter emerging from the gesture. Whether as painters using encaustic, enamel or other pigments in liquid form, or as printmakers or sculptors, they share an exploration of abstraction and ideas. Starting with contemplation and meditating on their processes, these artists then allow for chance to play an integral part in the overall compositional structure. One outlier in the group may not fully conform to this description, however, his work manages to find an entry point to the show thematically. These artists invoke a confluence of the current spirit unified by the thought-provoking purple shade.

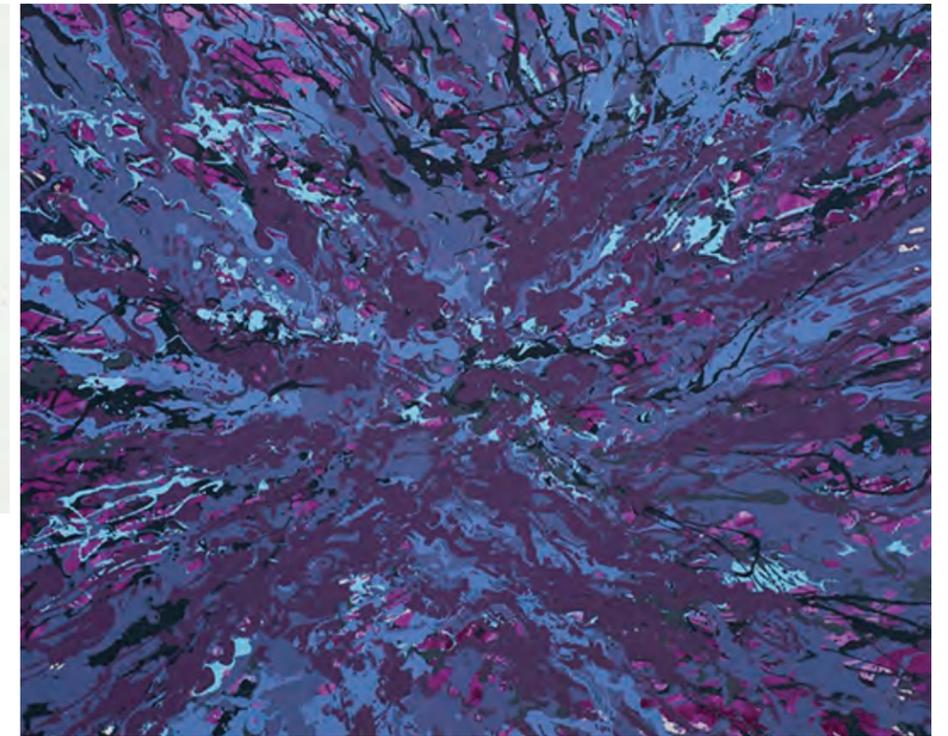
Heather Gaudio Fine Art specializes in emerging and established artists, offering painting, works on paper, photography and sculpture. The gallery provides a full-range of art advisory services, from forming and maintaining a collection, to securing secondary market material, to assisting with framing and installation. The focus is on each individual client, selecting art that best serves his or her vision, space, and resources. The six exhibitions offered every year are designed to present important talent and provide artwork appealing to a broad range of interests. Gallery hours are Tuesday through Saturday, 10:30am to 5:30pm; and by appointment. ♦



Jill Moser Cycle X 22, 2013 etching, lithograph and silkscreen mono print on BFK Rives 43 x 40 inches

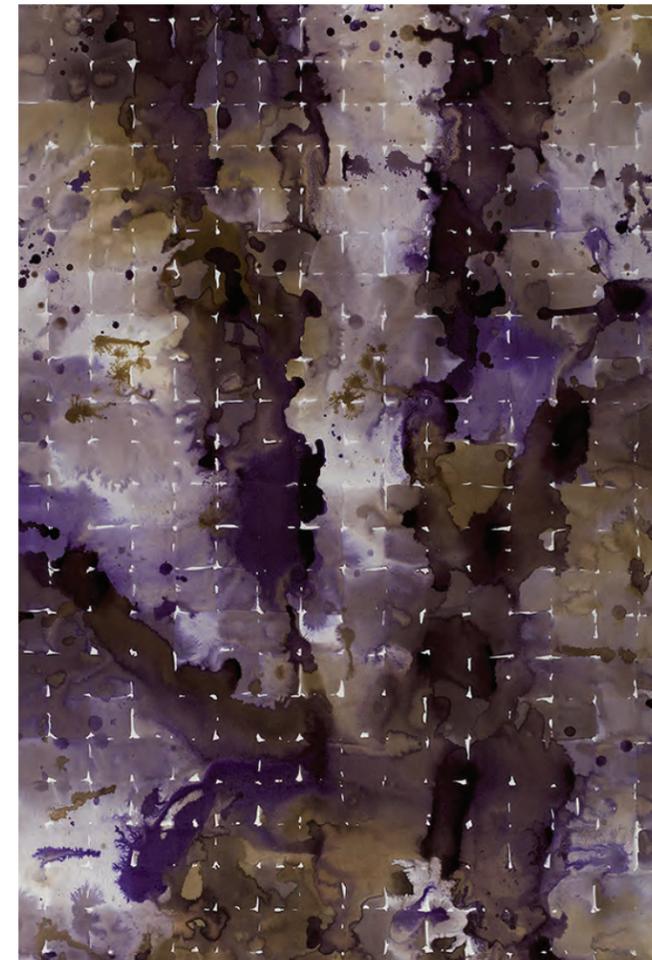


Jill Moser Cycle X 6, 2013 etching, lithograph and silkscreen mono print on BFK Rives 43 x 40 inches



Leah Durner darkviolettuschiablackpaleblue pour, 2017 poured latex enamel on canvas 48 x 60 inches

Heather Gaudio Fine Art
66 Elm Street
New Canaan, CT 06840
(203)801-9590
www.heathergaudiofineart.com



Martin Kline, Slag (Liquid Grid #47), 1998 watercolor, gouache and graphite on paper 60 x 40 1/2 inches



Charles Arnoldi "Balk", 2009 acrylic on canvas on panel 65 x 43 inches

HEATHERGAUDIOFINEART

66 Elm Street, New Canaan, CT 06840 p 203 801 9590 f 203 801 9580 heathergaudiofineart.com

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HARMONY WITH HAND GRENADES: THE ART OF DAVID KROVBLIT

by Taylor Lanham

Chances are you've already seen some of David Krovblit's work being passed around the internet. His work has an infectious nature that makes it difficult to stay in one place, and although all of them deserve a closer look, it's easy to crave more of his visuals. At first glance, his pieces are aesthetically pleasing, with rich coloring and a crisp appearance that draws the viewer in. Upon deeper inspection, it quickly becomes clear that his eye for presentation is matched only by the content that he uses it to express.

Krovblit has an impressive clientele – Konami, Snickers, Visa, etc. – however his most recent works addresses the issue of medication. Depicting weapons filled with prescription medication, he uses these pieces to make a powerful statement on the current opioid crisis across the country "Opioids have become an epidemic across north America... Death counts are astronomical and this is not just a local problem. I felt a duty to help spread the word." The series serves as both a powerful reminder of the danger of opioid abuse, but also raises awareness of just how widespread the problem actually is.

His commercial work is certainly intriguing, but when viewers get to delve into Krovblit's personal portfolio that the larger themes of his work begin to take center stage. Krovblit explores a variety of themes in his work; life and death, materialism, drug use, and nature all become common concepts that he plays with in different pieces. Ultimately, Krovblit wants to use his art to better the world in some way. "I wish more individuals could find the passion and happiness of living up to their true potential. Just think of the world we could

have." This is evident both in his commercial photography, which carries heavy social themes, but is most evident in his personal gallery.

By far his most recognizable series is "Grenade," a collection of exquisitely manipulated images of decorated grenades, crafted to resemble Faberge eggs. Krovblit uses this series to play with an interesting dichotomy "One day I was working in the studio and the grenade caught my eye. I thought to myself 'That sort of looks like an egg, an egg is a symbol of life, a grenade is the symbol of the exact opposite.'" It is this very opposition of life and death in one stunning piece that makes the "Grenade" series so thought provoking and visually captivating.

We see the return of the egg theme in the "Eat Fast, Die Young" series, which depicts several breaking or broken eggs in tandem with depictions of Ronald McDonald and Colonel Sanders engaged in acts of violence. We see these eggs, themselves symbols of life, cracking and breaking apart due to the actions of these two corporate giants. The implication here being that one doesn't need pills or instruments of mass destruction to take lives – that destruction is present throughout consumer society, albeit in an inexplicably more acceptable form.

His biting social commentary in pieces like "Eat Fast, Die Young" or "Lovin' It" explore our interaction with both food as well as consumer culture at large. Krovblit speaks for his work, stating that "Money and materialism rule our society. People buy stuff to feel better or stroke their ego. You start chasing this feeling by buying more and more stuff, trying to fill a hole

that can never be filled." We see this theme



of materialistic desire repeatedly in Krovblit's work, particularly in pieces like "Lovin' It" which depicts a disheveled Ronald McDonald, the symbol of consumer culture, holding a sign which states Will Work for Food. The implication being that no matter the level of wealth or success you achieve, you will remain ever-hungry if that was your only goal.

What makes Krovblit's work so interesting to look at is the incredible diversity of presentation that signifies his work. Although he considers himself to be a photographer first and foremost, he prides himself on a more pragmatic approach to his work. "Lately there is no banner to wrap around myself. If I think it, I want to make it happen, in whatever material or medium." As a result, his series are remarkably diverse, ranging in medium and technique, but always manifesting his



dedication to near perfect composition and clarity.

Krovblit's work uses a "face-to-plexi" process in which he presents his creations. Krovblit describes this as a conceptual tie-in with the grenades. ("It is almost as if you are standing behind the safety glass.") This unique process allows for a deeper experience with his creations, as the audience is, in a way, participating with the art even as they are viewing it. This interactivity creates a deeper connection with the viewer and gives it a much more visceral nature than would have otherwise been possible.

Ever the diligent artist, Krovblit continues to keep up an extensive schedule for his work. He recently had an exhibition, "Delicate and Destructive" at AC Gallery in Miami, which is followed by a feature in The Artist Project in Toronto February, 2018. Krovblit recently built a 16'x16' collaged installation piece at AC Gallery as well. Krovblit is constantly creating and you can check out more of his work on his website: www.krovblit.com and his Instagram: @krovblit1. ♦



LISA SALTZMAN'S DECISIVE MOMENT

by Megan Reed

Lisa Saltzman's photography pursues the essence of humanity--of being human--in the bustling metropolis that is New York City. Blurred figures, captured mid-stride. A figure, in shadow, descending to a subway platform. Sharp contrasts between black and white, between lightness and darkness, with human figures, faces indecipherable, animating an unmistakably urban scene. The cumulative effect of her work provides a remarkably equitable view of what it means to co-exist; of how quickly differences disappear when viewed without vivid detail.

Saltzman is the consummate native New Yorker, born and raised, dedicated to remaining in the city that's been so influential on her. She describes a childhood on Manhattan's Upper East Side defined by art "right out of the womb." Her parents, avid collectors, dragged her to museums and galleries every weekend, filling every inch of their apartment with art--sculpture in particular. For Saltzman, in so many ways, art both shaped her outlook and provided her with her native tongue--one that she uses to navigate and make sense of the city she holds so dear.



Indeed, if one has visited and recalls walking through the Metropolitan Museum of Art's Sculpture Garden, light pouring in the high windows casting the frozen figures rendered in marble and stone in mysterious relief, Saltzman's photographed figures take on a decidedly sculptural quality. So often, the impetus to create art is to capture a moment, memorialize a beloved figure, somehow make visible the essence of their soul. Without direct knowledge of the subject, the rest of us are required to fill in the details, presented with the mystery of one's existence, of how much we all contain within ourselves, our souls, that is unspeakable.

Saltzman seeks to capture the "rawness" of humanity, of the brisk interaction of millions of humans every day on the small, raw island of Manhattan, presenting it "undisguised." She asserts that her work is about recording a moment, a stranger's essence as she passed them by. The poses are spontaneous, guided by her instinct alone. She never retouches the

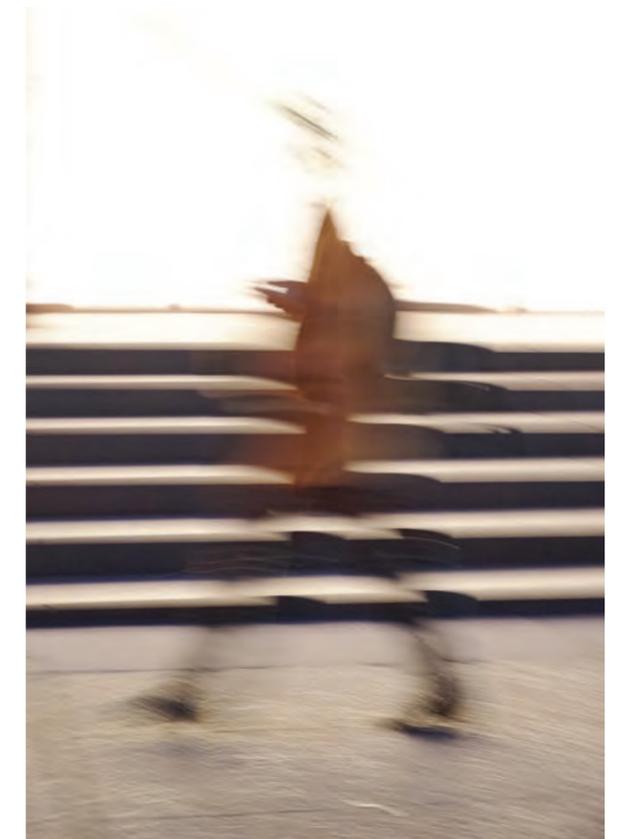
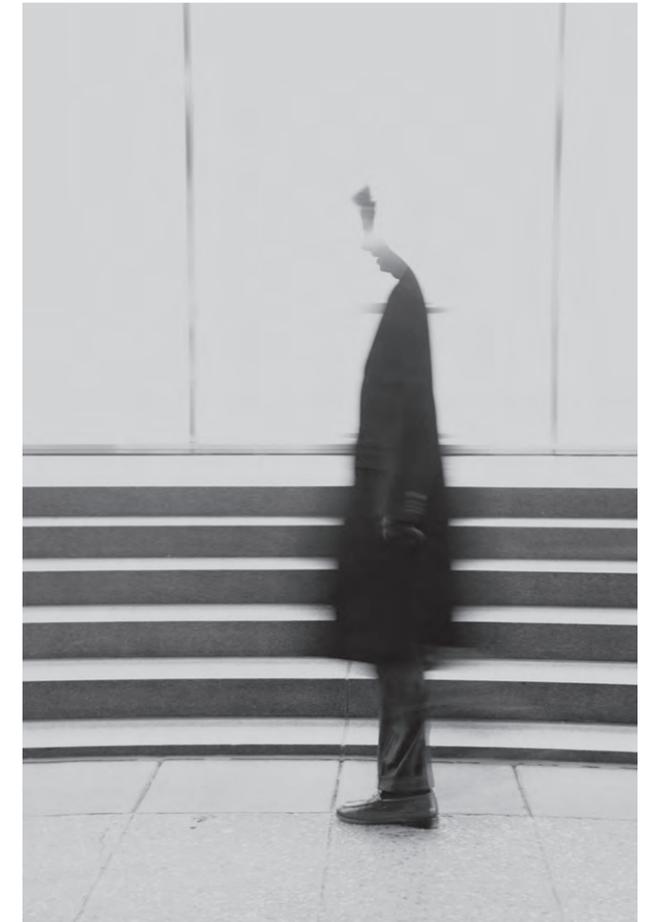
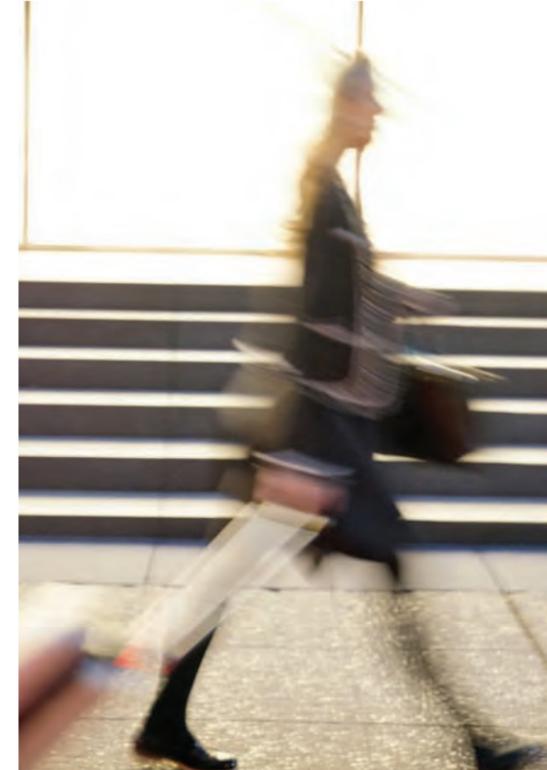
images, insisting that she's not interested in "correcting" things. To her, the beauty lay in this rawness. The brilliance of Saltzman's work beyond its aesthetic appeal and technical innovation, is how deceptively simple these images appear at first glance. Holding one's gaze a moment longer they are revelatory, wordlessly communicating that simultaneously thrilling and isolating moment of being surrounded by millions of strangers in the pulsing, living city.

Though some of Saltzman's work is shot indoors, the majority of her practice is about walking around the city, shooting as instinct guides her. For her City Anonymity™ series, she became fascinated with the quality of light in a particular neighborhood. It became a block she began to revisit, studying it at different moments, recording both the stillness and the momentum within it. All images are shot digitally in order to give herself unlimited range in how much she can capture; the camera is always loaded and ready.

In many ways, Saltzman's photos take us on her personal journey through New York, we see what she saw, beholden to that moment her finger hit the shutter. She's making manifest the memory of any given day walking down Fifth Avenue or through Central Park, leaving behind evidence that these many minute interactions took place amongst strangers likely to never see one another again. She puts it this way: "things are a blur all around--you don't really internalize the specifics unless it's really odd or outlandish." Saltzman's images force us to pause: we see things that we otherwise might tune out when navigating any frenetic city, so immersed in our respective bubbles.

New York City as symbol of what it means to be the big, teeming melting pot that is America where cultures coexist and languages merge might be the most profound subject of all, and Saltzman, its own daughter, knows it. The beauty in pausing--and in Saltzman's unique eye--is that the camera reveals

surprising things. And in this way, Saltzman is asking us to really see. To look more closely. To pay attention. To be present in the physical moment without distraction. One can't help but think that if we were all to do this we might find more humanity in each other, each slogging along through our own routines. If we were all to pause and really look for someone's essence, how much more generous and emphatic might we all be? City Anonymity™ is a trademark of Lisa Saltzman Photography ♦



Artist Elliott Aaron continues mission of giving back through art

by Brianna Kwasnik

Growing up in Chicago, abstract expressionist and performance artist, Elliott Aaron always knew art was his calling. His love of art started at an early age and was instilled in him by his father, who painted as a hobby, and had a small studio in their house. "When they say you're born with it, you're born with it," Elliott comments.

Elliott took art classes throughout middle school and high school, always coming back to his roots as an artist. He continued his studies at the college level, attending Bradley University in Peoria, Illinois, where he received his BFA in painting, and a minor in printmaking. Before committing to his intended Master's program, he was



offered a job as a creative director/designer in advertising and publishing. He decided to take it and developed skills that he would use for over 20 years.

Elliott has worked hard to stand out in the Chicago art scene and has succeeded by creating his own space in the realm of performance art. Always drawn to Expressionism, he eluded adhering too stringently to those historical influences in order to avoid predominating elements of



those from appearing in his own art. His belief is that if you are too influenced by something, it can prohibit you from creating your own style and art.

It was in 2007 that he decided to pursue his passion of painting full-time and create his brain child ArtBeat Live, which is focused primarily on his unique brand of performance painting. Just two years into this unique line of work, he had a shift in perspective resulting in a new business model. He would dedicate



a good portion of his time and efforts to giving back and partnering with local and national non-profit organizations, to raise money for those in need.

Elliott puts on an average of 135 shows a year and has raised over \$3,750,000 for charities. ArtBeat Live performances combine elements of speed painting with music to create dynamic pieces. In traditional speed painting, artists will create a piece in four to five minutes. During Elliott's shows, however, he focuses on his goal of creating a sellable piece, extending his time up to 12 minutes, and a portion of the profits from the painting go to charity. He said the live painting that takes place at the events combined with the loud music, the venue, and the people create an adrenaline-filled environment which gives him a boost of this specific kind of creativity. "That rush can't be mimicked. When I'm in the studio with the music blasting, painting without the energy of the crowd is just different," he comments.

Within the last year, Elliott shifted his attention once more and transitioned into creating fine art. He is producing large scale abstract paintings influenced by his favorite music, and incorporating video via social media to let people into his creative process. His main focus is creating an engaging body of work that represents his passion for living, and his own style. "Nowadays, people rarely go out. It is a challenge in itself to get people to a gallery show to even lay eyes on my work, so my current focus is to utilize video and social media to plug in to potential buyers, and increase the viewership of my work."

The pieces Elliott creates while raising money for charity include pop icons, sports figures, rock stars and CEOs. A popular creation for Elliott is the Chicago Blackhawks logo, which he began painting during the Stanley Cup in 2010. Now, for Elliott, a Chicago native, it's a signature piece during his live events. "It's like going to your favorite rock concert," he said, "and everybody wants to hear that one song. That's the painting they want to see me create."



His message for his audience remains the same. He encourages them to consider the work at hand, because a piece by Elliott is more than a work on canvas, it's an experience. Watching him create in the moment, paint flying and the influence of the music in the background, the audience can hold the memory of this piece for a lifetime. Same goes for his Abstract Expressionist paintings as they evolve from the same foundation of passion. Though created devoid of a live crowd, the vibe remains the same. When you purchase a piece of his work,



he wants you to be able to go home after a long day, see it hanging in your home or office, and remind yourself, 'Life is good.' His fine art is his desire to color a viewer's world.

"My mission in life is to use the power of art to harness the power of giving back to those in need, whether it be a charitable notion or pure visual delight. ♦"



LET US ALL EAT CAKE: WENDY BUITER'S ACCESSIBLE GLAMOUR FOR THE MASSES

by Megan Reed

Though empires have been largely replaced with democratic governments, the age of celebrity worship made all the more real by tenacious paparazzi, coupled with pervasive advertisements promising the fantasy of material wealth, still reminds most of us of what the good life looks like, if only we can afford it. Wendy Buiters' vibrant, stylized and fantastical paintings of women co-opt this vernacular, this desire for wish fulfillment. As she says, "we all want glamour, but we can't afford it." Shrewdly utilizing the tools of lifestyle marketing, Buiters single handedly shows us it is possible to join the privileged few.

It's not surprising to learn that Buiters' foray into her wildly successful painting career is a second act for this young mother of two. Having worked for years as a makeup artist and stylist for ad campaigns, she launched a cosmetics business in her native Netherlands. Having always drawn and painted since she was a kid, she suddenly found herself managing a highly profitable business, working 80 hours per week, with little time for any creative outlet. Talking to a friend about this, she sighed that she'd make art again someday when she retired, to which her friend replied: "you can't see when you are retired and your hands will shake..." It was the cataclysmic moment for Buiters and she decided to make a shift, selling her stake to her two business partners and using the money to focus on art alone. She enrolled at a large art academy in Rotterdam and set down to work--making art fast, inhaling art history by visiting art museums, searching vigorously for her own voice and style. That was three years ago

and the rest, as they say, is history.

Her paintings depict zoomed in portraits of idealized feminine subjects, adorned in dripping jewelry, set against lush-colored, vibrant backgrounds in peacock or fuchsia. There's an inviting energy in these paintings, flirtatiously pointing its finger at us,

beckoning us to join the scene. In talking with her, she's buoyant, optimistic, friendly, and incredibly energetic, much like her paintings. Her passion for making art is palpable. Buiters says the inspiration for each work often comes from looking at magazine spreads of models in glamorous surroundings, drenched



Marie Antoinette



Allure



Burblesque



Girl With Pearls

in luxury. Key to the appeal of this form of advertising is the heightened, photoshopped tension of the real versus the fantastical. Buiters plays on this with her hyper-stylized portraits, avoiding realism in favor of a more expressionistic approach. What emerges when you look at them in tandem is a very real style that is entirely Buiters': suave, warm and unapologetically absorbed in a dream-like state that you want to join.

Buiters extends this invitation to join her world via a robust Instagram feed that often features her posing in opulent interiors near her paintings. Perched on a pink velvet settee, blond hair perfectly coiffed, a vase of white roses on a marble table top nearby, Buiters lives the dream for us, embodying and modeling the lifestyle we all long for. The fact that one of her paintings finishes each scene is a remarkable bit of product placement that urges us to partake of this luxury by purchasing one for ourselves. She's extended this product placement into the real world, too: establishing collaborations with jewelry and lifestyle brands in the Netherlands who hang her paintings in their high end stores and showrooms (and they sell--fast).

This business acumen, in addition to incredible talent and skill as a painter, truly sets Buiters apart. She's cracked the code of what can be an inscrutable art world (not to mention out of the average person's reach price-wise), using social media to create a new kind of community, where everyone is welcome (and fostering what is now an incredibly

impressive sales record, something most artists never achieve). She has thousands of followers who watch her every move and with whom she generously interacts. She offers monthly giveaways of works on paper to lucky online friends. She even invites interested participants into her home studio to paint alongside with her (for a small fee, of course). Indeed, Wendy Buiters' party is one we are all invited to--and it looks like fun. There is definitely enough beauty, glamour--and cake for us all. ♦



Pure Devotion



Serene

CHRISTOPHER MARLEY

A Dialogue with Art, Nature and Science

CHRISTOPHER MARLEY | BIOPHILIA: A Dialogue with Art, Nature and Science is a pioneering art, multimedia and sensory experience that illuminates man's relationship with the natural world. Its inaugural show opened on Wednesday, December 6, 2017, as the largest solo exhibition and sale during South Florida's internationally celebrated art week. The Gallery of Amazing Things and the Wiener Museum of Decorative Arts (WMODA) in Greater Fort Lauderdale host the event through March 31, 2018.

Artist, naturalist and New York Times best-selling author Christopher Marley reveals the often-overlooked beauty in nature through his three-dimensional work with animal, mineral

and plant specimens. "Biophilia," meaning "love of life or living systems," is simultaneously explained and experienced in Marley's immersive exhibit, where the ancient connection between art, nature and science is revealed.

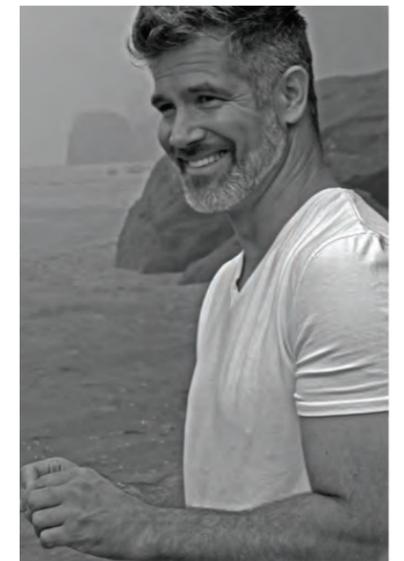
Tapping the natural world as his medium, Marley's revolutionary work includes rare elements of nature—animal, vegetable and mineral. All of the organisms used in his work are either reclaimed (vertebrates), or sustainably harvested (invertebrates).

"My objective is to increase a love and appreciation for the aesthetics of organisms," Marley explains.

The largest exhibition and sale of its kind ever assembled, CHRISTOPHER MARLEY | BIOPHILIA showcases over 400 original works, many of which have been unveiled for the first time. Marley has worked closely with the Gallery of Amazing Things and WMODA to design the stage for his inaugural exhibition. Located in the former South Florida Natural History Museum, the Gallery of Amazing Things and WMODA are just minutes from both Miami and Greater Fort Lauderdale, which welcomed 16 million visitors in 2016; AAA Travel recently named both Fort Lauderdale and Miami among its top five domestic travel destinations.



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Christopher Marley



Marley's artwork is prized by major collectors and museums; it has been exhibited in over 500 galleries and special exhibits worldwide. His first book, "Pheromone, The Insect Art of Christopher Marley" (Pomegranate, 2008) was named one of the Best Books of 2008 by The Times (UK) and his second book, "Biophilia" (Abrams, 2015) is a New York Times Bestseller.

Marley's awards for his 3-dimensional artwork include the International Furnishings and Design Association (Best in Show), the American Society of Interior Designers (Best of the Best, New York) and Photo District News (2010

Photo Annual Winner). His work was the design inspiration for the Nike Track shoes used by the athletes in the 2016 Olympic Games.

Marley's images have been licensed by the World Wildlife Fund, National Geographic Explorer, Kyoto Journal, Science News, Johns Hopkins University Press, and Philosophical Transactions of the Royal Society of London.

In September 2017, Marley's Pheromone Asia Studio will open in Beijing—the first entity to be granted legal permission to import insect specimens into the People's Republic of China.

Marley's work has been featured in The New York Times, The Times (UK), Scientific American, Wired, Slate, Audubon magazine, The New Yorker, Condé Nast Traveler, Ma-

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rie Claire (France), Vogue (Italia), Town and Country, Smithsonian.com, and on CBS Sunday Morning.

His previous solo exhibitions span a wide cultural cross-section: Exclusive retailers such as Bergdorf Goodman and the flagship Saks Fifth Avenue in Manhattan, Gumps in San Francisco, and La Galerie Imaginaire du Bon Marche (Paris); resorts such as The Wynn, Las Vegas, and The Umstead in North Carolina; and museums, including The Academy of Natural Sciences at Drexel University and The Cornell Museum of Art. Marley's work was also featured in Guillermo del Toro's 2016 exhibit, "At Home with Monsters," at the Los Angeles Museum of Art. ♦





Busy Harbour, 2010, Acrylic on Canvas, 48" X 24"

British artist, Paul Ian Hamilton is a painter of urban landscapes, architectural cityscapes and romantic seascapes. Influenced by his extensive travels in the United Kingdom, the United States, Canada, Norway, the Netherlands, France and India, his paintings burst into life with brilliant skies, architectonic buildings, busy harbors, and people involved in the many activities of daily life. Some paintings are bright and cheerful and others feature dark dramatic skies, and post-industrial visages. Thus is revealed the mind and many moods of the artist.

Paul's love of long vistas developed during

his childhood spent in the English seaside town of Brighton. With sketchbook in hand, he hiked the White Cliffs of Dover and gazed across the Channel. His artistic skills were recognized early and he attended the Worthing College of Art, and apprenticed to James Monroe, a set designer and muralist.

As a young man Paul packed his paints and headed to London. He made his living selling miniature paintings, and elaborately decorated Ostrich eggs, worthy of the Tsars, which he displayed in a hand-made case lined with purple velvet. His good looks, talent and charismatic personality made him a favorite at London

street markets: Camden, Covent Garden and Portobello Road. His sense of adventure led him to Amsterdam, where he spent six years living on a houseboat. He crisscrossed India by train, with girlfriend and pet monkey in tow, and eventually landed in Florida.

Since his move to the Orlando area in 2001, Paul has become a favorite of architects and interior designers. Many multi-million dollar homes showcase Hamilton murals, ceiling cloudscapes, and character rooms reminiscent of eighteenth century France. He has recently begun to spend summers in the Hudson Valley, where he is enthralled by the same dramatic



Violet Sky, 2015, Acrylic on Canvas, 60" X 24"

views that inspired the 19th century Hudson River School painters.

Any who rise at dawn, and live in Palm Beach or near the Intracoastal in West Palm, may see colorfully dressed Paul, huge coffee mug in hand as he makes his daily hike from the Villas on Antique Row to the Breakers and back. This is his quiet time, to think and observe. He finds much inspiration in the South Florida skies, gorgeous homes and exotic flora. He often sits and contemplates the ships and yachts that make their way up and down the river, and pink dawn skies as the sun rises over the ocean.

Paul paints quickly, and often from imagination and remembered images. Paintings

appear onto the canvas overnight; as if by magic, but in reality it is intense concentration and decades of studied skills that make the complicated compositions emerge. Small mischievous characters, manifestations of the childlike nature of the artist, often appear in windows, and on streets, and like "Where's Waldo", Paul invites the viewer to find these impish personalities. Sometimes one can see small daily dramas in house windows, cats snooze on sills, lovers argue, children play in the streets, and couples stroll holding hands: men and women, men and men, women and women. Paul is a true romantic.

Paul moved to West Palm Beach in 2017, where he shares a home/studio with artist Suzi

K. Edwards.

They inspire each other, and often offer kindly critiques. He is excited about his new work, which will become more dimensional, with figures sculpted out of porcelain, buildings the pop out from the background, and miniatures that he hunts for at local flea markets.

One collector noted, " Paul moved to West Palm Beach in 2017. He is excited about his new work, which will become more dimensional, with figures sculpted out of porcelain, buildings the pop out from the background, and miniatures that he hunts for at local flea markets.

One collector noted, " Paul's paintings make me happy. If I come home in a bad mood, sit



New York Harbour, 2017, Acrylic on Canvas, 30" X 40"



Happy Harbour, 2 2017, Acrylic on Canvas 48" X 36"



Floradania with Egrets, 2016, Acrylic on Canvas, 24" X 30"



Calm Lake, 2017, Acrylic on Canvas, 22" X 28"



8 Hamilton, Paul -Cheerful Harbor



Moonlit Harbour



The Bridge



Magic City 1.

artofthetimes.com

with a drink, and look at his work, I forget what I was upset about”
 Paul’s work is in private collections in France, England, the Netherlands, the United States and China.
 Paul’s work is in private collections in France, England, the Netherlands, the United States and China ♦
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THE STATE OF ISRAEL & THE ICONIC SAGAMORE HOTEL, MIAMI BEACH COME TOGETHER TO CELEBRATE 70 YEARS

Sagamore Hotel Miami Beach
1671 Collins Avenue, Miami Beach
*PEACE 70 will be on display to the public, seven days a week



This year marks a milestone for both Sagamore Hotel Miami Beach and the State of Israel as they recognize 70 years through a celebratory exhibit entitled PEACE 70 on display from March 8 – May 30, 2018. To launch this platinum occasion, a private event will take place on Thursday, March 8th, hosted by Sagamore Hotel Principal, Ronit Ben Josef-Neuman, along with City of Miami Beach Mayor Dan Gelber and Consul General of Israel to Florida Lior Haiat, in partnership with leading galleries and eminent private collectors.

Throughout the exhibit, guests can expect to preview pieces by both well-known and rising artists including Matan Ben Cnaan, Oren Eliav, Dorit Feldman, Ori Gal, Peter Halmagyi, Carmen Ilal, Zammy Migdal, David Nipo, Natan Pernick, Hanoch Piven, Eran Reshef, Ella Amitay Sadovsky, Eran Shakine, Amit Shimoni, Shirley Shor, Yoel Tordjman, Sigal Tsabari, Lee Yanor, Idan Zareski, and an exceptional photo exhibit entitled Passage to Israel curated by Karen Lehrman Bloch, highlighting the beauty of Israel through 20 photographers from all cultures. Also, debuting for the first time in Miami, multi-award-winning artists as part of the Dubi Shiff Art Collection along with world-acclaimed Israeli hyper-realist painter Yigal Ozeri. Ozeri will paint a portrait of Shimon Peres, one of Israel's longest serving and most distinguished politicians, that he will donate to the Peres Center for Peace. And, one of the leading galleries in Tel Aviv, Zernack Contemporary Art (ZCA) will deliver a fresh perspective on contemporary art, created by Israeli and international artists.

"As Mayor of Miami Beach, I praise the iconic Sagamore Hotel for this extraordinary concept honoring Israel through multicultural art. I believe exceptional artists have the power and sensitivity to showcase peace and inclusivity in ways words often fall short."

- Miami Beach Mayor Dan Gelber

As a nod to the city and this momentous era, Sagamore has partnered with HistoryMiami Museum to feature historical photographs of Miami Beach from the 1950s as well as local artist Bibi Andrade and publisher of The Adventures of Bibi & Friends, a comic book filled with historic illustrations from the 1990's to today. In addition to her book signing (\$35 retail) during the event, Bibi will transform original pictures of the Art Deco period to her signature cartoon illustration in honor of the hotel's anniversary.

The Sagamore Hotel Miami Beach was built in 1948 by renowned Miami architect Albert Anis and originally identified by its post-modern architecture and its Art Deco neon sign. As the hotel evolved, it later became known by what was housed inside, doubling as a museum and coined The Art Hotel. Today, the hotel can proudly boast over 16 years of art and culture events in Miami through ambitious year-round art programming in cooperation with leading museums, international art galleries, non-profit organizations, artists and its annual Saturday Brunch during Art Basel Miami. Continuing Sagamore's artistic legacy, the now family-owned hotel, has taken its platform to the next level, functioning as a selling gallery for established and emerging talent.

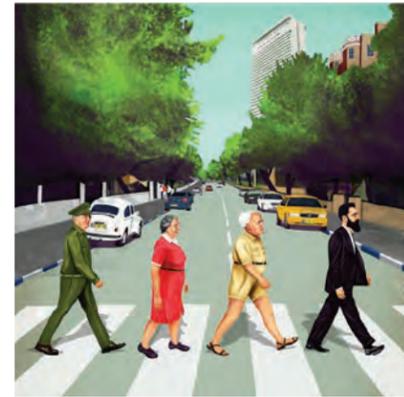
Also, celebrating seven decades on May 14th, David Ben-Gurion, the primary national founder and its first prime minister

proclaimed the establishment of the State of Israel, when U.S. President Harry S. Truman recognized the new nation on the same day. It was unforeseen that both Israel and the city of Miami Beach would go through tremendous transformations over the years, both flourishing and serving as a new sanctuary for displaced people following the second World War.

This year collectively marks a milestone for Sagamore Hotel Miami Beach and the State of Israel as they acknowledge 70 years through a celebratory exhibit entitled PEACE 70, curated for the public to experience and sponsored by BHI. This unique and innovative communal platform will commend peace and friendship among various beliefs, while celebrating the beauty of Israel as a global industry, tourism and business hub through art.

Sagamore Principal Ronit Neuman along with the hotel's resident art advisor, Sebastien Laboureau co-curated PEACE 70 just after a successful exhibit dedicated to Cuban Artists of the Prodigious Decade. Their vision to continue honoring international artists through this platform has led to its next ambitious collaboration with the Jewish community in Miami-Dade County and the numerous bridges that still exist between Miami and Israel, in partnership with the City of Miami Beach.

PEACE 70 will pay tribute to the creativity and power of established and emerging Israeli artists, as well as industry and business leaders

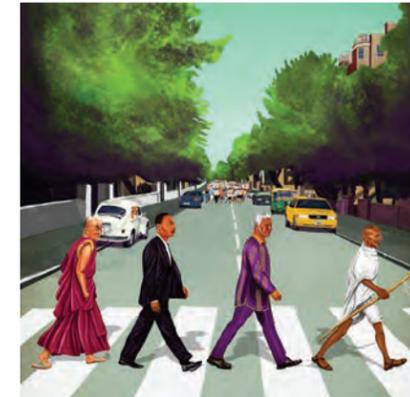


HIPSTORY - Shimoni - Allenby Road from both Miami and Israel, showcasing artworks that will remind the community we can all live in a peaceful world.

Sagamore Hotel Miami Beach has been a destination for both locals and tourists alike since the Art Deco District was created in the 1940s. Located at 1671 Collins Avenue in the heart of South Beach, the oceanfront boutique hotel is surrounded by history, culture and the city's trendiest restaurants, shopping and nightlife, creating the ultimate setting for the ongoing series #SagamoreisArt. Sagamore ownership, led by Ronit Neuman, is committed to offering a multicultural selling platform that supports and builds partnerships with local and international organizations, that work together to promote the growth of everything art related. For more information, visit www.sagamorehotel.com or follow @sagamorehotel on Facebook, Instagram, and Twitter.

Matan Ben Cnaan (b.1980) is an Israeli painter whose work combines classical elements and biblical narratives with contemporary art and present-day themes. Ben Cnaan is the first and only Israeli artist to receive 1st place in the most prestigious award for realistic painters: The BP Portrait Award (2015), The National Portrait Gallery, London for his painting 'Annabelle and Guy'. The painting narrates the tragic and harrowing tale of Jephthah and his daughter. The main focus of his work is "scene painting" in which he creates and exposes the viewer to complex moral situations, and explores moral dilemmas, inter-personal relationships, and human behavior. Adopting classical elements into his figurative paintings creates a pictorial language whose vocabulary allows him to express these complex issues on the canvas.

Oren Eliav was born in 1975, and is a graduate of Israel's Bezalel Academy of Arts and Design and the MA program of the Bezalel Academy of Arts in Tel Aviv. Oren Eliav's work is



HIPSTORY - Shimoni - Come Together multifaceted and multi-layered, but basically is deeply committed to the medium of painting, its historical baggage and possibilities in the context of contemporary art and theory. Oren Eliav's paintings deal with the mental and physiological relationship between viewer and painting. The paintings are present a deceptive territory where cultural knowledge and the physical act of seeing competing on the role in the consciousness of the viewer, and as such they can see both the illusion and disillusionment of it. As he examines religious imagery and optical effects as expressed in the medium of painting, he repeatedly exposes the complex and tense relations between "Seeing" and "Believing."

Dorit Feldman was born in Israel in 1956. She resides and works in Tel Aviv. Her work has been exhibited in 34 solo exhibitions, and hundreds group exhibitions, in leading galleries and museums nationally and internationally. 1989- Received the: Young Artist Award, The Israeli Ministry of Education and Culture. 2008- Received the: Creativity Encouragement Grant, Israel National Lottery Council for the Arts. Had executed some hundred public pieces around Israel, including outdoor sculptures commissioned by the municipalities of Jerusalem, Tel Aviv, Haifa, Holon, Rishon Le'Zion, Nahariya, Kfar-Saba etc. Dorit Feldman's works are included in the collections of Tel Aviv Museum of Art, The Israel Museum, Jerusalem; A wide range of works is kept in private collections in Israel, London, Belgium, Canada, the Netherlands, Luxemburg, Germany, Scotland, Switzerland, Mexico, Singapore, and the USA.

Peter Halmagyi was born in Hungary. He studied at the Academy of Journalism, graduated in the degree of Photo Journalist. Worked at Budapest County Daily News, and Evening Newspaper, from 1976 to 1984. He moved to Los Angeles in 1987, and started his

career in the United States. He has 30 years of experience working with International Press and Photo Agencies and as a correspondent for political and cultural events in more than 140 countries throughout the world. He also works as a freelance photographer with the following major Jewish organizations. He was working with Prime Minister Yitzhak Rabin and the Israeli Delegation at the time that he received the Ronald Reagan Freedom Award in 1994. His lens has captured numerous celebrities and politicians around the world and he has security clearance at the highest levels. He was the Official personal photographer of Shimon Peres and his family.

Carmel Ilan was born in Jerusalem. A graduate of Shenkar College of Engineering and Design, Israel, with an MA from Parsons School of Design, New York, she worked as a textile and furniture designer. After graduating from the Basis School of Art, she engaged in sculpture, and today works exclusively with paper. Ilan has participated in many exhibitions in Israel, and in recent years has staged solo exhibitions in Moscow and Tokyo. Ilan's striking works do not fall into the conventional categories of painting or sculpture, but rather lie somewhere in-between. Her flickering landscapes consist of dense rows of paper which she folds and fastens via laborious, patient work. The continuous lines that run along the work combined with the changing hues of the paper scraps, elicit a sense of constant motion. The borders between image and background, between the real and its silhouette, dissolve, and the alternately enhanced and fading coloration emphasizes the sense of transience. The images seem to grow within a field of folded paper extracted from journals and books. Their reading becomes observation. Paper scraps which were once a tree resume being forest images, thereby preserving the sense of cyclical growth imprinted in their material memory.

David Nipo's paintings are consciously linked with classical art. He constructs them with meticulous composition, a fascinating play with symmetry, chiaroscuro and symbolic concepts. Nipo deals with the act of painting itself, and issues of figurative-realist painting are present throughout his oeuvre. Observation serves him as a starting point for realist painting that is subject to examining concrete reality and applying it onto the canvas.

Natan Pernick was born in Israel, where he started painting at the age of 14, during his



Tzachi Yaffe Agamon Hula Chaos

youth he also practiced mural painting.

Between the years 2002-2004 Pernik lived and worked in New York as an apprentice at the studio of the renowned artist Mark Kostabi. From 2004 till 2008 He attended the department of Visual Communications at the Bezalel Academy of the Arts and Design. During his studies he began showing his work at various art galleries in Jerusalem. In 2009 Pernick participated at the Artishock - young art initiative, as well as partook at a group exhibition at the National Portrait Gallery in London for the BP portrait award. Pernick's works are sold at the leading Israeli auction houses: Tiroche, Montefiore and Matsa. He did numerous shows in galleries all over the world including in Israel, Italy, in the US, and in the UK.



Deep in the Forest, Folded Paper on Plywood 180x112cm 2011.

The witty illustrations of **Hanoch Piven** have appeared since 1992 in most major American magazines and newspapers such as Time, Newsweek, Rolling Stone, in many European publications from The London Times to Der Spiegel and in Israel, mainly in the daily

Haaretz. Piven's artwork, which engages the viewer's active participation, has expanded into diverse other areas, such as children's books, apps for the iPad, advertising campaigns and TV programs. Piven has lectured extensively about creativity and its application to various aspects of life in diverse platforms across the world, from Teach for All Global Conference to Tedx Conference in Jerusalem. Throughout the last 15 years Piven has conducted workshops for children and adults alike. The workshop allows to easily experience a creative process and enables introspection and communication through the creation of a collage with common objects.



HIPSTORY - Shimoni - Gandhi.

Eran Reshef was born in March 1964 in Tel Aviv, Israel. He attended Brooklyn College, studied under Lennart Anderson and won the Edward Shaw Memorial Award for Painting, CUNY both in 1992 and in 1994. Later, he won the Julius Hallgarten Prize, National Academy of Design Museum with many to follow such as the Pollock-Krasner Foundation Grant in 2003 and The Haim Shiff Prize for Figurative Realistic painting, Tel Aviv Museum of Art in 2010. "A bringing together of the two greatest loves of my life: art and food. Art has always been a part of my life just as food will always be. Food is a basic necessity and eating is among the first experiences of every person. It is through food that we are initially connected to the tangible and emotional aspects of life. Food serves as the first course in a lavish meal that is life. Like food, art connects to the deepest and most basic aspects of someone's life, senses and emotion, and thus opens one up to the rest of the world."

Born in Israel, **Ella Amitay Sadovskiy** has been working as an artist and scientist for most of her life. She has exhibited nationally and internationally at venues such as the University of California at Berkeley (CA, USA), the Open Museum (Tefen, Israel) The Weizmann Institute of Science (Rehovot, Israel), and The Janco

Dada Museum (Ein Hod, Israel). She has received numerous prizes and fellowships as an artist and as a scientist from the National Science Foundation, USA (2000-2003), Ministry of Culture and Sports prize, Israel (2012) and The MacDowell Colony Fellowship, USA (2015). Two books of her work were published (2012, 2014). In addition to painting she creates stop motion video performances. She is currently teaching at Shenkar College of Engineering and Design and at the Technion-Israel Institute of Technology. Amitay Sadovsky holds a PhD from The Weizmann Institute of Science, a BSc and MSc from the Technion, and a BFA and MFA from Bezalel Academy of Art and Design. She did her postdoctoral research at the University of California at Berkeley (CA, USA) and studied for her BFA at CCA (CA, USA). Amitay Sadovsky's work is included in public and private national and international collections, including The Open Museum's collection, The Janco Dada Museum's collection and The Shiff Collection.

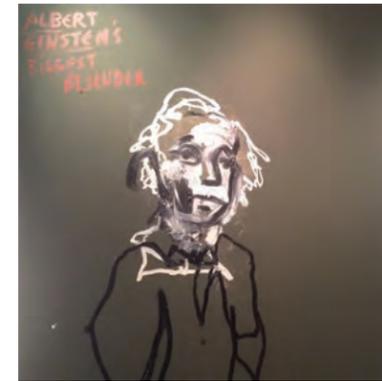


Balla Explosion Photographic Sculpture, Kopf wood with steaming technique, High Quality Scan both sides 135x20cm, 2016(2).

Eran Shakine is an artist, who works in different mediums, including painting, drawing, sculpture and site-specific public art.

He was born in 1962 in Israel to a French father and Hungarian mother; both are Holocaust survivors who came to Israel after the Second World War. He has lived in Paris, London and for seven years in New York City, where he received the "Art Matters" Scholarship and was the assistant of the COBRA movement artist, Karel Appel. He has had one-man shows in The Drawing Center in New York as well as in London, Paris, Brussels, Toronto and Tel Aviv. In 2016, Shakine held a solo show at the Mana Center for Contemporary Art, New Jersey, as well as at the Haifa Museum for Art. His works are in the permanent collections of the British Museum, London; Ludwig Museum, Aachen, Germany; Tel Aviv Museum of Art, Israel and the Israel Museum, Jerusalem as well as many corporate and private collections. In 2017, Shakine exhibited a major solo show at the Jewish Museum in Berlin, Germany.

A professional illustrator who was raised in the Mediterranean, **Amit Shimoni** brings a sense of adventure and boundless creativity in his namesake art series HIPSTORY- world's



Eran Shakine, Albert Einstein Biggest Blunder, 2015, Oil Paintstick and Acrylic on Canvas 180x140

greatest leaders of modern history re-imagined as nowadays hipsters.

Shimoni's love for colors and art exploration took him from his final academy project in visual communication with just one HIPSTORY character to his 40 world leader series HIPSTORY. His journey began in 2014 and throughout this period, he was featured in over 200 media outlets worldwide including leading magazines and TV Shows like The Guardian, The German Stern, Wired magazine, Bored Panda, Vice magazine, Entertainment Weekly and Comedy Central. He was also elected for Forbes 30under30 most promising Israelis in 2016.

Sigal Tsabari, who studied with Israel Hershberg prior to the establishment of the



Rain, High Quality Scan, 150x220cm, 2014

Jerusalem Studio School, has developed over the years a unique pictorial language, both technically – in her color palette and in the use of various media on one painting – and in her subject matter. Tsabari engages in a sort of pursuit after nature: she follows almost scientifically the development of plants growing in buckets on her balcony, depicting the changing hues of an eggplant and the enlarged shape of the okra fruit, which she doesn't pick until the fruit dries off and hangs from the branch like a dead appendage. Such arrangements are often juxtaposed with images taken from her personal and family life. The growth of a plant serves as a metaphor for the growth of a person, or the growth of a child in the uterus. Themes of sexuality and

motherhood comprise an important aspect of her work, as expressed in images of fertility and growth in nature.



Tel Aviv, Nathan Marko 2016

Artist, filmmaker, and photographer, **Lee Yanor** was born in 1963 in Haifa. She studied Art and Photography at the Bezalel Academy of Arts and Design in Jerusalem, at the Pratt Institute in New York, and at Paris 8 University where she received a Master of Fine Arts in 1993. She had numerous solo show exhibitions all over the world in Israel, Spain Sweden, Taiwan, France, and more. Her works were also featured in many group shows, including Galerie Magda Danysz, Paris; Maison Européenne de la Photographie, Paris; The Hansen House, Jerusalem; 798 Museum, Beijing; Tel Aviv Museum of Art (2002) and the Coreografo Elettronico Award for Video-Dance, Mader Museum for Art, Naples (2017). Yanor's video-installations, emulsions and holograms offer a deep humanistic stance and an intense sense of movement, time, rhythm, pulse, and the human body. Lee works creatively at the seam where art, dance, photography, music, sound, set design and technology interweave.

Passage to Israel is the international photography exhibition exploring the layered, soulful beauty of the land of Israel. Through the work of twenty renowned photographers—Jewish, Muslim, and Christian—Passage to Israel reveals how the people of Israel transformed a desert land of ancient ruins into a breathtaking composition of the natural and man-made, a gorgeous montage of cobblestone streets and wineries, sculpture gardens and Bauhaus architecture, innovative interiors and verdant olive plantations. Curated by Karen Lehrman Bloch, Passage to Israel examines how the small strip of land between the Jordan River and the Mediterranean Sea became a unique bridge between Africa, Asia, and Europe, a profusion of cultures, customs, and traditions.

New York City based Israeli artist **Yigal Ozeri** is best known for his large-scale cinematic portraits of distinctive young women in rich

prodigious landscapes. With tinges of Pre-Raphaelite aesthetics, Ozeri brings an ethereal and uninhibited sensibility to his paintings. His portraits denote art historical foundations in romanticism, while also offering contemporary notions of sensual femininity. His photorealistic oil paintings convey the spirit of his subjects, giving way to a seductive power. As a result, the viewer is compelled to gaze into the allegorical domain between reality and fantasy. Ozeri has shown extensively around the world including solo exhibits in Spain, China, The Netherlands,



Ammar Younis, Umm el Fahem, Summer (1)

France, Germany, and Mexico. His work is featured on the cover, and included in the book Photorealism and the Digital Age. He is also in the permanent collections of: The Whitney Museum of American Art, The Jewish Museum in New York, The New York Public Library, The Tel Aviv Museum of Art, and the Albertina in Vienna, among others.

Zemack Contemporary Art (ZCA) Since its foundation in 2010, ZCA has had a notable impact on the Israeli art scene and is currently considered one of the leading galleries in Tel Aviv. The gallery exhibits 5-6 solo shows a year and holds a tradition of special exhibitions such as Gallery Selection of Prominent Art Graduates and collaborations with established international galleries. ZCA's renown artists have all had solo exhibitions in the major international museums. Some examples include Albertina Museum, Vienna; Museum of Modern Art, Moscow; Tate Gallery, London; Israel Museum, Jerusalem; Tel Aviv Museum, Israel; Taipei Museum, Taiwan; Pecci Museum, Italy; CAFA Museum, Beijing; Philadelphia Museum of Art, USA. Taking an active part in the lively global dialogue of the international art scene, ZCA supports and promotes its artists globally, exposing its Israeli artists to the major international art markets as well as exposing international artists to the local market. ZCA organizes exhibitions in leading galleries, art spaces and museums in North America, Europe and Asia, and participates regularly in international art fairs, such as Art Miami, Art Stage Singapore and Art Central Hong Kong. ♦

PAT LIPSKY'S COLOR FIELD PAINTINGS FROM 1969 - 75

by Audrey Diamond

Pat Lipsky identifies with the quote, "Color and I are one, I am a painter." (Paul Klee, 1914 diaries.) Klee was ahead of his time in both his use of color and technique and influenced Lipsky's color choices in her stain paintings, and later grid pictures. Gestural abstraction was Lipsky's prevailing mode in the late sixties when she first arrived on the scene.

Using the stain technique she sponged acrylic paint onto raw canvas creating a watercolor effect on a huge scale.

At the edges she often deployed splatters, as if in an homage to Jackson Pollock. Lipsky was able to express the personal joy and exuberance of her life at the time with defined ribbons of color that appeared to undulate. Two years into her stain technique the delineations started to blur. Throughout, the raw canvas color as background, or "ground" delivered a "look at me" pop.

Later in the seventies she started putting color next to color in large, precise grid-like pictures, some of which were oriented as diamonds. At the time Lipsky said, "These grid



Chrysanthemum, 71" x 98" 1971 acrylic on canvas

paintings reflect the confinement of living in Manhattan."

Raised by a painter mother and an engineer father, Lipsky had her first one-woman exhibition in New York at the André Emmerich Gallery in 1970. Lipsky's paintings were placed and sold in other galleries around the United States, often exhibited next to both Helen Frankenthaler and Andy Warhol.

The painter grew up in New York City. She graduated with a BFA from Cornell University in 1963, receiving an MFA from the Graduate Program at Manhattan's Hunter College, where her mentor was the sculptor and painter Tony Smith.

Her painting at the time coincided with the new movement "Lyrical Abstraction" a term first coined by the collector Larry Aldrich. The 1969 canvas "Spiked Red" (Collection of the Modern Art Museum of Fort Worth, Gift of Mr. and Mrs. Peter Bienstock) demonstrates Lipsky's then approach: close-value reddish and pink hues interspersed with bands of blue, in a wave-like configuration. In the *New York Times* art critic Hilton Kramer found the painter's work looked both to the past and the future. "...Miss Lipsky re-introduces the drip, splatter and smear of

abstract expressionism..."

Lipsky was invited to participate in the influential 1970-71 exhibition "Lyrical Abstraction" which travelled the country and culminated at New York's Whitney Museum. The art critic Noel Frackman highlighted Lipsky's freshness, and exuberance, finding her style "sustained a mood which celebrates the sheer splendor of color. The edges of these shapes lick out like flames and there is an incendiary vividness in the impetuous yet directed forms... These are mouth-watering paintings."

By the eighties, Lipsky had expanded her palette to include a wider range of colors—close-value as well as contrasting, now in more delineated forms. She had begun to explore, as art critic Katherine Crum later wrote, a pictorial vocabulary in direct challenge to her roots in Lyrical Abstraction."

In the 2000s Lipsky continued redefining her image and color, by reincorporating a bold central focalpoint. Writing in the *New York Times* the art critic Ken Johnson associated these pictures with mechanical forms and music. Noting their "seductive egg-shell surfaces," Johnson linked them to the painters Frank Stella and Ad Reinhardt. "The effect is polyrhythmic in three dimensions the bands seem to push up and down like valves in a machine enhancing the feeling of Bach-like musicality. The more you gaze at them the more absorbing they become." From this point on Lipsky began to hone her images and her most recent exhibitions have contained repeating colors in bolder and more simplified forms. In *Art in America* the painter and art critic Stephen Westfall, called these paintings "her most successful," finding her "classicism" to be "ultimately idiosyncratic in the best sense."

Karen Wilkin, reviewing Lipsky's 2006 exhibition for *Art in America* discovered in the work a simplicity that served the reverse function—to be ultimately liberating: "Lipsky's complex, richly allusive counterpoint demands that we pay close attention to her paintings...and then reward us by setting free our imaginations."

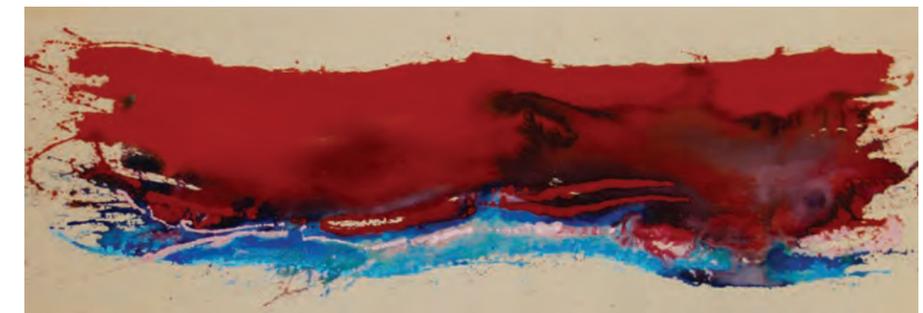
In 2018 Lipsky continues to reinvent both her work and herself. ♦



Inisfree, 72 1/2" x 89" 1970 acrylic on canvas



Springs Fireplace, Springs Fireplace, 1969, 62 3/8" x 94 1/2", acrylic on canvas, courtesy of the artist



Chinese 1969 Oil on canvas 40 x 100 inches



Disco, 77" x 98", 1973, acrylic on canvas, courtesy of the artist

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

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

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



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

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



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



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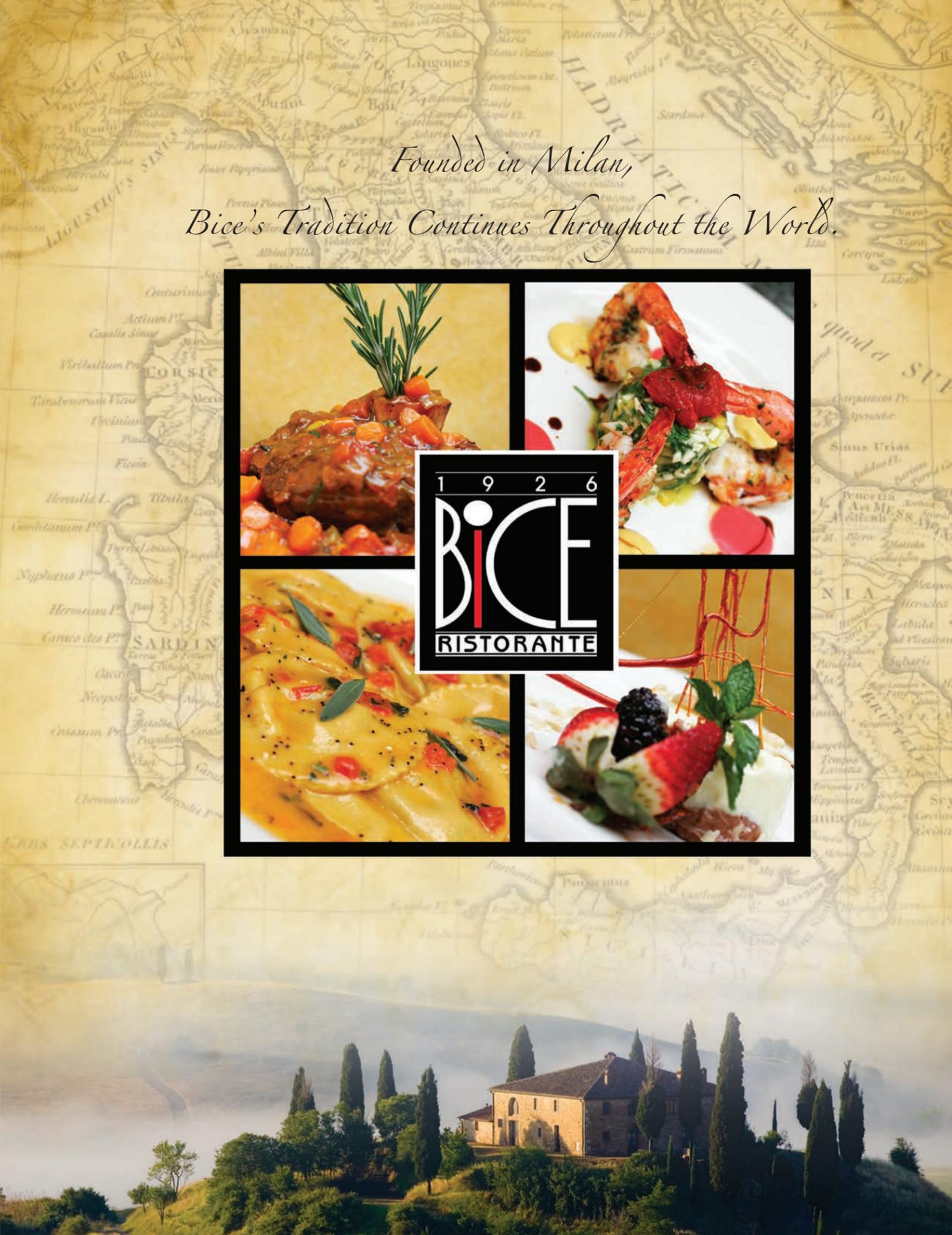
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Pâtes aux oeuf
Eiernudeln

Tagliolini à la Truffe

Cooking Time 2 minutes

Product of Italy NET WT. 250 gr. 8.8 OZ

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Bice's Tradition Continues Throughout the World.*



BEYOND THE DARK— THE ART OF DAVID GAMBLE

by Toti O'Brien

In 1987, David Gamble received the 'most memorable assignment' of his glamorous photojournalistic career: taking photos of Andy Warhol's house shortly after the artist had passed. Fred Hughes wished to document Warhol's collection of artifacts in view of an upcoming 1988 auction of his art and personal belongings, in order to gain interest of European collectors.

Gamble's work took on a new life. Ten years later, his pictures were exhibited at the Groucho Club, causing a sensation that only a look into the secret life of one of the most well known artists could justify—in particular, a shot of the medicine cabinet in Warhol's bathroom. Rows of anti-aging lotions and pills filled the shelves, eloquently showing the fragility hidden beyond publicity and fame. That shock of revelation wasn't the only surprise. Gamble had superimposed the empty rooms with silk-screen constructs of their owner (echoing Warhol's well-known portraits of celebrities). The effect of the overlap was eerie and mesmerizing—Andy's ghost had returned to eternally inhabit his home.

"It was the first time," Gamble says, "that I was called into a space where somebody had lived, but was not living any more." Nothing yet had been changed, everything was untouched. This unique combination of absence and presence was tangible, permeating the atmosphere, charging it with a peculiar intensity. Some of Gamble's assistants disliked working after hours, made uncomfortable by whatever lingered around. But he was unconcerned. On the contrary, he delved into what could have been a frightening sense of emptiness, looking for death's own watermark.

Andy Warhol's House photo series isn't a spare episode. The ability of exploring



Andy Warhol sitting in his living room .East 66th St NYC 1987
©David Gamble

life's darkest areas is a defining feature of Gamble's art. All of his work—spanning from photography, to drawing and painting, through a variety of mixed techniques—deals with complex, deep, rich, layered matters. Themes like death, madness, and fear, aren't shunned - they intertwine with other motifs, addressing the whole spectrum of our human condition.

Gamble's art focuses on seizing a moment, with all its undertones. Gamble's photojournalistic accomplishments prove his talent for instantaneously squeezing and externalizing the essence of a fact, a gesture, a scene. He can frame the salient, the unusual detail, and catch the meaningful contrast

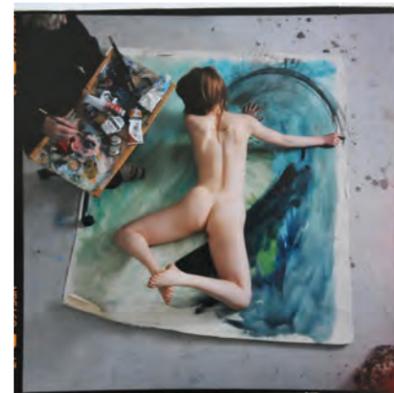
that no one else sees. His celebrated, award winning portraits of renowned icons and preceptors show how deeply he can reach inside a personality and present it with a meticulous eye. David Gamble is also a painter, and painting as Gamble puts it, is an extremely personal commitment. "Exhausting, yet enormously enjoyable," he says. Painting, in the exquisitely unpredictable way Gamble intends for it to be, stretches the moment to an extended period of time—listening to its echoes, bringing them onto the canvas, building multiple narratives and opening new fields of resonance.

For someone mastering a great variety of skills, what's the meaning of choosing



Warhol Wig Glasses and Watch, East 66th Street, NYC, 1987 ©David Gamble

one over another? It's a matter of knowing each time what he wants to say, then finding the form that better expresses it. As the unconscious suggests the next image and series, the artist's task is to switch to the most suited medium—sometimes to invent the medium, which Gamble isn't scared of doing.



Drawing the line of control. Muse series 2008
©David Gamble

This extreme freedom is paramount to his practice, as he certainly favors the process—the making—over the output. Limiting artistic production to a specific genre "is a habit as recent as the mid twentieth century," and it doesn't fit all.

The personal take Gamble chose for his Warhol's series also sprang from his sincere admiration for Andy as an artist. Pop Art was a constant inspiration to Gamble, as well as Pop Art's antecedents—Dada and Surrealism. But his work references many other artists and movements, dialoguing with them in subtle yet recognizable ways. Such openness to a multiplicity of visions creates a spacious landscape.

Influence, Gamble says, doesn't imply following the direction of the artist who

impresses us.

For example, though the human figure remains his core inspiration, Jackson Pollock's process was particularly meaningful to him. Influences can have a 'negative' sign as well—the response, then, becomes a critique. Such is the case of "Memories of Arles," a stunning series of paintings (among Gamble's richest in color and composition), which criticize Balthus' sexually charged portraits of young girls. "Muse," a series of photographs addressing the role of the female model and male control, similarly confronts and subverts Manet's nudes.

Issues of manipulation, control, sexual abuse and its consequences are observed, questioned, then frankly denounced throughout Gamble's work—always in smart, puzzling ways, yet quite unequivocal. Such crescendo culminates in Gamble's upcoming exhibition, "Silence," which will take place in 2018. The show is themed after the scream that victims of sexual abuse swallow and repress—letting it transmute, alas, into self-destroying energy. The full project includes collaboration with a dancer/choreographer. Adding a performance element to the visual further expands media, fostering new possibilities.

One of the oil pastels of "Silence" shows an elongated taunted and sinewed, angsty neck, topped by an open mouth. As he painted it, Gamble entered the mindset he wanted to express, visiting once again a place of darkness and pain. "It isn't," he says, "a familiar condition." Not an easy journey either. Making art compels him to explore, understand, and then translate such states as faithfully as possible.

He has always been capable of ferrying himself back and forth. This is what artists of his caliber do. "I knew I was painting my last image of 'Silence' series," he admits, "Return was getting too difficult."

Why go there, then? Just as when he spent a whole week in Warhol's home, unafraid of questioning death, mulling over traces of isolation and sadness, it seemed hard for him to resist empathy at its most profound. And the following, unavoidable step that he takes is witnessing. In some cases, perhaps many, it means giving silence a voice.

David Gamble's work is managed by Jason Burdeen. He has shown in exhibitions, museums and galleries nationally and internationally. ♦

Credit david gamble copyright ww



Andy Warhol's Medicine Cabinet en suite East 66th Street NYC 1987
©David Gamble



Arlesian and the open window. 2007
©David Gamble



What I Feel. Silence Series 2006
©David Gamble

THE MOD SQUAD VISITS NEW YORK

A delightful and evocative exhibit recalls the Youthquake of the 1960's and 70's

by Sara Evans

What a time it was! It started in London, with Mods and Rockers, with the nifty Beatles with their elegant suits and matching haircuts. The mods won the fashion wars—and the rest is social and fashion history. Go-go boots and mini's, beehives and wedge cuts—it's enough to make today's edgy Brooklynites run for cover.

A delight exhibit at the Museum of the City of New York, "Mod New York: Fashion Takes a Trip," demonstrates that this was a time when both London and New York called the shots, that The Look was available to everyone. Fashion was both conservative and edgy, exorbitant and affordable. It was a time, not unlike Secessionist Vienna, when fashion, art, style and graphics all came together and all had a specific and altogether new look.

We shopped Biba and St. Mark's Place; our friends brought back Mary Quant and pirated Beatles records from London. We starved ourselves to look like Twiggy and lined up to have our sleek haircuts at Vidal Sassoon. We bought jewelry on the street and at Tiffany and Cartier. Kenneth J. Lane, Norma Kamali, Norell, Peretti, Pucci and Fiorucci, Peter Max and Pushpin Studios—all were the currency of the times—and they were all available at one price point or another. We bought dresses made of plastic and even paper, and color-block was almost a religion. It was a very democratic time for fashion.

This exhibit of over seventy garments and a broad range of accessories and footwear mostly from the museum's collection is like honey to New York City bees. The show is brilliantly curated and rich in both visual excitement as well as local, social and historical context.



Sarmi, Evening dress of silk embroidered with beads and satin, 1961. Worn to the inaugural ball in honor of President John F. Kennedy in Washington, DC, on January 20, 1961. Museum of the City of New York, Gift of Mrs. William Cahan.

"Mod New York brings the style of a fashion show to a museum, and the result is spectacular," said Whitney Donhauser, who is Ronay Menschel Director. "It is impossible to tell the story of our city without diving into the world of designers and dresses that makes New York City the fashion capital of the United States. Mod New York uses fashion as an interpreter to peel back the layers of one of the most tumultuous eras in our history, revealing societal shifts that were as evident in the clothes on our backs as they were in be-ins and marches."

"Mod New York: Fashion Takes a Trip," is divided into three separate time frames. The first, "Youthquake," (a term coined by style-arbiter and Vogue editor, Diana Vreeland), explores the myriad ways in which the fashion revolution of the 60's was unique and radical. It was during that time that African-American models first became not just acceptable but desirable. Not only their beauty vibes but also their cultural implications became widely known and accepted. Textiles, shapes, hairstyles, all had broad influence and acceptance. For the first time, it was fine for black people to define fashion in their own terms, instead of always trying to look white. "Youthquake" sets the tone for the entire exhibit by exploring the relationship between fashion and society, and how utterly inseparable they were.

"The New Bohemia" looks back on how ethnic, international and tribal fashion became all the rage in both clothing and jewelry. Swirling capes and Russian sheepskin coats, and hats of all manner were mixed and matched with careless abandon, to demonstrate how global and savvy we were. Greek fishermen's hats and richly embroidered



Museum of the City of New York



Halston, Day ensemble comprising coat of double-faced wool twill and sheath dress and cardigan of cashmere, ca. 1973

Ukrainian blouses were thrown together, as if to demonstrate how we were all citizens of this spinning planet.

The "New Nonchalance" section demonstrates the "anything goes" attitudes of the late 60's, while "First Lady Fashion" explores the inestimable influence of Jackie Kennedy. No one exemplified Mod elegance

more than the first Lady. Her quiet elegance and passion for fashion set the pace—and made us all want to look our best.

Styles, as exemplified by the clothes of Jacqueline Kennedy, were looser in form, less limiting and restrictive, and embodied both consummate elegance and the feminism that was taking root not just in America, but around

the world.

Some exhibits are fun or important. This one is both. It is on until April 1—and not to be missed.

(A beautiful book, "Mod New York," by Phyllis Magidson and Donald Albrecht, \$45, published by Monacelli Press, accompanies the exhibit.) ♦



Naturally '68 photo shoot in the Apollo Theater featuring Grandassa models and AJASS founding members (except the photographer, Kwame Brathwaite), at center from left: Frank Adu, Elombe Brath, and Ernest Baxter. Photograph by Kwame Brathwaite © 1962, Courtesy of the photographer and the Museum of the City of New York





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ValGrine settles in a new golf perspective,

anchoring putting in this day and age.

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

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

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

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KRAVIS CENTER GALA SUPPORTERS STEP INTO THE LIMELIGHT DURING “NIGHT OF STARS” A BROADWAY CELEBRATION!

The bright lights of Broadway transformed the Kravis Center for the Performing Arts for its Gala “Night of Stars” A Broadway Celebration! More than 350 Gala guests were treated to a red-carpet welcome, a pre-show cocktail reception, a collaborative performance in Dreyfoos Hall by some of Broadway’s biggest stars complete with a spectacular marquee entrance to the post-performance dinner dance. Kathryn Vecellio and Monika Preston chaired the annual benefit, which this year was a special tribute to the 10th anniversary of the acclaimed Kravis on Broadway series of performances. Gala Vice Chair was Irene Karp, Honorary Gala Grand Broadway Chairs were Sondra and David Mack and Honorary

Gala Chair was Kravis Center Board Chairman Michael Bracci.

The incredible 90-minute ensemble show was co-hosted by two-time Tony Award winners Brian Stokes Mitchell and Chita Rivera, who also both performed. One of the show’s highlights included a video montage of Oscar and Tony Award-winning artist Angela Lansbury, who was awarded the Kravis Center’s “Legend in the Arts” award. Highly respected entertainers kept the crowd singing and clapping throughout the night with some of Broadway’s biggest show tunes. Artists included ten-time Tony Award winner Tommy Tune, Claybourne Elder from Broadway’s Sunday in the Park With George,

multi-instrumentalist and vocalist Kate Davis, Helen Hayes Award recipient Nova Y. Payton, singer and trumpeter Bria Skonberg, Kravis Center Pops Orchestra, Conductor Luke Frazier, Director Kelly Crandall D’Amboise and Executive Producer Robert Pullen, Nouveau Productions.

After the performance, Gala guests made their way into the exquisitely decorated Gimelstob Ballroom, which had been turned into an evening on Broadway in Times Square. Marquees, theatre signs and moving “opening night” lights swirled around the room while Marcia Mitchell Music filled the ballroom with upbeat melodies.



Stephen and Marjorie Fiverson



Monika and John Preston



Kathryn and Leo Vecellio



Susan and Dom Telesco



Mike Bracci, Tommy Tune, Colleen Bracci



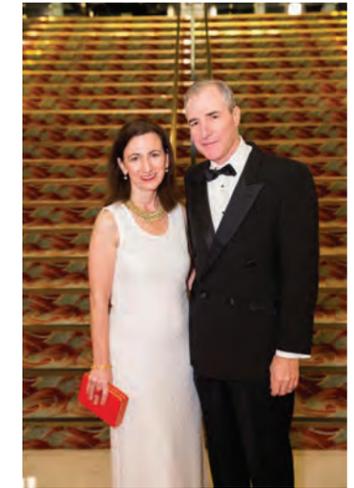
Laurie Silvers and Mitchell Rubenstein



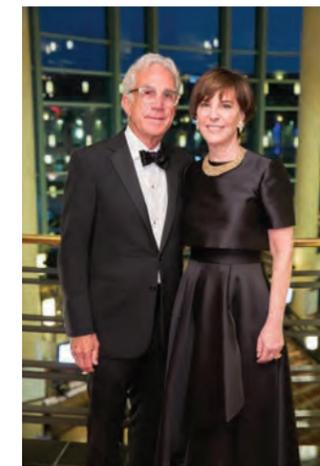
Christine Stiller, Brian Stokes Mitchell



Ken and Sherry Endelson



Daphne Nikolopoulos, Peter Lioubin



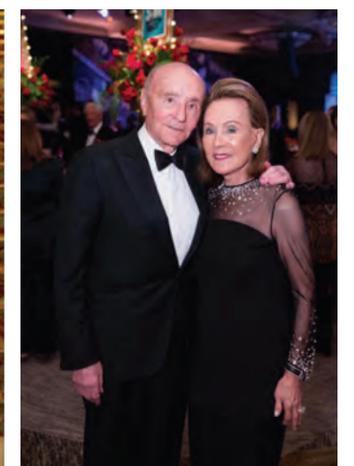
Jim and Irene Karp



Sondra and David Mack



Sharyn and Stuart Frankel



Sidney and Dorothy Kohl



Jeffery Bland and Jane Mitchell



Jamie Stern and Stephen Brown



Sherry and Tom Barrat



Caroline and Steve Harless

palm beach MODERN + CONTEMPORARY

AN INTERNATIONAL FAIR PRESENTED BY art miami | HOSTED BY WEST PALM BEACH

Palm Beach Modern + Contemporary, presented by Art Miami and hosted by the City of West Palm Beach, welcomes you to the second edition at the City's Tent Site between January 11th and January 15th, at Dixie Hwy and Okeechobee Blvd in downtown West Palm Beach.

Collectors, art connoisseurs and art world luminaries alike will have the opportunity to acquire investment quality Blue Chip contemporary, Post-War works from 60 top international galleries from as far as Japan, United Kingdom, France, Germany, Canada, The Netherlands, Portugal, and Venezuela.

The Fair's refined ambiance welcomed and was appealing to all levels of visitors, from the seasoned collector looking to acquire new works to the budding art enthusiast looking to start a new, meaningful collection.

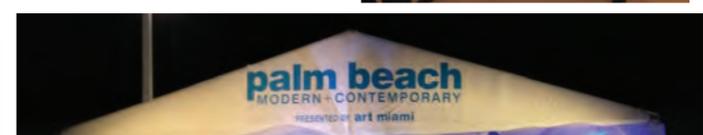
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PHOTOGRAPHY BY *by Dylan Rives*



Historic Palm Beach Paramount Celebrates 90 years

PALM BEACH – More than 175 people attended the 90th anniversary celebration of the Paramount Theater in the historic landmark Paramount building.

The event was held in the same courtyard where Douglas Fairbanks Jr., Bob Hope, Judy Garland, Mary Pickford, Arthur Hammerstein, The Duke and Duchess of Windsor and countless other celebrities visited and performed during the Paramount Theater's glamour years.

The doors to the once grand theater were opened for guests to tour the Paramount Theater Historic Photographic and Memorabilia Exhibit. Many original photos by Davidoff Studios are included in the exhibit.

The Rev. Dwight Stevens, pastor and founder of The Paramount Church, hosted the event, which featured light hor d'oeuvres by Gourmet

Galaxy.

Vocalist Dawn Marie provided live entertainment and The French Wine Merchant, Maurice Amiel, offered a wine tasting.

Designed by Austrian architect Joseph Urban, the Paramount Theater opened in 1927 as one of America's grandest picture palaces. Soon after opening as a movie theater, the Paramount became a favorite location for charitable benefits. Stars of stage, screen, radio and television graced the Paramount stage.

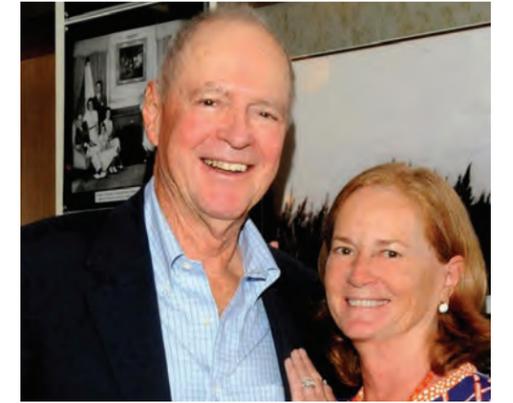
The exhibit is open to the public weekdays from 9 a.m. to 4 p.m.

For more information about the exhibit or the Paramount Church, call 561-835-0200 or email paramountchurchpb@gmail.com.,

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Dawn Marie and Rev. Dwight Stevens.



Margaret Garceau, Grace Samara and Barbara Eichner.



Maria & David Hamilton and Helen Jean.



Sevi Sari and Andre Liigand.



Daryl & Babe Davidoff and Margaret



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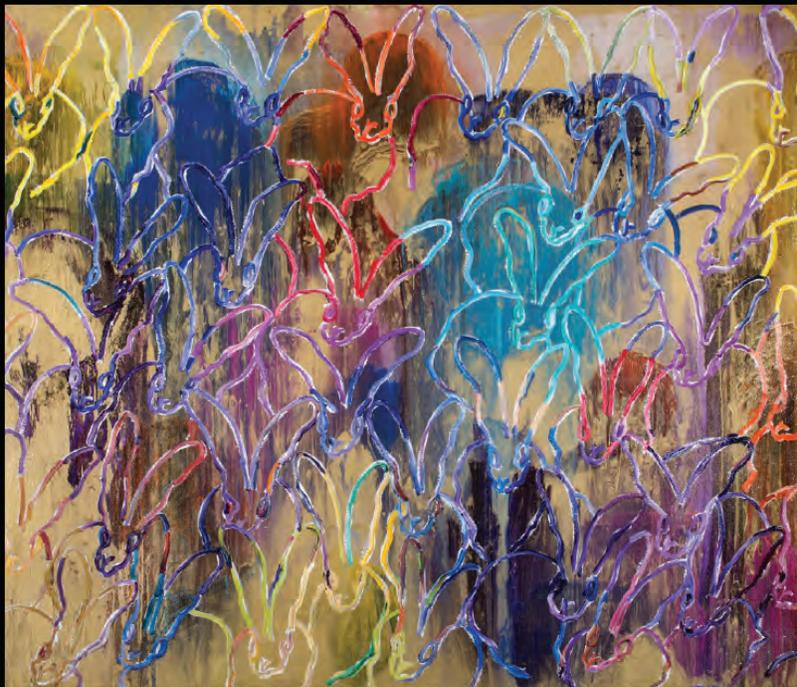
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Jimmy Nelson

« Before they pass away »

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Summer in the City

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