

Art **TIMES**

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George Daniell
museum

GEORGE DANIELL MUSEUM

The George Daniell Museum opens in South Beach on April 3. Part of a New Multi-Museum Complex

A new art museum, called the George Daniell Museum, will open in South Beach on April 3. It will feature the full collection of prominent American photographer and artist George Daniell, who worked for Time, Life and Esquire Magazines, and who captured the images of many celebrities (Audrey Hepburn, Sophia Loren, Lena Horne, Georgia O'Keefe, etc), as well as some of the post-war hardship of everyday life in parts of Europe. This is the first time the entirety of his collection will be available for public view.

Although George Daniell's photographs and art have been seen in some of the world's foremost museums (New York's Museum of Modern Art, the Art Institute of Chicago, the National Gallery in Washington DC, etc.), the collection was recently unearthed by his estate and reborn into the public consciousness through the German organization Zentraldepot.

"The new George Daniell Museum will be an important new addition to the art world,

to see the both the glamour and grit of yesteryear," said Helmut Schuster, Director of the George Daniell Museum. "We are thrilled that the public will finally be able to see these images in their entirety."

The new George Daniell Museum features photographs, paintings and aquarelles from throughout the artist's life and covers the years 1920-1991.

Part of a New Museum Complex The George Daniell Museum will be housed in the new Wilzig Museum Building located in South Beach, which currently houses the World Erotic Art Museum (WEAM), the only museum in the world dedicated exclusively to fine erotic art, founded by the late Naomi Wilzig in 2005. The Wilzig Museum Building is also home of two permanent exhibitions. One features the life of Magnus Hirschfeld and is presented by Humboldt University Berlin, and the other documents the life of Alfred Kinsey and is curated by the Kinsey Institute at Indiana University.

The opening of the George Daniell Museum

is the first step in the development of the space as a future multi-museum building. The development team of the Wilzig Museum building is in final discussions to host two more international Museums. The opening of these two future museums' is expected in 2020.

Grand Opening Event

The grand opening celebration is open to the public. It will take place on Wednesday, April 3rd starting at 6pm. The grand opening will feature music by DJ's Andres Aguirre and Mayra Jaimes, an open bar, food and access to the museum galleries. The event is free to attend.

In addition to the new museum, there will be a George Daniell pop-up shop that will offer first access to limited edition photography prints and books by the artist.

The Wilzig Museum Building, WEAM, and the George Daniell Museum and pop-up shop are all located at 1205 Washington Avenue in Miami Beach, Florida.

George Daniell
museum

Photographic Portraits of George Daniell George Daniell, an outstanding artist of international stature, born and raised in Yonkerse.

A considerable amount has been written about the importance of Daniell's photographic portraits. In The New York Times feature in 2001, Bruce Weber, a leading fashion photographer and film maker said, "I have always loved Daniell's photographs. They have a spark and a sense of humor that is very human. That is what I really felt strongly about when I stumbled on his wonderful gems of photographs."

The following year Weber republished 16 of Daniell's historic 1930s Yonkers, Hudson River portraits in his book, All American Stories which created a flurry of interest in this period of Daniell's work.

Daniell met Georgia O.Keefe, in the 1940s at Alfred Stieglitz's "An American Place" Gallery in New York and visited her Ghost Ranch in Abiquiu, New Mexico. "Besides Stieglitz, of course" O.Keefe said of her friend, "George Daniell is one of my favorite



Marilyn Monroe and Clark



Sophia Loren



Indian Chief



Grand Central Station

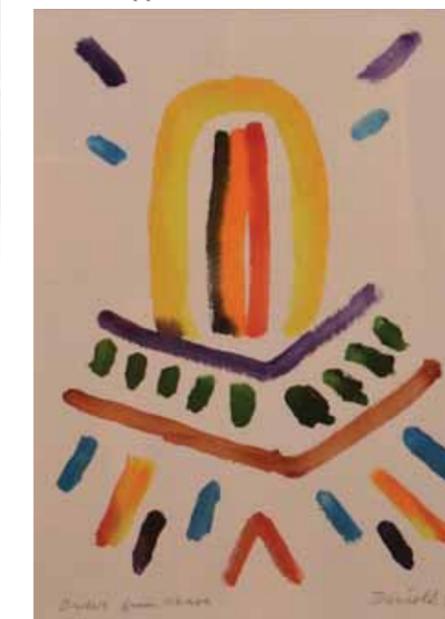


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Fire Island, NY, at the beach

photographers." "In 2006 and 2007 Daniell's portraits of O.Keefe appeared in two exhibitions and



At the Beach



Audrey Hepburn

the published catalogues organized by the Portland Museum of Art, Georgia O. Keffe and the Camera- The Art of Identity and Both Sides of the Camera.

Another friend Daniell met in Stieglitz's Gallery was John Marin, one of the best known American landscape painters of his time. Daniell who photographed Marin at his homes in Cliffside, New Jersey and Cape Split, Maine, was described by Marin as having "that rare quality, the true eye of an artist."

Sixty years later, the National Gallery of Art in Washington, D.C. featured many of these photographs in a major 1991 retrospective of John Marin's work.

In addition to these museum exhibitions, over the years Daniell has been the focus of numerous one man art gallery shows and has had work acquired and included in exhibitions at the Pennsylvania Academy of Art,



Sophia Lauren

the Bowdoin College Museum, the Colby College Museum, and in an Edward Steichen exhibition at the Museum of Modern Art. Last year the ClampArt Gallery in New York City mounted a retrospective of Daniell's work. The response was enthusiastic. A good number of the photographs were purchased by young collectors who found in Daniell's work the same youthful vitality Bruce Weber described.

Speaking to the vigorous career of Daniell right up to the end of his life and beyond, April Gallant, Curator of Photography, the Portland Museum of Art, remarked, "I think the time has always been right to look at what George Daniell has achieved. He is a great American photographer."

Daniell's Roots in Yonkers

George Daniell was born in Yonkers, New York on May 4, 1911 with a twin brother who died at birth and was raised as an only son there at 149 Glenwood Avenue. He had an adoring mother who he adored in return, and a hard working, remote father who committed suicide dramatically before the entire family at a Sunday lunch.

As Daniell tells it, his was an early life of deep blacks and whites and very likely the reason he was so drawn to cinematic black and white portraiture which sometimes have the feel of movie stills. He died in Bar Harbor, Maine, September 14, 2002.

At first there were youthful shots of his family at home in the mid-1920s. After graduation from Yale University in 1934 he created a darkroom in the cellar and in a small spare room on the third floor. Eventually, sympathetic neighbors let him use a large loft over their king size garage to do his photography. Around this time he started photographing along the banks of the Hudson River in and around Yonkers where in summer there were plenty of fishermen and bathers willing to pose. He also went farther afield to Glen Island, Jones Beach and Fire Island.

This was when the period began when both his fascination with the water and figures on the beach, and the drive to portray people at their best, as he wrote in his memoir "to capture beauty before it faded". A short time later as a freelance photographer in New York City his desire to see the world grew and he set out on his journey to pursue more intensely new images and inhabitants across the country and around the world. Over his 60 year career Daniell was to travel and photograph around the world twice.

Portraits: A Democratic Vision and the Culture of Celebrity Art critic Carl Little ascribes to Daniell a democratic vision. He points out that among his strongest images of humanity are photographs he took in 1938 of herring fishermen on Grand Manan Island, off the coast of New Brunswick in Canada,



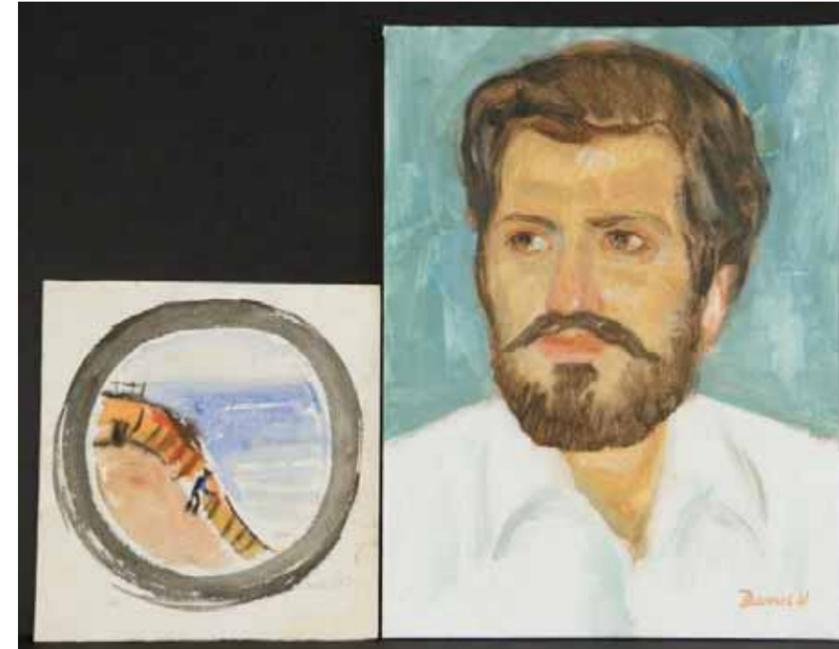
Audrey Hepburn

some of which are included in the Exhibit. Both the Hudson River and Grand Manan photographs were taken in the depths of the Great Depression. Yet, as Carl Little points out, these photographs have a pleasant, healthy, lively quality.

Even though the subjects are living in difficult circumstances, Daniell conveys their



Georgia O. Keffe

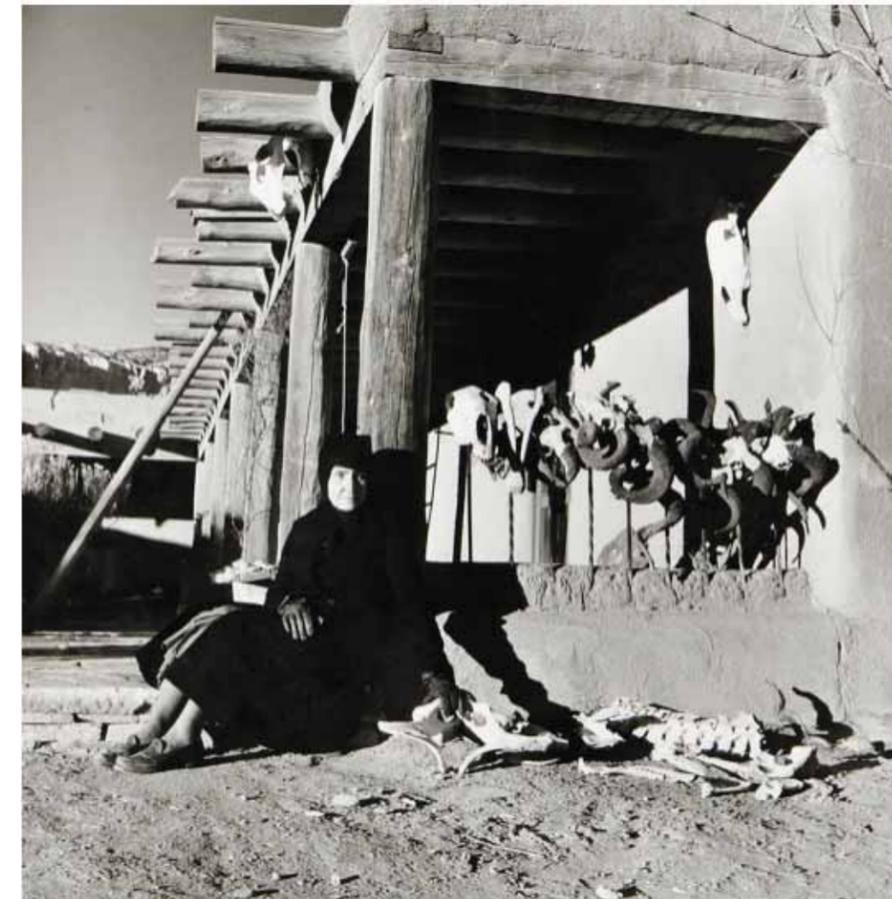


Self Portrait

dignity and hope. He managed in these photographs to achieve the same sense of nobility Marsden Hartley realized in his masterful portrait series of a Nova Scotian fishing family he painted during the same period.

In addition to his large body of work with river and water motifs, Daniell is also recognized for his celebrity photographs of artists, writers and people in the theatre.

These are photographs, as Robert Newman



Georgia O. Keffe with Shells

described, "as sometimes starkly dramatic, and at other times, mistily reflective, and disarmingly nostalgic and melodic."

In addition to Georgia O. Keffe and John Marin, he did portraits of Audrey Hepburn, W. H. Auden, Lena Horne, Tennessee Williams, Anita Eckberg, 10 year old Robert De Niro, Bernice Abbott, Lena Horne, Edith Hamilton, and D. H. Lawrence's three women, Mabel Dodge Luhen, Lady Dorothy Britt and Freida Lawrence, among many others. Italy in 1955

Daniell's extraordinary 1950s photographs taken on movie sets of Cinecetti Studios of movie stars and the streets and the countryside of devastated postwar Italy combine both his democratic vision and his celebration of the culture of the celebrity. These were among his most favorite photographs which he had hoped someday to publish as a book.

Daniell had fallen in love with Italy: its food, warmth and beauty. In 1955 when King Vidor's War and Peace was being filmed at Cinecetti on the Appian Way, he photographed Audrey Hepburn and her husband, Mel Ferrer.

At the next lot he photographed the struggling not-yet known, Sophia Loren who spoke no English. For unspoiled, blooming beauty, he said, "I have never seen an equal and wish I could have told her so in Italian." Daniell's extremely popular portraits of Audrey Hepburn and Sophia Loren are in the Exhibit.

Daniell made a telling photograph of himself in his mid-twenties which greets visitors as they enter the Exhibit in the Yonkers Room at the Library.

Art critic Carl Little sees in the photo a tall, young man full of confidence. His eyes fixed on the camera with the accouterments of a portrait photographer surrounding him. In Daniell's half smile, crossed arms and sure stance, Daniell tells us, he is ready to expand his vision beyond the Hudson River and take on the world.

And what a joy it is to behold George Daniell's refinement of that vision in his sixty year journey which began and was nurtured in Yonkers.

In September 2008 an exceptionally engaging collection of George Daniell's work was in an exhibition, sponsored by the Yonkers Historical Society, From the Hudson River to the World: Photographic Portraits, George Daniell, 1939s-1950s, at the Yonkers Public Library

Professor James J. Shields, CUNY, Curator originally put together this biography for the exhibit in Yonkers. It's been edited to fit within the context of the George Daniell web site. We appreciate James for giving us his consent. ♦

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Published by Diamond A & M Inc.

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FINDING ART IN EVERYTHING: THE JOURNEY OF BRUNO MASCOLO

by Brittany Knupper

Bruno Mascolo began his career working alongside brothers Toni and Guy in the original (and now world famous) TONI&GUY salon in London. Taught by his father, and his grandfather before him, he joined a family legacy that started in Italy. A family, and history, of barbers and hair stylists. Bruno and his brothers elevated the family business into a worldwide, country spanning, phenomenon. And even though Mascolo didn't pick up a paint brush until much later in his life, he has always considered himself an artist. "Cutting hair is just another form of art. You are using hair as your material, and scissors, instead of a chisel and a hammer, but you are still cutting and chipping away trying to bring out the beauty and art of the woman whose hair you are cutting. Your goal is to make her into a work of art." Before Mascolo picked up a paintbrush there was an element of art in everything he did. "Even when I was making my business plan, I didn't write them down, I made sort of storyboards, with images and lines and shapes, instead of a traditional plan." Even his line of hair products, Bed Head, was to "transform hair into art, to make it colorful and give it character."

He eventually found his way to painting via a rather circuitous route. He went to a seminar with a friend about twenty five years ago, and the lasting impression of it was a message to "live in the moment." Which was contrary to how he had been focused while running his business. "The hair industry, it's all about looking ahead. What will be in style in the future. What's the next trend and the next and the next after that. You are always looking into the future. And then I stopped and realized all this time had gone by, and my kids had grown up, so I had that in my mind and at the same time, my wife and I had a habit of when we got

home, we would eat dinner, drink a glass of wine, watch tv and go to bed, but I would wake up just as tired as I was the day before. I wasn't rested. I realized that I was only using the right side of my brain and I wasn't giving it a chance to rest, and so I decided to start flexing the left side of my brain, which is the more artistic, emotional side. I picked up a paint brush when I got home instead of turning on the television, and I found that I not only was I waking up feeling rested, but I was able to express these images and emotions through painting that I wasn't able to otherwise. While I was painting, because I was so focused on the task at hand, I realized I was actually living fully and truly in that moment."

He draws inspiration from the many places he's traveled to, the people he's met, and experiences he's had. He brings a sketchbook with him wherever he goes so that he can capture it all. But he also draws inspiration from the surrealist, abstract, and art deco

painters of the early twentieth century through the thirties - particularly Amedeo Modigliani and Salvador Dali. While Mascolo is "self-taught" you can see their influence in the bold colors and fluid, almost elastic human figures in his portraits. He is also partially colorblind, which for him, means he is drawn to the color red and "to bright colors because bright colors contrasting are like two different people, say an American and an Italian, having a conversation." You can see this in his series of three paintings featuring cool blue bodies kneeling and crouching across a bright red backdrop. His process is almost collage like, but the materials he is piecing together are his memories and experiences. "I sketch during my travels, waiting to see what memories or moments of them stick with me or inspire me in various ways. A lot of times they mix together - the color of the sky in London during one visit, but the face of someone I met in France from another, and I feel it out - reliving the emotion those memories trigger



Bruno0015



Bruno0037-

within me." This sort of memory collage can be seen in his large, almost frenetic group portraits. Particularly in one with a couple dancing in the bottom right hand corner and a large telephone in the background. "I saw that telephone once and for some reason it stayed with me, and it ended up there." There is also a pocket watch in the center, which feels like a little nod to his love of Dali.

Ultimately, it all comes down to what he loves in the moment. "Painting is so subjective, what one person in a gallery or audience might be moved by, another won't be. I don't paint for anybody but me." His mission is purely to express himself, for himself. "I want to be able to relive an experience or feeling. This might sound selfish, but I'm doing

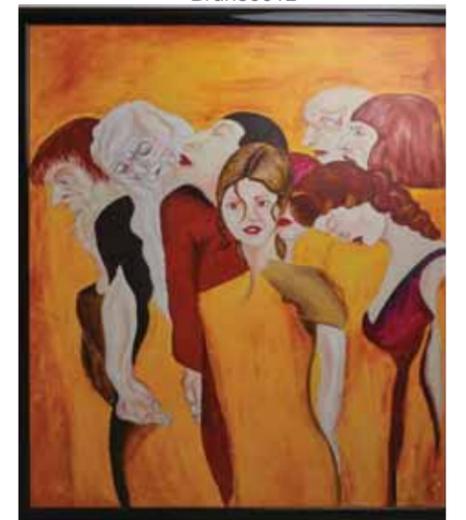
something purely for me." His main goal was to turn his home into his own private gallery, until on a whim, he decided to submit some pieces to the Art Expo New York competition, and then they were chosen, and received a very positive response. And so he thought, "Why not put it out there and see who else responds to it?" Because, art can be subjective and sometimes selfish, but is ultimately about self-expression, trying to communicate - and communication needs someone on the other end to respond. And for Mascolo, who better to communicate with, than the rest of the world? His home might be his gallery for now, but if his history and reputation in the beauty industry are any indication, it won't be the only place to host his work for long. ♦



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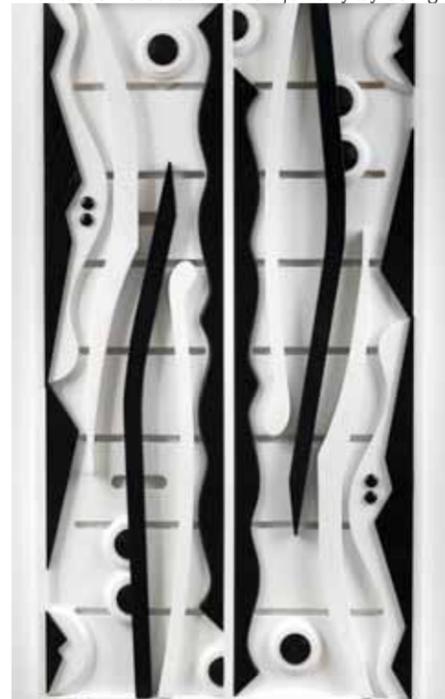
Bruno0065

HARMONY IN CHAOS

THE SCULPTURES OF ISAAC MANEVITZ

by Brittany Knupper

Surrounded by the bold, colorful mosques and the ancient architecture of Egypt, Isaac Manevitz grew up immersed in ornate, intricate and beautifully embellished environments, a reality he was quite appreciative and aware of. His first creations were collages, made by "cutting up bits and pieces of colorful paper," he says, and as he developed his own artistic sense, his father, a jewelry maker, taught him the family trade. Later, Manevitz would travel to the US for college, attending the Brooklyn College of Fine Art to study sculpture. Manevitz would then go on to create his own jewelry line, Ben-Amun, bringing together the love for his family legacy with his passion for fine art and sculpture. "I wanted to create jewelry as art. Jewelry as sculpture. In the 80s I created fashion jewelry by using



Untitled

plastic and wood and any material I could find, to make jewelry as art."

Recently, Manevitz has gone back to his original love, sculpting. Though he considers his highly successful jewelry line "wearable fine art sculptures," he wanted to tackle sculpting on a larger scale, and bring his inspired visions to fruition. "It has only been in the last three or four years that I have given myself time to do it. I had to purposefully make time for myself. One day a week, I take the time for my art and have turned my garage into my studio." He is deeply inspired by the abstract expressionist sculptures of Louise Nevelson. "The way she takes seemingly random found objects or shapes and combines them in a purposeful, harmonious way - and she wasn't afraid to go big! But her pieces are also a lesson in how to take both the positive and negative elements in what you find, because what you find is what you have, and finding a way to make them work together is the trick."

His mission is to find harmony amidst chaos, which for him ties back to his history immigrating to the United States. "Being an immigrant coming to this country, especially in New York, you see all these different people, with different cultures and backgrounds living together, and it seems chaotic at first but it ends up being harmonious. So for me, that is what my sculptures are - they are all these different pieces coming together to create one big beautiful unit. Mixing all of these old things, with their unique and different textures and colors, in order to create something new." He has also taken a step away from the familiar metals and stones of his jewelry line, focusing more on found wooden objects and even paint. "Wood has a different feeling, texture, and energy than metal. It's easier to play with and manipulate. Metal is hard and needs soldering, whereas wood you can cut and sand. Wood feels more organic."



Family Affair

He also considers his pieces to be a cross between sculpture and painting. "What if sculptures were assembled like paintings? Putting in each piece for me is like painting a brush stroke." He mixes media, mostly wood, with other found objects, always trying to find symbiotic contrasts. "I want negative and positive, hard angles with softness. The harmony comes out of how the pieces fit together. I start with just a few pieces, but once they click I can see the larger finished piece in my mind." He started small, with pieces in the 4'x5' range but as he's continued his process he's begun to dream bigger. "I'm more aggressive and confident now. I'm also experimenting with color. My first phase was solid monochrome pieces, now I play with multicolor and black and white pieces. And I love giving larger now. Going bigger, going large, gives power and energy, they can't be ignored."

He also enjoys playing with the verticality of his pieces. His "triptych" series are all vertical, "inspired by towers and cityscapes" while others are "horizontal, like the horizon and the natural landscape." He is also experimenting with mirror placements now, which give the pieces either feelings of the reflectiveness of the sea, the windows of a skyscraper, or whatever it might bring to the viewer's mind. "What you see in the mirror is your imagination reflected back at you. I want to mix the real and the imaginary." Imagination is the key. For up till now, his works have existed first in his mind's eye and then from there, only in his private home. He has spent the past four years, creating, experimenting, and growing his body of work, without having any public showings. "I originally made them private. Just for myself. I put so much of myself into my pieces that for a long time they were just for my own enjoyment."

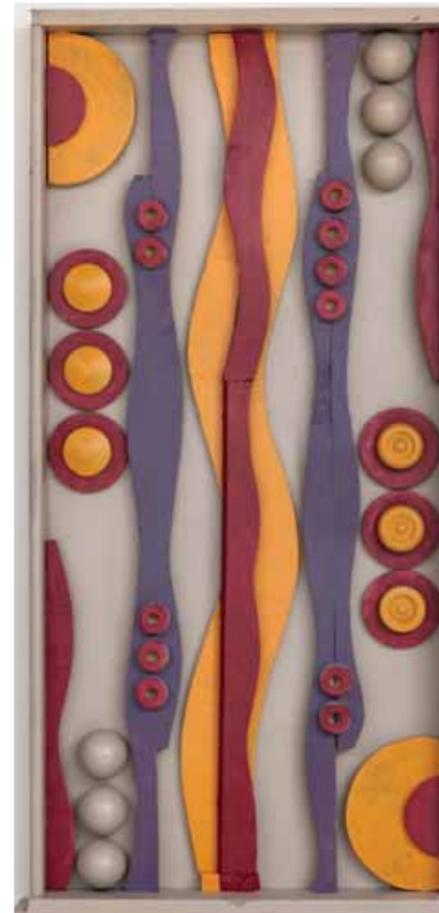
Now Manevitz is compelled to share his sculptures with a wider audience, and as he has done so, he has been touched by the positive response. "I want to show them to the world. So that they can see the potential for harmony and chaos to exist together in a natural state. And also so that they can see me, and my unique style, in each piece." And you can, in fact, see all of Manevitz and his story in each piece. You see the love of shape and architecture, the bold colors of the Egyptian mosques he grew up with, the contrasting shapes and textures that you can also find in his jewelry, but most importantly perhaps, his vision of the United States from the perspective of a once hopeful immigrant - chaos, difference, contrast, and color, all working together to create a beautiful, harmonious, unified whole. ♦



Hope 2



Jazz



Guitar

You can view or purchase his jewelry online



Reflection 2

at <https://www.ben-amun.com/> and you can view his artwork online at: <https://www.isaacmanevitz.com/>



THE POWER OF PLAYING BY TWO RULES

Creative Collaborators Find Strength in Their Differences

When I am embarrassed, my face becomes red.

わたしはずかしかったのかおがあかくなりました。

by Laura Shirk

Scribbled on a page, this one sentence is the connecting piece for a pair of artists that experienced a life-changing chance encounter. Rooted in breaking + bridging boundaries, the story of ALEXANDMUSHI's creative collaboration spans different genders, generations, languages and cultures. The starting point of their creative journey: understanding their own differences. The ongoing goal of their creative process: to understand "the other."

With the thought: we know ourselves only in relation to other, Alex Nichols and Mushi Wooseong James explore a number of recurring themes such as self vs. other, transparency and non-verbal communication. Describing the people around us as mirrors to who we are, the duo says that we gain insight via these reflections. Similar to creating art, shedding our layers and looking within requires fearlessness. Whether developing ideas together or interacting with strangers, Nichols and James routinely practice honesty, openness and non-judgment. "The process of forging a connection with each other through the collaboration is dynamic, always moving and pulsating. The desire to share who we are is as strong as the fear of facing who we are. Transparency



Two Chairs, Giant Rock

is constantly tested, when we are not touching base with each other or when we become more opaque, the work and our collaboration suffer. Connection to another person requires seeing and listening. It is a process of learning how to listen better and how to share more clearly," notes the pair.

During the interview, the two posed just as many questions as completed answers. Why do people connect? How do they connect? What is at work beyond the verbal spectrum? If we are struggling to communicate an idea to another person, where is it coming from and why is it



Still Conversation



Portable studio, Berlin

occurring? Simultaneously telling a story and exploring the realm of intuition, ALEXANDMUSHI regularly build a sense of trust and a feeling of intimacy between people. Inspired by the phrase "artists as anthropologists," the pair aims to study humanity and draws commonalities between the fields. Based on the following hypothesis: as different as people can be in gender, language and culture, each person has the capacity and potential to connect to another human being in ways beyond known forms of language that exist, their body of work embraces discomfort, playfulness, tension – and "the other."

From exploring different modes of communication with body gestures, facial movements and motions, Nichols and James influence actions, reactions and interactions by setting different rules to each project. Known for their Portable Studio project, ALEXANDMUSHI take to the streets and invite people to step into an 8' x 8' open box to play together with two common objects. The rules: no talking and no touching. From San Francisco to Tokyo, the pair captures on film and still, non-verbal play in public as a way of understanding each other. As the non-verbal conversation organically transforms into an improvised performance, the participants remain exposed and the experience becomes personalized. Whether choosing to accept or avoid the awkwardness, the couple states that there is no right or wrong. "As you begin to concentrate on the other person, the white box begins to become a world in itself even in the busiest streets. People often say that the world outside the box



Pinkhouse, New Orleans

begins to disappear, as they focus and make themselves present to the person standing next to them," shares ALEXANDMUSHI.

Beyond the Portable Studio, the duo explores mimicry and active listening through Still Conversations and Chair Conversations, respectively. Nichols and James cover their face to allow viewers to focus on their movement and interaction without the visual distraction. Taking away the primary physical component that leads to forming preconceived notions, the two encourage viewers to project themselves and their state of being into the image.

The power of play is a place of letting go of judgement.

The power of connection is finding a common language beyond our differences.

By crossing each other at the right place, at the right point in time.

ALEXANDMUSHI instantly realized that they share the ability to seize unexpected opportunities, the willingness to explore something unknown and the curiosity to discover multiple truths.

"We met by chance. Without intention we might have let that chance opportunity pass us by," reveals Nichols.



Portable Studio, Taipei



Portable Studio, Venice Biennale



Portable Studio, Tokyo

CREATING SPACE FOR THE FUTURE OF ART: ART ANGEL'S

Kat Emery and Jacquelin Napal Pioneer a Gallery Revolution

by Brittany Knupper

Taking the first step to becoming an art collector can often be a harrowing and intimidating experience. Choosing the right piece, the right price point, the right gallery (full of sterile white walls) to buy one can feel overwhelming. Which is why the owners and masterminds of Art Angels, Kat Emery and Jacquelin Napal, wanted to create a gallery that would flip those notions on their head. When you step into Art Angels (either their Los Angeles or soon to come Miami location) you become immersed in a space full of bright colors, a helpful, friendly staff, and most importantly, warmth. "In the gallery we like to curate an evocative and sometimes provocative experience with beautiful and memorable artworks. We want to create an inviting and immersive experience where all collectors are welcome."

"We like to curate an evocative and, sometimes provocative, experience with beautiful and memorable artworks. Our goal is to create an inviting and immersive experience where all collectors are welcome."

The dynamic duo met while working at a gallery where Jacquelin had been the director for several years. They instantly connected and quickly realized how they were a strong team and knew they could do something really special together. They saw a missing niche and had a vision of creating a gallery space that could be dubbed "the

anti-gallery gallery." A place where artists' careers could grow and that is curated with an spectacular and diverse array of artists that they personally loved. Most of all, they wanted to create a place that is friendly, helpful and could service any need for its collectors. It has proved to be a successful strategy. The company has grown rapidly in only a handful of years and has no signs of slowing down.

"Our first show/launch was a one night pop up in a huge exhibition space in Hollywood. The space was an empty shell and in 48 hours we moved everything in, painted walls, built walls, installed lights and put up custom wallpaper. When the event was over took it all down and put of everything all over again ourselves in our permanent space three days later. We have done everything and worn every hat as we have grown as a thriving business."

This year alone, the gallery has showcased several solo exhibitions with artist like Russell Young, David Yarrow, Flore, Nick Veasey, Mike Dargas and a few others that have continued to raise the stakes for the gallery. It is normally curated with an eclectic group of artists ranging from emerging artists to highly recognizable, blue chip artists. No matter your interests, everyone is welcome. Art Angels caters to the highly sophisticated and experienced collector, the novice collector and those that simply want to learn more about art. "It is important to feel comfortable and safe with us" Kat remarks.

One perfect example of the gallery's offering is their recent exhibition of Mike Dargas' Healing Beauty series. His huge photorealistic paintings of women in the nude and/or dripping with honey are bold, provocative and demonstrate incredible technique and proficiency. His pieces are perfect for the gallery. The sensual posing, catch your eye and draw you in, but you stay to marvel at the detail and composition. The artist explains that the intent behind his works is to explore "the fragility and feminine aspects of identity." The act of pouring liquid over the skin while the model is in movement and capturing the drips create, what the artist calls, "an emotional



snapshot of fleeting beauty."

Flore is another example of an artist that is the perfect fit for the gallery. Despite being almost completely antithetical in style from Mike Dargas, Flore also possess exactly what Art Angels is looking for. Art Angels hosted Flore's first solo show in April this year. Titled A Perpetual Compulsive Repetition Of Words, he showcased his most recognized and praised style and also debuted a style that is quickly defining his career. Flore is a favorite among collectors his pieces are arresting, thought provoking and all the view the have an intimate relations with it. His pieces graces the collections of both the seasoned art investor and the new art buyer.

As pop culture influences fine art more and more, Art Angels regularly collaborates with many different industries and social media outlets - most markedly Instagram. Fine art is now accessible to a massively wider audience and there are a lot of celebrity and cross promotional influence. This fusion between industries is bigger than ever before in history. Flore and Hublot, Off__white and Takashi Murakami, Swizz Beatz and the Dean Collection, Louis Vuitton and Jeff Koons: all examples of how the different worlds are colliding in exciting ways.

The Art Angels are always looking to lead the art world with some of the best artists in the world today that push the envelope and are at the forefront of expression and thought. The collectors that come through the gallery have personal connections and relationships with the gallerists. Trust is built, natured and valued to the highest of regards. The spirit of Art Angels is

duplicitous and multifaceted: unpretentious but sophisticated, fun yet serious, nods to traditions and hails to the future. This gallery is a must for collectors, an envy of artists and an example to what galleries should be.

With the launch of their Miami location in July of this year, Kat Emery and Jacquelin Napal are poised for an art world take over. The official grand opening of Art Angels Miami is December 5th and will include a special cross promotional music event with Live Nation. Art Angels will exhibit at CONTEXT Art Miami Dec 4th-9th during Basel Week 2018.

To view their amazing collection of works, please visit <http://www.artangels.net/> and for daily updates on new works and to stay connected on what the Angels are doing Taking the first step to becoming an art collector can often be a harrowing and intimidating experience. Choosing the right piece, the right price point, the right gallery (full of sterile white walls) to buy one can feel overwhelming. Which is why the owners and masterminds of Art Angels, Kat Emery and Jacquelin Napal, wanted to create a gallery that would flip those notions on their head. When you step into Art Angels (either their Los Angeles or soon to come Miami location) you become immersed in a space full of bright colors, a helpful, friendly staff, and most importantly, warmth. "In the gallery we like to curate an evocative and sometimes provocative experience with beautiful and memorable artworks. We want to create an inviting and immersive experience where all collectors are welcome."

"We like to curate an evocative and, sometimes provocative, experience with beautiful and memorable artworks. Our goal is to create an inviting and immersive experience where all collectors are welcome."

The dynamic duo met while working at a gallery where Jacquelin had been the director for several years. They instantly



MADSTEEZ _ Mark Paul Deren

connected and quickly realized how they were a strong team and knew they could do something really special together. They saw a missing niche and had a vision of creating a gallery space that could be dubbed "the anti-gallery gallery." A place where artists' careers could grow and that is curated with an spectacular and diverse array of artists that they personally loved. Most of all, they wanted to create a place that is friendly, helpful and could service any need for its collectors. It has proved to be a successful strategy. The company has grown rapidly in only a handful of years and has no signs of slowing down.

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The East Village by Flore



Stephen Wilson installation at Catch LA

DONNA ISHAM: A WOMAN PAINTING

by Colter Ruland

The female form has been a major subject of art since its very beginnings. Some of our earliest artworks, the Venus figurines, go back tens of thousands of years. Ever since someone looked at a woman and decided to capture their appearance and essence, whether in stone or pigment, they began a long history of looking at women. Of course, that history has had (and continues to have) its problems, but artist Donna Isham doesn't shy away from the complexities of portraying womanhood, she embraces them.

As a woman painting women," says Isham, "I hope to show the many facets that everybody possesses." For Isham, gender is both the crux of her work and also the conduit for examining emotion at large. In the same way that the meanings behind the Venus figurines are unknown—are they items of ritual? fertility? sexuality? reflection?—so too does Isham's work live comfortably within the realm of the unknowable.

Isham has always been painting and



Urban

drawing, but when she was young she viewed her creativity as replica rather than creativity. She could "duplicate" the artwork that she saw. Though she continued to create art, she was always on the peripheries. She decided not to go to art school (she is completely self-taught) and went into museum studies instead, content with showing the work of others rather than her own. In fact, she withheld her work from the public, even her family and friends. She was "terrified" of revealing herself. Then, as time went on, her relationship between her work and the outside world began to change. "It became too painful," she says, "to not actually paint and to not actually put myself out there." As someone who has always been in close proximities to the arts, from being a costume designer to being President of the Artists for Human Rights Foundation, Isham, perhaps somewhat ironically, is revealing work that is less about clarity and more about ambiguity.

In Isham's work, abstraction might obfuscate the female form in a literal sense, but it also reveals the multitudes that she wants to explore. "In my paintings," she says, "you get a sense of a wide variety of emotions and strengths, weaknesses and vulnerabilities." Her work portrays women as both sexual and distant, emotional and introspective, colorful and muted. Instead of veering away from gendered stereotypes, Isham unravels them, looking for nuance and totality where there used to be only a yawning unoriginality.

"Often I'm obscuring and then revealing and then obscuring and then revealing." This revealing and obscuring can be seen on the canvas in all the layers that Isham has worked and reworked, sometimes even scraped with a pallet knife. In Japanese Girl, for instance, the entire face seems to



Paris.

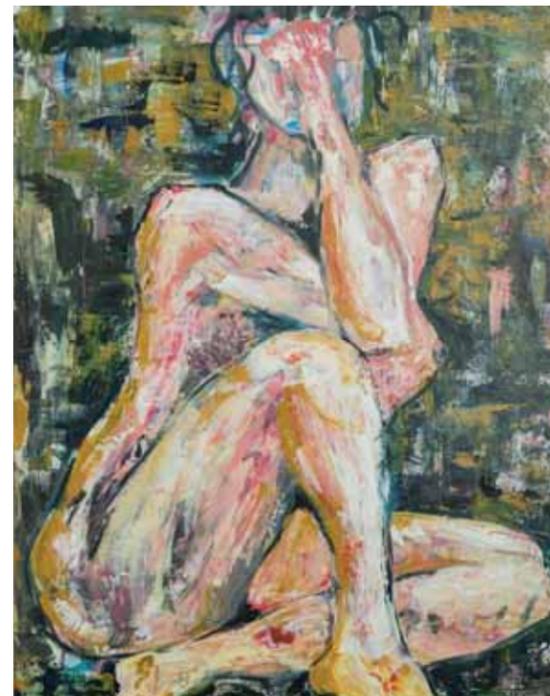
have been eroded by this layering, leaving us to wonder if this woman is pensive or simply exhausted, coming into being or fading into nothingness. The more you look at it, the more your imagination attempts to fill the gaps, and that can implicate you as a viewer. "My love of abstraction is pushing boundaries," says Isham, "and allowing the observer to actually inject their own opinions, viewpoints, emotions into whatever I'm painting."

In Abstract in Pastel, these boundaries are pushed to the very edge. How should we interpret these body parts, abstracted into shapes both natural and totally unnatural? Of course, the arrangement and shapes of these body parts ooze with sexuality, yet at the same time the pastel colors almost mimic the colors one expects to see at a butcher shop. It can be both of these things, it can be none of them, which is the

great freedom of Isham's abstractions, the freedom to trek into whatever imaginative territory you like.

Isham is not interested in providing answers—about womanhood, the body, or the self—she is interested in suggestion. Is the woman in Reflection, for instance, shielding her face from us or is it the other way around? "It's very easy to get into zeros and ones," she says, "but it begs the question of human virtue and human thought." As we advance technologically everyday, perhaps we stray further and further away from human mystery, from those Venuses. Abstract painting can be so befuddling because it challenges how we talk about reality, it suggests that art is first and foremost experiential, not tied into direct correlation or cause and effects or simple answers.

Isham calls her work "a dialogue," which is obviously so different than asking a question and receiving an answer, for a dialogue can be complex, messy even. "I'm doing this for myself," she says, meaning her work is a way of understanding herself, understanding women, and understanding the world. She invites you in, lets you hear this kinetic dialogue taking place on the canvas. There are no compromises, for that would be a "kiss of death" as she calls it. Her work might portray all kinds of women in various states of clarity or abstraction, but ultimately her work is personal, imbued with life and all its intricacies. ♦



Reflection



Restless



Abstract In Pastel



Saturday

You can check out more of Donna Isham's work at <https://donnaisham.com/>.



St. Petersburg



Melancholy of Her Power

THE SHAPES THAT

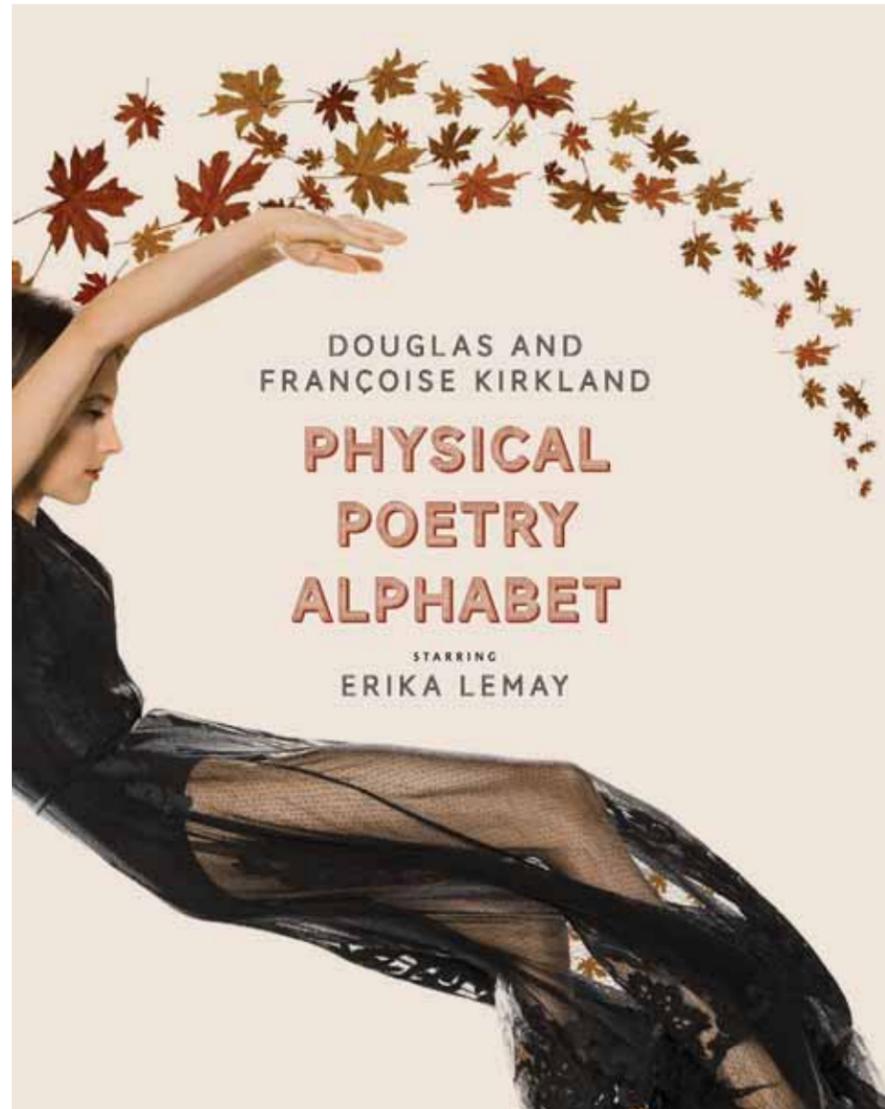
SPEAK TO US:

DOUGLAS & FRANÇOISE KIRKLAND present their new book "Physical Poetry Alphabet"

by Brittany Knupper

It all began with a brownie box camera on a frosty Christmas morning. Douglas Kirkland was entrusted to take the family holiday photo. "I was only allowed to take one exposure. I held the camera steady against my body and pressed the shutter. It was that first click that determined my destiny. I still have the camera." That single click would begin a career that would expand over fifty years and cross almost every genre, from celebrity photography to documentaries and experimental films. "There still is nothing I don't want to photograph." And by his side for the majority of his career has been his wife and business partner, Françoise. "I met my wife Françoise in Paris in 1965 while I was photographing Audrey Hepburn on the set of "How to Steal a Million" and we have been together ever since. Her French flair has been an important part of who I became. We live together, we work together, we play together. We are both passionate and opinionated. We discuss ideas, we agree and disagree, and agree to disagree. It is a wild and wonderful life."

Through the years, Kirkland has been on the sets of over one hundred films. From *The Sound of Music* and *2001: A Space Odyssey* to *Moulin Rouge* and *Titanic*, he has also photographed celebrities like Angelina Jolie, Steve Martin, and even Orson Welles. But his latest book goes back to his roots, and really, the roots of Western humanity. *The Physical Poetry Alphabet*, a collaborative effort between Kirkland, his wife Françoise, and dancer Erika Lemay, is a "modern-day abecedarium" that celebrates design while also being a "book, a circus, and a movie - all rolled into one." It



is inspired by the corporeal origins of the Western alphabet and similar exercises from the Renaissance and Erte's famous Art Deco illustrations of the "Alphabet Suite." Alongside Kirkland's captivating photography are "backstage" essays about the making of the book by dancer Erika Lemay, William Thoren who designed the elements, and the

book's planner and mastermind, Françoise Kirkland. There is also an introductory essay by Ornan Rotem, the book's designer, "on the development of the alphabet and the long-standing romance between the human body and letters." And you really can see the love and passion in the portraits. They are full of color, light, movement and grace. And

most importantly, an overwhelming sense of imaginative fun.

Kirkland is a firm believer that "You can't ever stop evolving or learning and reinventing yourself. You have to keep pushing yourself. You are only as good as your last picture." So when Françoise approached him with the idea of "recreating the alphabet inspired by the Russian born designer Erte's wonderful alphabet suite illustrations, I was skeptical... but she can be very persuasive!" They dove into the project, Françoise producing the session and overseeing the planning as her 81st birthday present to Kirkland, and off they went! They booked "air dancer" and acrobat Erika Lemay, Simone Guidarelli the fashion director from Milan, "and the entire cast of characters who contributed to making this adventure happen. We shot all day, and jumped in the jacuzzi at night while Françoise prepared glorious dinners. It is all documented in the text of the book, and was a very joyous time indeed."

"It took almost three years to complete the book. The actual shooting only took a week in a special studio, but then there was the process of creating each letter, and finally, finding the right publisher. Everyone involved in "Physical Alphabet" contributed in a major way. It was a group effort." They even included a playful list of credits at the end of the book with their cast of characters, from "fearless leader Douglas Kirkland" to "Enchantress Erika Lemay" and "Wizard William Thoren" and making sure to pay tribute to "all the magical elves involved."

Having published several books of photography already, they wanted to make sure to find the right home for this playful and whimsical piece. "Publishing has changed drastically over the years. Up to now we have been incredibly lucky to work and collaborate with supportive publishers. In this case we worked with Sylph Editions - based out of London. We could not have found a better home for this whimsical body of work and the attention to detail and care that went into this project reflects on the pages of the book. Ornan, Num, and their team contributed immensely in elevating the work and giving it the additional dimension which make this book a jewel." Their goal



was to create a colorful, joyful exploration of the foundation of our language and human communication, bringing our words back into our bodies. But ultimately, their main goal is "to move and engage people, and give them pleasure. With this particular book, we hope people will pick it up and be entertained and intrigued."

And they aren't stopping here. "We always have different projects coming along. Fashion for Italian magazines, a campaign of portraits for Woolrich Italy in the Spring, a retrospective at the Palos Verdes Art Center where they plan to wrap the building with some of my images next March. There are traveling exhibits all over Europe and plans for something major in Zagreb, Croatia in 2020. We have a couple of ideas for future books, one on the power of women who have been the driving force of my life. I never want to stop, it is too much fun." The book is available through Amazon and many books stores now. There is also a Collectors Edition in a beautiful box which comes with a poster and a signed print of the letter of the collector's choice. It is available through the publisher at <http://sylpheditions.com/physical-poetry-alphabet>. You can view Kirklands work online at <http://www.douglaskirkland.com/> ♦



THE ARTIST'S CHAMPION: THE JOURNEY OF MARCEL KATZ AND THE ART PLUG

by Brittany Knupper

Marcel Katz grew up in a family of artists. His mother was an oil painter, his sister designed art purses, and his brother would go on to curate art shows around France. "Me on the other hand, I was good at making balloon animals. All kidding aside, I loved art, but I wasn't talented. I was more interested in building things or computer engineering, but I loved art and I developed a talent for recognizing great art and great talent because of my family. I can see talent in people before they can see it in themselves." Later, as a young adult, he built a career for himself in the booming nightlife industry in Miami, Florida. As an extrovert and genuinely social person, he loved "bringing people out in groups, creating memorable experiences that enhance those friendships and bonds." As he moved up in that world, he began creating experiential (and experiential) collaborations with the clubs and artists. Working with



Marcel Katz by Nicholas Green 3j

those artists he began to develop relationships and friendships, collecting some of their pieces, and eventually selling their art and brokering deals between the artists and his clients. That's when he realized he wanted to take his career in a new direction, he wanted to represent artists, and created The Art Plug.

Using his existing relationships and built-in community from his time in the nightclub industry, he was able to create an instant market for his artists. "I met Ketnipz when he was just an online illustrator and asked him if he could paint. He said yes, so I got him canvases and took his art and showed it. I threw him in the deep end and created an art market for him." Of course, there was still a bit of a learning curve when it came to exhibitions. "It was a mess because I tried to do everything myself. I didn't realize how much help I would need. But it was a very good learning experience. Over the years, as you gain experience, you learn how to listen and how to accept criticism. That's the key. And that everyone on your team has a valuable opinion. My first show, six or seven years ago in Wynwood, might have been a mess

but now we have lines that wrap around the block. It's a constant growing experience."

But what is the Art Plug aesthetic? According to Katz, "It's a little bit of everything." He represents everything from Surrealism and Abstract art to Pop art. Katz was also recently labeled as the youngest dealer of Salvador Dali, honing in on his passion for the arts in an exclusive, very unique way. "I want a big group of different styles so that there is something for everyone." But most of all, he loves the contemporary art world right now because "There are no rules. That's what makes it exciting. It's limitless. Art has come to this point where there are no boundaries, it's a universal form of expression." And the mission of the Art Plug is "creating and showing, not just art, but an experience. We're your connection for everything. We connect the dots for you. We plug artists with my network - our resources become their resources. We go against the grain." Following along those lines, Katz has now launched his own art and lifestyle publishing company, Monsieur Marcel. "Monsieur Marcel used to be the name of my agency, but it just felt right to switch it.

I wanted to continue using the Monsieur Marcel moniker so when I started to create a series of exclusive, limited editions of my artists' work I used the name to start the publishing side of my business. Monsieur Marcel allows me to have total creative control. With this side of my business we focus on art prints and sculptures, fashion, and luxury home goods. We're currently working on a "fake" Philippe Starck dining chair release with CB Hoyo. The sky's the limit."

He still loves the feeling of curating shows. "I love meeting and working with the artists. Artists fly in from all over the world, and I love trying to understand their brains and figure out how they do their thing. The more artists I meet and work with, the more I know how to work with others. I want to develop one on one relationships until they become family." One such artist in his "family" is CB Hoyo. "He cares so much and puts so much energy and work into his shows, they look like they were created in a different world. When we do Basel, his tents are so intricate - they have their own stories and visuals, even their own scents. Two hundred people will line up waiting to experience his installations, specifically because of the attention to detail. He puts in the work."

Katz has also found success by embracing social media as a very important tool for creating and maintaining his art empire. "Today you have to promote yourself more than ever. Before you needed galleries to show your work and now you don't really. Galleries can have connections, but social media is a huge international platform. Social media is a great way for artists to figure out if what they are doing makes sense because they get an immediate response in the form of likes, comments, and tags. It's a great tool for analyzing and growth. My tip for artists



King of the Pride by Kourosh Keynejad_ trying to build an audience is to engage with everybody. Reply to comments and messages. But stay positive. You'll face critiques but never respond to them negatively. Your followers are your audience. Don't be scared to try new things and see the response from your audience. I recently started to experimenting with different forms of content creation, including going live on Instagram on Wednesdays with special guest artists to answer questions from our audience, which boosts our engagements and doubles our exposure. I was nervous about it when I first went live, but the response was positive and now I do it every week. Social media is a tool that all galleries and artists need to embrace."

His willingness to embrace every opportunity has led to some major collaborations with brands and corporations. This past Miami Art Week he began collaborating with

Lyft on an initiative surrounding his latest event concept, The Art Plug Power House. "They are new to the art world, but through the process they have educated themselves about it and really let the artists have their creative vision. I learned so much about the way they handle business and I was able to apply to my own practice. I try to learn from everyone I work with." This practice of extreme collaboration came to a pinnacle during Miami Art Week when he hosted his own fair in the form of a huge art party. "There are all these fairs happening. I was born and raised here. I wanted to show what Miami is about so I created my own fair. It was fully experimental and multi-sensory. As part of our partnership, I had a fleet of cars that featured curated designs by four of my artists from across the globe (Ketnipz, CB Hoyo, Finnano Fenno, and Aholsniffsglue) with a special custom scent in each car, and then the scent was implemented throughout the show providing a sense of familiarity upon arrival."

He also uses his zest for life and art with his charity work as well. "I work with the Caliber Foundation. It's a buyback program to get guns off the street. We then work with artists who use those guns and bullets to create art and the money goes to victims of gun violence. I've also worked with schools in the past where I had a chance to speak to students. I love interacting with students and I plan on doing more speaking events with schools and universities."

There will be The Art Plug Power House events happening throughout the year, including the recent ArtPalmBeach 2019. You can check out The Art Plug and Monsieur Marcel links at <https://www.theartplug.net/> and <http://www.monsieurmarcel.net>. ♦



Forever Young_ by Tiago Magro



Apex Twin by Jonathan Ryan Harvey



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

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

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

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

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

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

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



A PLACE FOR PEACE: THE MEDITATIVE ART OF RACHEL TRIBBLE

by Brittany Knupper

Rachel Tribble grew up surrounded by art. In fact, one of her formative memories is her Mother taking her to the Guggenheim to see a Jackson Pollock exhibit. She was so inspired, that when she got home she proceeded to paint a giant Pollock tribute mural on one of the kitch-

en walls, which didn't go over so well with Mom. She loves the abstract expressionists, "These men responding to the world," like Pollock and Rothko, for their brush strokes and their color. In learning of these monolithic works she wondered "Where are the women?" and eventually discovered Louise

Nevelson and her large, monochromatic, abstract sculptures and much later as an adult, the ladder paintings of Georgia O'Keeffe. "More so than her flowers, though those are lovely too, there was something about the color and dreamlike quality of her ladders that touched me and felt tapped into some-



Easter



Journeying II

thing greater."

She would go on to art school, but as a young artist she thought that "art had to be living trauma, the old stereotype of the tortured artist" and felt "boxed in" by her classes and her school. She found her freedom in the New York club scene of the late 1980s. And in the early 1990's found the emerging Minnesota music scene. In those spaces her work evolved into three dimensional performance art. "I was a club kid and very conscious of the environment. My pieces were elaborate, angry and very abstract." The first one "Serpent Rising" (which started as a poem) eventually became a cult comic book published by Caliber comics. It was a multi-dimensional work about a post-apocalyptic garden of eden. The next work, "Ninth Vision" (also a poem) was about defining how humans interact with each other and more specifically with the Earth. All the works were about how we use violence in the name of peace, and how violence in our society transfers to our relationship with earth itself. They were elaborate with lighting, sets, costumes, sound environments and video display. "They were expensive to put on and so I made and sold jewelry to fund my work. This was in the beginning of multi-dimensional performance art and galleries didn't know what to do with me. The rock nightclubs embraced the work and so I showed there instead."

Her passion for the environment, and work on that front, would eventually lead her to be invited in to an Anishinaabe (Ojibwe) Reservation in Northern Wisconsin. She was invited to a sweat lodge. Eventually, she also received an invite from the Lakota territory. The poverty she witnessed "shook me to my core." She gave up the full time life of an artist and began working in economic development and finance for tribal communities and went on to co-found a non-profit

organization called The Association for Tribal Heritage to help bring educational programs and other needs to the reservations. Years later she found herself longing to paint again and bring to life some of the teachings of our responsibility to the planet she had learned. "I felt I could do more as an advocate for environmental responsibility with my art." In fact, her iconic flowers are "deeply inspired by the beautiful beadwork of the Anishinaabe" and she continues to work with tribes on environmental issues to this day.

Her paintings stem from a desire to "find a place of calm and peace. The meditative space where you come into full realization that we and the earth are all one." The practice of meditation has been a lifelong pursuit, beginning at age 14. But it wasn't until her participation in the ceremonies of the Native American people that she really found her "path to it." Even the process of creating each painting is a form of meditation for Tribble. "Light and sound are very important. Sometimes I'm painting in the dark, and sometimes I'm following a tonal quality in music. "It's about finding the natural movement of a piece. Once I find that motion, the piece reveals itself to me." All of her pieces are about tapping into that "dreamscape", that other dimension where energy, fluidity and peace merge with our natural landscape." She often crushes metals, like gold and silver, into her paint because it heightens the colors. "It's the only way I can convey the colors I see in my dreams, those colors are always glittery and unlike the color spectrum of the waking state." Her imagery also has a dreamlike quality to it. Like in her piece "DragonFly". A deep green flower, glittering with gold and diving into unseen dimensions. "It speaks to something larger or beyond us" and dragonflies - "in mystical lore, dragonflies can fly between the worlds, between our world and the dream or spirit world." Each of her pieces has a sense of circular, spiraling, unfurling. The petals, vines, and stems, travel in a cyclical, yet upward, motion. There's a quiet rhythm and color to the work to that harkens back to Pollock and Rothko and the ladders of O'Keeffe that she loves.

It was these flowers that lead to her biggest collaboration. In 2008, Disney asked her to create a poster for their "Flower and Garden Festival" at The Epcot Center at Walt Disney World in Orlando. "They were so supportive of my work on every level. And I've always been a fan of theme parks and roller coasters. And Disney can create the most amazing experiences, full of color and pixie dust. I wanted to learn from them. Walt Disney was an artist after all." Her latest showing with them will be for Epcot's "Festival of the Arts" opening in January

2019. "My newest works, like "Tree" will be



Dreaming Tree

shown for the first time."

Ultimately her mission through her work is to create transformative experiences that communicate the human connection to Earth. "I hope to provide a moment of calm and a space of realization that peacefulness comes with reconnecting to our Earth. After all, we only have one planet."

Rachel Tribble's work can be viewed at The Art of Disney at Disney Springs in Orlando, Florida and at the Festival of the Arts at the Epcot Center, in Orlando, Florida. Check out more of her work at <https://www.racheltribble.com/> ♦



Dreaming Tree

NABILA WIRAKUSUMAH

by Rachel Emerson

Coloring in and out of lines on a world map to redefine what it means to be a global citizen— For Nabila Wirakusumah, identifying as a woman of color and global citizen only solidified her cultural roots and her art. Born in Jakarta, raised to speak English as her first language in Thailand, educated in Hong Kong, New York and Copenhagen; Nabila's work speaks to the many influential cultures she's been able to appreciate throughout her life's travels.

After graduating from Sarah Lawrence college and residing in Brooklyn, Wirakusumah co-founded a collective of artists of color, called "Nuance", that stemmed out of the campus' longtime literary magazine for artists of color, "Dark Phrases". Together this team puts up their own mixed medium shows and supports marginalized voices within the art world. During that time, Nabila found herself seeking the familial ties that felt distant. She discovered her family came from the largest Matriarchal society in the world, meaning women are considered the head of the household and all assets were handed down through women within the family. This realization shed light on the identity and voice Nabila was already cultivating in her work and herself, finding her own strength through the strength of other women in her family. As she navigated the echoes of her lineage she found different mediums to express herself. Self-taught in

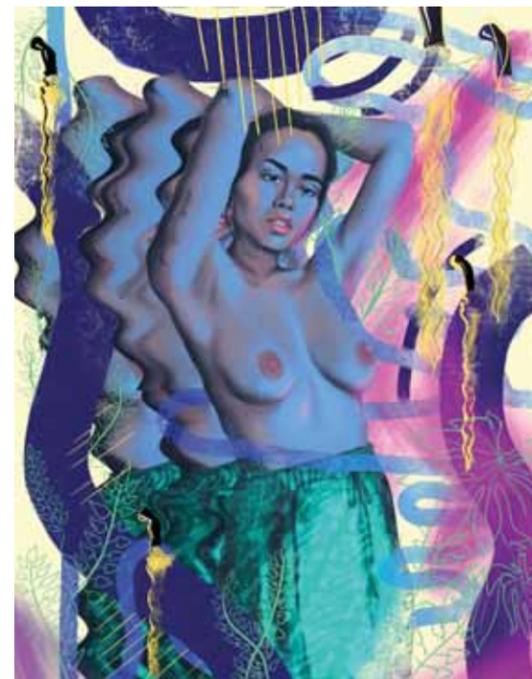
Photoshop and coding at age 9, she celebrated the female form with work inspired by Asian pop culture, particularly Anime and Manga. She learned her painting technique in Bali and studied photography along the way. Her pieces often boast the bold bright colors and textiles of Indonesian inspiration, while her use of neon tones calls to her time the iconic neon signage in Hong Kong.

As Nabila's voice continues to grow, and she dives back into the roots of where she came from, as opposed to leaning on the canon of white western culture that the majority of her art history classes were based on. Learning English at a young age, it was implied that to be successful meant you needed to embrace western language and culture. In one of her latest pieces, entitled "Putri Mandirit" she touches on the east vs. west, tradition vs. modesty. The piece highlights the issue of women's bodies being overly sexualized, and in the east a woman might feel the need to be covered in order to be respected.

In Nabila's childhood home she observed paintings of Indonesian women topless in sarongs, not overly sexualized, they appear very serene and powerful. Wirakusumah comments, 'While being topless and embracing your body is somehow seen as something "Western" or "modern" today, I am actually referencing an Indonesian tradition that predates this Islamic "modes-

ty"'. She emphasizes that contradiction with the use of her medium as well, painting her own figure digitally but using oil painting techniques and brushes.

It's clear that the global citizen behind the work has set herself apart in a celebrated, inclusive way. Finding platforms to lift up marginalized voices and cultures worldwide. Nabila is currently the illustrator behind DRØME Magazine's "All Tied Up" podcast, and is collaborating with Palantaloom in West Sumatra where they are reviving the nearly extinct traditional weaving technique called "Songket". Her role will be to preserve this ancient technique while incorporating more modern elements and designs. As Nabila's voice gets louder and louder, her work is amplified in a passionate, kind cathartic way for any global-existing human to appreciate. ♦



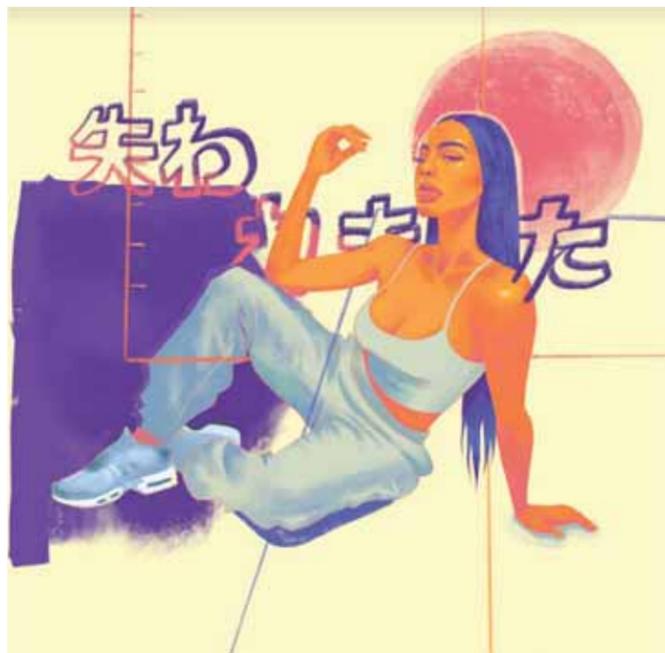
Self portrait



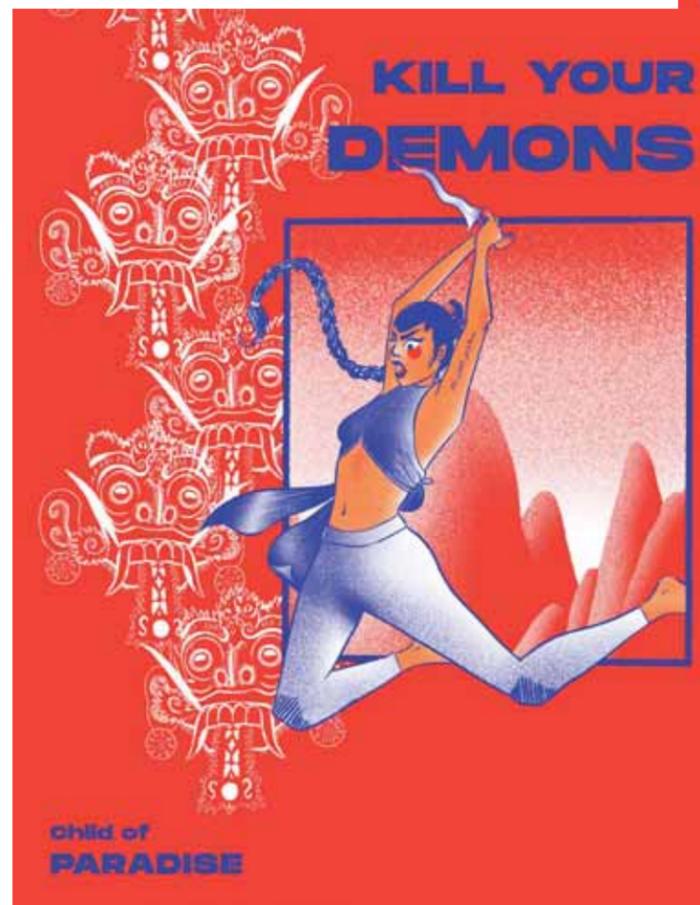
Child of Paradise_ Call Me Exotic, One



Child of Paradise III



I Was Ushinawa



Child of Paradise_ Kill Your Demons



Child of Paradise II

ICYMI: REPS. NADLER, MALONEY
INTRODUCE LEGISLATION FOR
COMMEMORATIVE STAMP
HONORING 150TH ANNIVERSARY
OF METROPOLITAN MUSEUM OF ART



Congressman Jerrold Nadler (NY-10) and Congresswoman Carolyn B. Maloney (NY-12) introduced H. Res. 311, a resolution in support of the Citizen's Stamp Advisory Committee issuing a commemorative stamp to mark the 150th anniversary of the founding of the Metropolitan Museum of Art in Manhattan. Twenty-one Members of the House joined Representatives Nadler and Maloney as cosponsors of the resolution in recognition of the Met's many cultural contributions.

"For nearly 150 years, the Met has stood at the center of culture, art, and art education, not only in New York but across our country," said Congressman Jerrold Nadler. "This institution has worked endlessly to collect, preserve, and present art and culture from around the world and to ensure that every New Yorker, every American, every student, and every visitor can experience its treasures. I am proud to represent this incredible museum, and I am proud to reintroduce this bill encouraging the Citizen's Stamp Advisory Committee to issue a stamp honoring its 150th anniversary."

"Our city's vibrant art culture and its outstanding artists are exemplified and inspired by the Met," said Congresswoman Carolyn B. Maloney. "The Metropolitan Museum of Art is not only a New York treasure, but a national hallmark that has inspired creativity for the last 150 years. A commemorative stamp is wonderful way to honor these contributions and celebrate the future of this iconic institution."

Daniel Weiss, President and CEO of The Metropolitan Museum of Art, stated, "The Met is grateful to Senators Schumer and Gillibrand and Representatives Nadler and Maloney for their enthusiastic support for this effort. As the Met prepares to celebrate its 150th Anniversary in 2020, we could think of no better way to recognize The Met's contribution to the cultural life of the nation than having the USPS issue a commemorative stamp for this special occasion." Mr. Weiss added, "Over the nearly 150 years of our history, the Museum has welcomed tens of millions of visitors through our doors, our collection has been recognized as one of the finest of any museum worldwide and

our education programs have been emulated throughout the country. We are certainly proud of these achievements and look forward to continuing and enhancing them in the years to come."

The Met, which is located in Rep. Nadler's district, will celebrate the landmark anniversary in 2020 and was founded to bring art and art education to the American people. Throughout its history, the museum has built a collection of over four million items and welcomes over seven million visitors every year. The museum remains dedicated to conservation, preservation and research to ensure its treasures remain accessible to generations of visitors. It also welcomes over 230,000 students every year and engages over 2,000 educators each year in programming to integrate art into the classroom.

Jerrold Nadler has served in Congress since 1992. He represents New York's 10th Congressional District, which includes parts of Manhattan and Brooklyn. ♦

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THE LOUVRE IS BRACING FOR MASSES OF EAGER SPECTATORS THIS FALL AS IT PREPARES AN UNPRECEDENTED RETROSPECTIVE OF LEONARDO DA VINCI.

Visitors crowd around Leonardo da Vinci's Mona Lisa in the Louvre. Photo: Sabine Glaubitz/dpa/Getty Images. The Louvre is bracing for masses of eager spectators this fall as it prepares an unprecedented retrospective of Leonardo da Vinci. In addition to the fact that 2019 marks the 500-year anniversary of the artist's death, the exhibition is the culmination of more than a decade of work, including new scientific examinations and conservation treatments of several of the Louvre's most famous paintings.

The Musée du Louvre has announced that visitors will have to book timed tickets in advance for its Leonardo da Vinci exhibition, opening on October 24.

This mandatory booking policy is part of an effort to control large crowds. Timed tickets will be sold at 30-minute intervals. Reservations, which will be mainly online, will be obligatory for all visitors "This will enable us to manage the flow of visitors and prevent them from queuing. It's about changing our visitors' habits", said the Louvre's president and director, Jean-Luc Martinez, to The Art Newspaper.

The decision came after the Louvre's overall attendance reached a record 10.2 million visitors in 2018 – the equivalent of 25,000 to 50,000 people a day.

The upcoming retrospective on Leonardo da Vinci is expected to attract huge crowds of art lovers. Curated by Vincent Delieuvin and Louis Frank, it will include paintings in the Louvre's collection – including the iconic "Mona Lisa" and da Vinci's early piece "Portrait de femme, dit la Belle Ferronnière." Marking the fifth centenary of the Italian artist's death, the exhibition will include a wide array of drawings

alongside a series of paintings and sculptures. It will also present the latest scientific examinations of the Louvre's paintings, and the conservation treatment of three of them – allowing a better understanding of da Vinci's artistic practice and pictorial technique.

The Leonardo da Vinci exhibition will be on at the Louvre from October 24, 2019 to February 24, 2020. Additional information can be found on the museum's official website: <https://www.louvre.fr/en/leonardo-da-vinci>. ♦



leonardo-da-vinci-madonna-and-child



leonardo-da-vinci-bust-of-christ



leonardo-da-vinci-mona-lisa



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Last Supper by Leonardo Da Vinci, Getty Image

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A NEW RENAISSANCE: HOW SUNROSE STUDIOS CREATES AN ENLIGHTENING EXPERIENCE FOR ART AFICIONADOS, COLLECTORS, AND MORE

by Brittany Knupper

Sunrose Studios isn't your traditional gallery. It's also not your traditional studio, workshop, or event space. Because it's all of those things in one. The creator, Michael Irish, describes their aesthetic and purpose as "visionary fusion." He is "obsessed with Chefs. World class chefs are in the business of delighting people with elegance and power, diversity and substance, innovation and intrigue. Chefs in France even perfected the art of getting to know someone and then setting the menu based on their lives in the moment. The greatest chefs today use cuisine as a powerful tool for exposure and response to real difficulties. So for me, "visionary fusion" implies the fusion of elements within vision – your vision and that of the artist, realism and abstraction, renaissance technique and contemporary concepts, east and west, conflict and enlight-



Michael Irish

enment. This fusion of course is not arbitrary, but principled on the fact that we know we can make anything, so we make things from a place of concentrated effortlessness and effulgence. This is the taste we are bringing forward, a new kind of SoCal hospitality."

Sunrose, and Irish himself, also had unique beginnings. Irish originally worked in finance and Wall Street (his first job out of college involved trying to piece together the fall out post-Enron) but found that work unfulfilling and full of...unsavory and sometimes outright bad people. His next step towards fulfillment and carrying out his ambition took him to Vienna, Austria to study with the Master Painters at the Vienna Academy of Visionary Art. He resumed an intensive practice of painting and the exploration of worldwide sacred visionary traditions and easily found new inspiration for his life. Originally from Texas, Irish spent ample time experimenting within artistic communities and co-ops in Dallas, which lent a major hand to his blossoming vision for a new kind of creative space. After studying, he moved his family to Southern California to create Sunrose Studios. "Sunrose actually evolved quite a bit from our first concept of memberships for a personal fine-art service. This new relationship with collectors was a key that opened the door to see that we could create a broader platform. I met a real estate agent who sparked the idea of collaborating for open houses, and the dealer who sold us our car asking me about my Sunrose t-shirt sparked the idea to bring a gallery there. So even while we were doing the start-up business work and confirming our first relationships with other artists, I started connecting more dots and



Michael Irish with Alex Sastoque

seeing that I can be serving the potential of a platform that can really expand the role of artist and art lover. This compels us to keep innovating what we do and how."

Because Sunrose is still an "emerging company" they are still developing their first big "on the ground" shows to introduce themselves to the broader Southern California and Los Angeles art community. They are hosting an event in which they will "put people at the center of the mandala of our recent collection and make them feel divine, while we explore the intersection of our 'buy culture' and our 'burn culture'." Radical viewpoints are intriguing to Irish, who be-

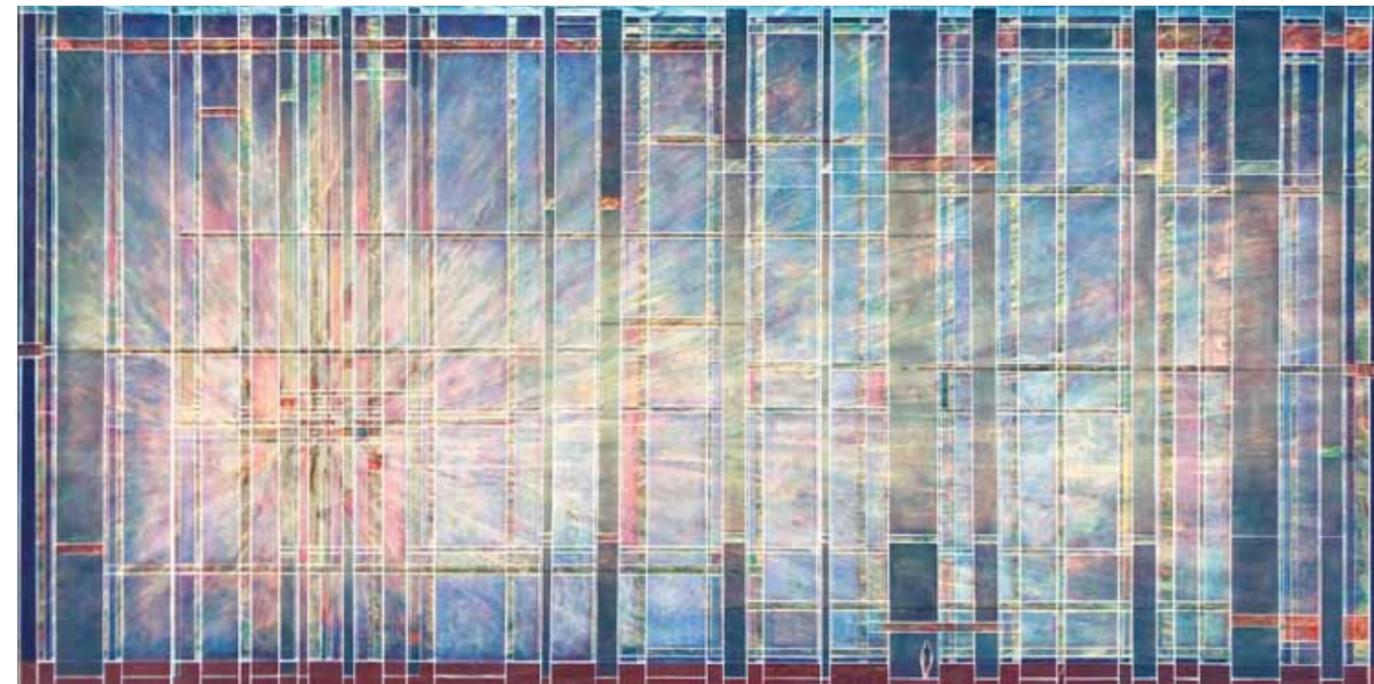


Table of Plenty

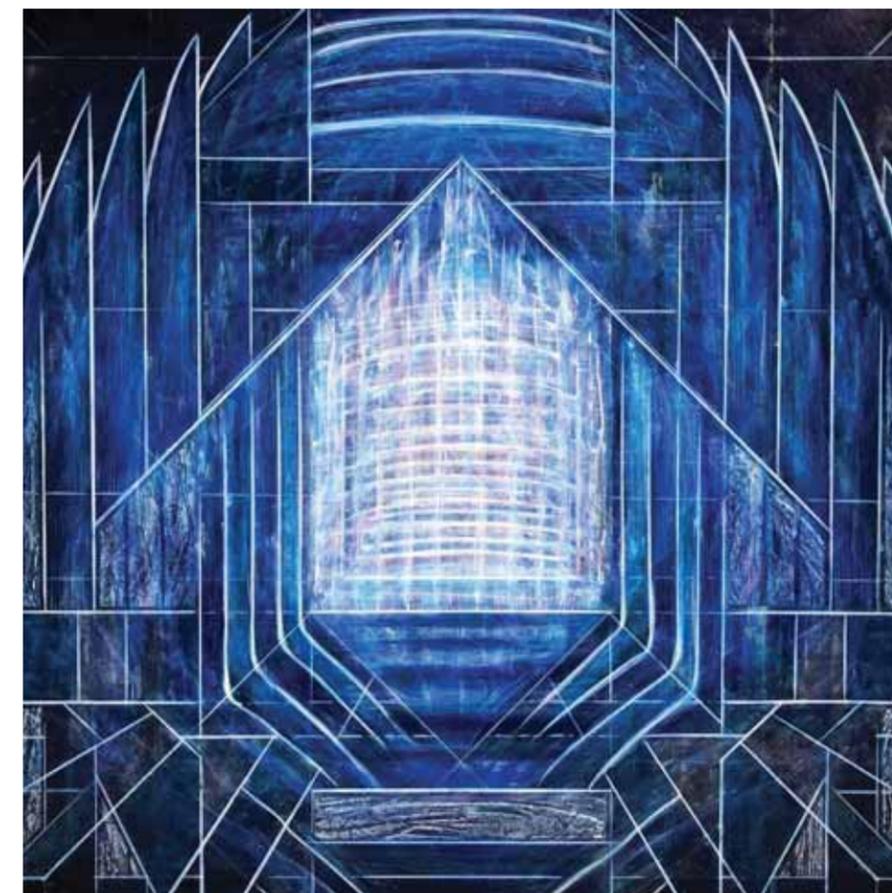
lieves that this event will create a "beautiful fusion for those who want to be a part of a fresh cultural moment." They launched Sunrose just this fall, and announced themselves by sending out beautiful "art cards." They found some of their first clients organically, (a luxury wellness spa that seems like a natural fit) and he is excited to see how they evolve as their clientele and list of artists grows and changes. "I feel like my whole life was a preparation for this work, because I am as happy to advise a commercial portfolio as I am to handle the most personal details of an anniversary gift."

"The mission of Sunrose Studios is beguilingly simple: to provide the 21st century lifestyle with 21st century artistry. The way I see it, this century is truly crucial, and the best way forward is with all of our brilliance and beauty." Irish says. But he has a personal mission as well. "I have been inspired by a number of key mentors whom I look up to in a big way on this journey, and their examples have helped me a lot. I say I am here to be the beauty I want to see in our world and I mean that, I am not just rephrasing Gandhi to be glib. I am here to be a personal and local source of enlightenment. And I want my own artistic statement to be about setting this example, the artist as an enlightening presence and enlightened artistry as something totally shareable, something to be expected and in each of us." He has "walked a pretty unique path" and he believes that his journey will help inspire others if they "give me a few hours and come to play." He is inspired by classical renaissance masters but also his personal mentors. "The greatest

examples in my life, like Alex Sastoque and his 'Cultivamos la Paz', have used their art to assist with cultural reconciliation and integration at the biggest scale. Alex says:

'Art will change the world,' and I cannot agree more."

And he takes that personal mission, and the



Blockpyre



Spirit Run

sion of Sunrose, as a vehicle for creating art with and for a community very seriously. "This is the motivation behind our whole platform, and my ability to serve my community directly as an artist and integrator." And even though they are still new to California, they have already done several community outreach projects and events. They did a painting class with elderly women in a group assisted living home, and several projects with homeless youth in Los Angeles. "I have been called in a big way to the streets of Los Angeles, where I have been able to do art workshops with homeless teens and students in underprivileged areas of the city." He also recently completed a mural at an elementary school in Compton. That was "a big step for me, past my own inhibitions

and apprehensions. Artists need to exemplify this role as well, of finding new ways to show up and give our gifts and connect with each other." He believes that every community has tremendous beauty and sometimes needs help from others in order to "draw this beauty out." He views Sunrose as an "open invitation right now for social and civic opportunities." Because "L.A. is filled with amazing civic and social artists of all kinds that I am only just getting connected with, and yet I am already starting to have dreams of 'Skid-Row gardens.' I want to position Sunrose to do bigger and better things in the realm of nourishing beauty. Long-term, this all means preparing a setting for art and equine therapy, where homeless mothers for example could find some space to refresh their souls, and organize their thoughts and plans. One step at a time, one stroke at a time."

He also views Sunrose as a revolutionary opportunity not just in our physical communities but also our digital one. "One of the first big transformations I see us helping to fuel is the use of digital tools to create more in-depth art show experiences. This doesn't just mean incorporating digital elements on the ground. We are going to be a forerunner in virtual exhibitions from show one, and I am stoked to edit together that digital experience, complete with videography, music and the voice of the artists." He sees this being utilised in several different ways. "Members who get our custom artistic performances for example, also get a behind-the-canvas video of their piece being made and the reflections of the artist involved. I think this is driven by an emerging desire for things to be more intimate all-around and by people being more curious



Architectura

about the way things come to be. We hear it tossed around all the time to focus on the journey and not the destination, and from what I see, destiny is definitely about both. I see appreciation itself evolving, and more and more people connecting their creative activity with the bigger human creative legacy. Sunrose is a vehicle for punctuating that journey, and for taking it forward beautifully, whether that be in a private salon party, a professional workshop, or a digital museum-like experience." ♦

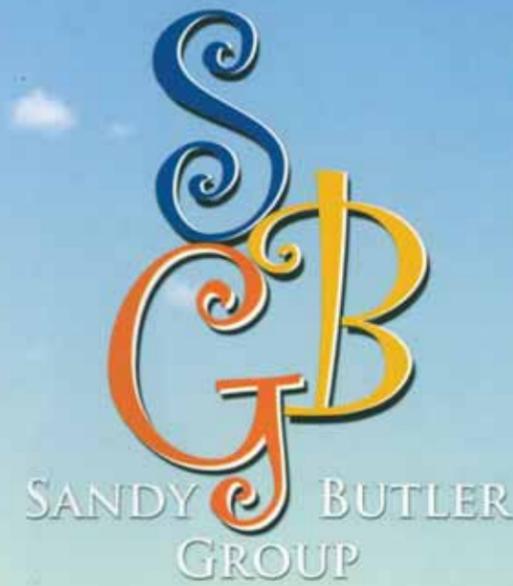
For more information about this revolutionary new studio visit <https://www.sunrosetudios.com/>. You can also see an exclusive sneak peek at Michael Irish's own beautifully annotated catalogue for the upcoming show: <http://www.sunrosetudios.com/catalogue>.



Michael Irish painting en plein air



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ROSE PETALS, SWAROVSKI CRYSTALS, AND FEMALE EMPOWERMENT: ART- IST ARAM AMINI CHANNELS HER UPBRINGING IN VIBRANT MIXED-MEDIA WORKS

by Brittany Knupper

One could say painter and mixed-media artist Aram Amini began her career in Montreal, her native city, before she moved to New York (and then Austin) at age 8. She wasn't creating her large-scale Vogue paintings, or her delicate Petal Collection works quite yet, but a major source of artistic inspiration for Amini stems from her father and his work as a jewelry designer.

When Amini was on her own in New York, adjusting to the blank walls of her new apartment, she realized what had to be done. "It was clear. I wanted to decorate my apartment...but I didn't want to buy any art. I knew I wanted to create my own." Amini's personal journey is just as vibrant and bold as her work. As a first-generation



Corolla II- details



Blanc

Iranian-American, the impact of, and on, women in society was prevalent and sparked a particular motivation.

She comments, "My work, especially in referencing the use of unique materials and subjects, is heavily influenced by my

background as a first-generation Iranian-American. I've always been inspired by fashion and cultural movements, and just how these two aspects of my life have progressed because of empowered women. Much motivation behind my work



Azalea- in process

lies in depicting a sense of resilience and freedom. Taking into consideration the stance of Iranian women today- how they are governed to hide their beauty and put extensive limitations on style - I embrace the beauty of women within my own artwork- every kind of beauty. I can say that my work is autobiographical, but also channels all the women of my own cultural background. The expression within my work is an ode to all who have influenced me and those who continue to today."

Amini's mixed-media work utilizes unique textures and materials, including fine jewelry embedded under resin. Her Vogue series is inspired by the 2014 Vogue Paris campaign called "Cocktail D'été", where each model is styled with bold jewelry and vibrant clothing. But she also drew inspiration from her father's jewelry line, and the female entrepreneur, Kendra Scott. Amini collaborated with her father to bring this series to life by incorporating some pieces of his jewelry line into the paintings. On top of that, each piece is hand painted, with Swarovski crystals, and various gemstones ("I am drawn to examine the use of unconventional material, form, shape, space and precision of technique."). Inspired by Kendra Scott's story of female entrepreneurship in Austin, Texas, Amini made a special piece as part of the collection. This piece was made exclusively with Kendra Scott jewelry and was later exhibited in an art pop-up hosted by House of L and purchased by a new collector who donated the piece to Kendra herself.

The Petal Collection is made with individually hand-painted silk rose petals, with two hundred to four hundred petals per canvas. While some pieces in this collection are an abstract rainbow of color,



Azalea

or hold to a chromatic theme (of blues and greens or reds, pinks, and oranges) her piece "Santorini" is inspired by a trip she made to Greece and the striking colors, (blue and white) buildings, and ceramics that Santorini is famous for. Her other abstract pieces, utilize acrylics and metallics and (like Galactic Jack or Orabelle) have a geodesic or marble-like quality to them. As if you sliced open a stone and found the gems hidden inside. They also maintain a soft and organic

fluidity, (which while sounding incongruous with marble or stone) that makes the paintings feel full of light and life.

Amini has sold works to multiple private collectors, has exhibited her work at unique pop-up shows and galleries, and recently participated in this year's Art Expo New York. You can see more of her work by visiting her website: <http://aram.gallery/>. ♦



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Art TIMES

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George Daniell
museum

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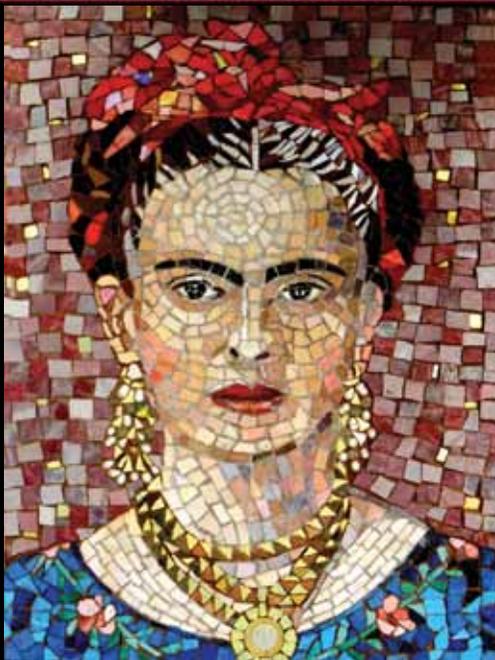
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'Brooklyn Flowers' by David Wells Roth

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