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HUNTSLONEM





"Studio in Sunset Park, Brooklyn"

# HUNT SLONEM: A FORCE OF NATURE

by Sydney Vogl

The driving force behind Hunt Slonem's unstoppable creative prowess is his conservationist ethos. Slonem, most known for his extensive series of oil paintings involving bunnies and birds, aims to preserve history in any way he can. Whether it be through immortalizing these natural forms on canvas or collecting historical properties, his drive to perpetuate the accomplishments of those that came before us - both natural and manmade - is at the center of his artistic endeavors. Slonem constantly surrounds himself with inspiration in the form of animals, architecture, and other works of art, but his undeniable individuality shines through in all that he personally creates.

2 ART OF THE TIMES



"Albania Plantation, Jeanerette, Louisiana"

The exotic birds, rabbits and butterflies have become a signature of Slonem's generative output. He produces an astounding collection for each series, all the while following natural patterns of color variation, reproduction and power. Although he famously lives amongst hundreds of birds that ultimately serve as inspiration for his pieces, the genesis of this avian attraction stretches far beyond the years of Hunt Slonem being a household name in the art world.

While living in Hawaii as a child, and Nicaragua as a teen, Slonem developed a fascination with exotic creatures and was enchanted with birds in particular. "I am surrounded by most of my subject matters or

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"Lakeside Plantation, Batchelor, Louisiana"

have been at some point," Slonem explains. This passion has continued into adulthood, thus thematically shaping his career.

With work that often feels like a slice of paradise, it's no wonder Slonem's studio is a sanctuary of its own. Slonem describes his studio as 'Nirvana' — a massive open-air space filled with lush plants, 19th-century furniture, decadent vintage decor, and his illustrious collection of exotic birds. At any given time, Slonem might have 50–100 exotic creatures, all which he nurtures and cares for. "I've had as many as 60 toucans!" He says, "I'm not



making this up." His immense Brooklyn studio has been a must-see destination for many people -- those from the news or those just wanting to peer into the life of someone as hard working as Slonem. His passion for grand spaces becomes more apparent when one considers the properties Slonem owns and continues to purchase and renovate. Across America, Slonem has taken over multiple historical mansions, plantations and armories, restoring them and molding them into works of art in and among themselves. The world isn't quite familiar with considering his homes as



"Cordts Mansion, Kingston, New York"



"Albania Plantation, Jeanerette, Louisiana"

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a series, but one could say it may also be his most ambitious (and certainly largest) project so far. As a human, Slonem cannot stand to see historical architecture fall to decay. As an artist, he knows exactly what to do about it. Using his keen eye for design, Slonem draws inspiration from the building's rich past to make his

houses works of art. Slonem's signature style is prevalent in each house, while still paying respects to its historical significance. "I just can't bear watching them go," Slonem explains. "I love saving these distressed properties." He is an advocate of the belief that a house chooses you, instead of vice versa – the most recent property to choose him being the historic Belle Terre in South Kortright, NY. When Slonem made his first purchase, a 19th-century mansion in Kingston, New York, he had no idea what he was getting himself into. He now has six historic properties in New York, Louisiana, and Pennsylvania. Slonem takes great pride in the refurbishment of these houses, working tirelessly to make sure each is just right. "It's like an ecosystem. It takes quite a while to get to a point where I feel it's ready."

As Slonem's career has evolved, so has his work. Early on, there was a strong spiritual

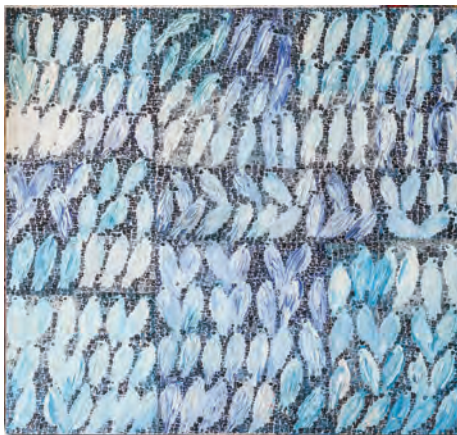


presence, often depicting Catholic and Hindu saints alongside animals, an influence from his time spent as an exchange student in Nicaragua. The idea came from looking through his travel mementos. "I was struggling with subject matter and began looking through the things I have purchased in my travels," he says. Now though, the animals stand alone,

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emphasising our innate connection to nature. "I started leaving the human figure out at a certain point in the 90s." Slonem's spiritual connection to his subjects is a common theme within his work. Slonem also has a series of portraits devoted to Abraham Lincoln, with whom he has an otherworldly relationship after connecting with Lincoln through a mystic.

Slonem is a unique and innovative artist, making a major impact on the past, present, and future of the art world. He has been featured in countless big-name publications such as New York Magazine and Art & Design and has collected many accolades over the years. But to him, it isn't about the achievements; it's about following his passion. The renovation of his houses furthers this mission. Slonem's fascination with American history — and a desire to preserve it — allows him to continue carving his pathway as an artist. Hunt has shown all over the world including the Whitney, the Guggenheim, The Metropolitan Museum of Art, DTR Modern, The State Russian Museum, amongst many more. Fecund as nature itself, Slonem continues to produce enchanting work and draw from each and every inspiration. ♦



"Former studio in Manhattan on 34th Street"





Gilles Cenazandotti



Chuck Close

Louise Nevelson



Tom Wesselmann



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Hanneke Beaumont



Brendan Murphy, Global



Cayla Birk, East meets West



Daniele Sigalot (Blue and Joy)

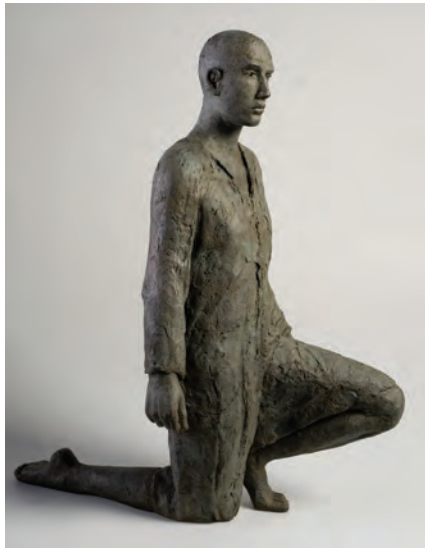


mr brainwash-jazz legends

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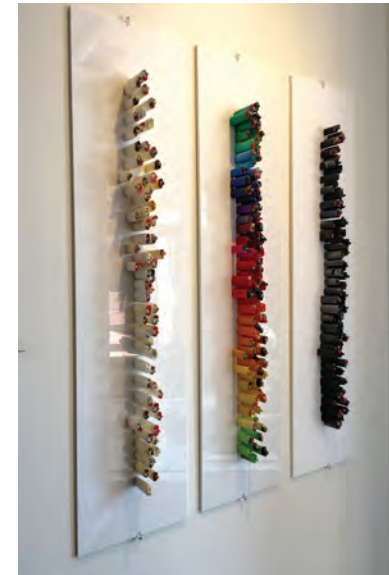
Brendan Murphy



Mr. Braimnwash



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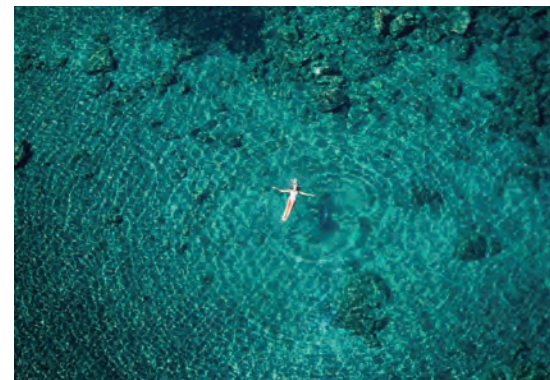
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# INTERVIEW WITH KATIE RE SCHEIDT

by Jamie Cunningham

Upon first glance at Katie's Artwork, one is filled with a captivating sense of self-reflection & exploration. Her nudes, melancholy at times, allow a glimpse into her subjects' rare moments of quiet contemplation and solitude. Her bold unrestrained abstracts pull you in and awaken a sense of raw emotion that undulates across the spectrum from meditative calm to chaotic frenzy. The emotional evocation derived from a single piece mimics the moment by moment variation of one's state of being. This is the magic of Katie's work and perhaps why it speaks volumes to so many long before they become aware of her story...

Katie's love of art extends back to her childhood when she was often seen clutching a crayon, then drawing pencils and finally charcoals & paint brushes. Her talent was encouraged by family and teachers and in high school, she traveled to Florence, Italy to hone her talents for classical figure drawing. However, when the time came for higher



story of love



Rest Assured

learning, Kate chose what she dubbed the "safe route" when she moved forward to a double major at Georgetown University. She ended up working on Wallstreet and continued art as a hobby, with no intent to give over to it full time.

While none of us will ever forget the morning of 09/11, the tragedy was viscerally personal for Katie. By chance, late to work that day, she witnessed the falling of the towers firsthand from the subway steps. She lost 67 of her colleagues and friends. Katie stayed with the firm and helped to rebuild while mourning her friends and coworkers. At this time, she turned to her art for therapy.

Her art may have provided reprieve from her pain, but it evolved into an enriching labor of love. She stepped onto a path of healing as she began to share her work with those around her. Her ability to bring beauty & light to others enriched her soul, and inspired her to continue along the path of positivity. By sharing her gift of beauty, she is in turn inspired by the emotional response her art ignites within her



Allegra & Emilia

audience. This cycle of energy creating energy propels her forward. Her internal quest for beauty allows her to discover happiness within herself as she cultivates the same joy in others.

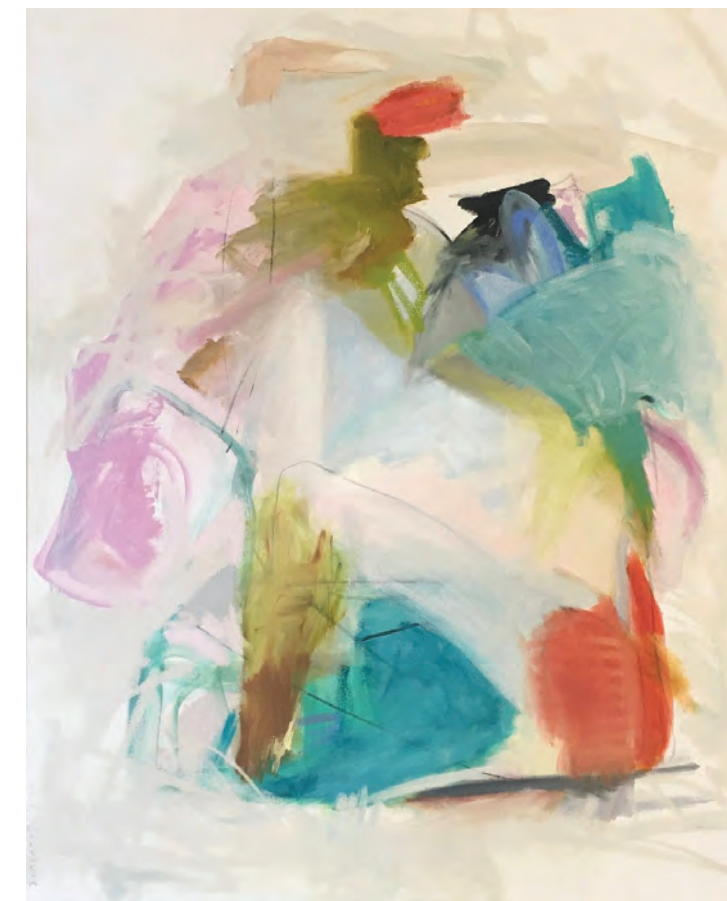
Katie is one of those rare beings who uses both sides of her brain. Upon meeting her, you quickly gain a sense seriousness and

self-discipline. She is definitely driven with a focused concentration to share the best of herself on the canvas. Such motivation may harken back to her days on Wallstreet. However, she still holds an artist's sense of impulsiveness, although with Katie its not a sense of wild abandonment. She still maintains

a certain measure of self-control. When creating abstracts, she simply puts the brush to the canvas exploring where it might take her. Organic shapes & spontaneous lines converge to suggest movement amidst a wash of color. A slight suggestion of a familiar form may emerge only dissolve into the unknown.

For Katie, making art is much like Jazz. Even though she believes in a sense of free form, she still holds true that art is not forged without discipline. One can rely on improvisation up to a point, but must adhere to some sort of structure. Otherwise, the result is just noise or in the case of art...scribbles on a canvas that speaks to no one.

Katie's work definitely speaks to a wide audience. She turned herself over to her art full time 5 years ago and now lives in Roxbury CT with her husband, where she spends her time painting and raising their 2 children. Her pieces are in private collections across the country. Her last show was a smashing success as she sold over half of her works. Her next exhibition will be part of a group show entitled Pop & Sizzle: New Artists | New Works at SM Home Gallery in Greenwich, CT Sept 28 – Nov 18. ♦



Emerald City



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# ROBERT MARS: POP ART, THE AMERICAN DREAM, AND THE POWER OF AUTHENTICITY

Artist Robert Mars describes his mission as “listening to the world and then providing feedback through art.” Just a quick scan of his incredibly prolific oeuvre tells you that he is indeed a keen observer of all things American pop culture. The slogans, symbols, celebrity faces are instantly recognizable: Coca Cola, Audrey Hepburn, Chanel, icons all of consumer culture, stand-ins for the American Dream. Mars is fascinated with this iconography and with the hero myths they continue to perpetuate; how these firmly anchored an American identity--and seemingly endless possibilities-- beginning in the post-war period

of the 1950s. American ingenuity was on full display: cars, comic books, baseball, movie stars; economic innovation abounded. This represented endless possibilities to a kid like Mars.

Perhaps not surprisingly, Mars studied graphic design in art school, excelling at devising narratives and illustrations to create brand identities that would, too, root themselves in the consumer psyche. But at a certain point, he wanted to have his own voice, rather than being solely beholden to creating narratives to a brand's specifications. The insider view into the advertising machine



Puritania

had inspired him: he had something he wanted to talk about, personally. Mars moved back to New York City--the seat of Madison Avenue--and got to work as a full-time artist. He hasn't looked back.

Part of the history Mars mines for his pieces comes in the form of the intense archive he has amassed over many years: he has thousands of magazines which he puts in categories, for easy access as he works. It makes sense that collage was a preferred entree into artmaking for Mars: rooted in the Dada movement in the 1910s--in the early days of advertising--and then resurrected in Pop Art in the 1960s, collage has a reputation for using the output of advertising as a tool for being critical of mass production, of using sly, subversive humor to comment on the veneer advertising sells: perfection, fantasy, success, power. In line with this, Mars sees his work as very much a comment on



Monument - Chanel

the world of graphic design that trained and honed him professionally--but in a handmade way; his work is an individual response to the mass production of messages, using found images. Even more, he sees nostalgia as a large guiding theme, too: for the 1950s when the American Dream seemed possible, where hope was palpable, and when public heroes had substance (he cites JFK and MLK as examples), rather than the over sharing that happens in our reality-television-centered world these days.

A major milestone in his practice occurred in the early 90s when Mars visited the Museum of Modern Art in New York to see “High and Low: Modern Art and Popular Culture.” It was the first time he encountered Robert Rauschenberg's work in a museum setting and it entirely changed the way he saw the practice of art. In Rauschenberg's hands, anything could be art. Anything could be beautiful and it didn't have to be a traditional painting to be so. There didn't have to be any rules. This was revolutionary to Mars: he quickly abandoned working solely on canvas or even on a two-dimensional surface. Instead, he



The World Is Yours - Audrey



Electric Body Sophia

began to collect stuff from off the street, letting the things he saw around him come into his vernacular--literally.

Mars' work is very much a nod to Rauschenberg and his Pop Art contemporaries: including Andy Warhol and Jasper Johns. What distinguishes his own work is the context in which he creates: all of his source material is at this point vintage ephemera; his work, in many ways, is commenting on the past--or, as a juxtaposition with this particular moment in time. To Mars, this is the core of what makes art memorable, powerful and lasting: ultimately it's a conversation with the world around us; once recorded, future generations of artists are inspired to once again make it their own. That's the human journey; that cycle makes art powerful, relevant, and for Mars, puts him in the cultural conversation with people like Rauschenberg. This legacy is what keeps Mars making, looking, and exploring.

Around 2014 Mars saw his wife working on quilts, which made him think about his own interest in Americana as a form of nostalgia, one outside the mainstream art world and one that encompasses the hope of the 1950s he admires. He began researching the history of quilts and it spurred a new direction for him, one he continues to pursue: he uses classic quilting patterns as a language with which to intertwine brand logos and celebrity likenesses as the “squares” patterned together. Mars likes this association with Americana, with the “folksy” as his way of positioning his work more deeply into the Pop Art genre from a contemporary angle. He's also experimenting with 3-D printing as a means to scale-up consumer products--a Chanel No 5 perfume bottle is a recent experiment. Playing with scale removes ♦



Hold It Straight

Winter 2017-18 13



Tomorrows Dream





## FASHION FALL COLOR TRENDS MOOD BOARDS 2017-18

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

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

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

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

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

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

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

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

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



## AN INTENSE WAY OF LIVING

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# CELEBRATING RON SCHMIDT AND HIS CAMERA

Meet The Photographer Capturing Man's Best Friend in the Most Adorable Way. They say a dog is a man's best friend and for photographer Ron Schmidt, that is certainly true.

In fact, he has built a lucrative career out of photographing them. "I am a dog lover, and I think that sums it up. As a photographer, they work out to be really great subjects." His company, Loose Leashes, sells images of dogs in various forms — print, canvas, and greeting cards, to name a few.

As a young child, Schmidt received one of the most important gifts he would ever get: a camera, given to him by his uncle. From then on, he was never without a lens. "When I was a kid, I took pictures all the time. I loved it."



Dusty



Watson

While working as a young photographer in New York, Schmidt decided to use his labrador as the subject of a holiday card. He created a lumberjack-themed shoot and, pleased with the result, sent copies to his clients. After receiving an overwhelmingly positive response, Schmidt

knew he had stumbled upon something special, and ever since his work has been all about dogs.

However, if you're expecting an average, run-of-the-mill dog picture, you'll be sorely disappointed.

Schmidt's pictures are unique, and he uses

them to tell a story. "My work differs from most people because they aren't portraits. I create a character and a story." His photos capture dogs in all sorts of situations — a picture of a labrador will have you reminiscing on summer picnics and childhood vacations, yet you'll catch yourself singing Christmas carols under your breath while browsing his holiday collection.

In both the photography and dog community, Schmidt is known for his unique perspective and hard work ethic. Built on precision, creativity, and attention to detail, his brand is well-respected and never fails to deliver. "A big thing about being an artist is having a particular style or vision," he says. His work has attracted big-name partners such as Hallmark and Random House. Schmidt's process always begins with a sketch. "I start with a blank piece of paper and come up with drawings for interestingly designed shoots that tell a story about the dog." When it comes to building the sets, he is extremely meticulous about anything going in front of the camera. "I take forever to find the right items for props." It may take weeks of hard work before he can even begin shooting.

As for the subjects, Schmidt chooses dog breeds that are highly food motivated (he uses treats to get them to pose just right). His

work, though incredibly heart-warming, is also extremely labor intensive. "After building the props, I'll maybe take 500-1000 photos during a shoot." The final result is a composite image— having shot the set in various stages, Schmidt then takes aspects from each picture and combines them to create one perfect piece.

Though Schmidt's photography is wildly successful, he certainly doesn't take it for granted.

He and his wife (and business partner) donate a percentage of their profits to charities benefiting rescue centers and animal welfare. Each month, they choose a different charity to highlight.

Any dog lover (and who doesn't love dogs?!) is guaranteed to swoon over Schmidt's photographs.

Don't believe me? Check out his website, [www.looseleashes.com](http://www.looseleashes.com). ♦



Misty



Bruno



Birdie



# THE ART RENEWAL CENTER LAUNCHING AND LEADING THE REVIVAL OF REALISM

Fred Ross has loved art his entire life. He earned his Master's in Art Education at Columbia University and adored many of the old masters. But after discovering William Bouguereau (1825-1905), he focused his attention on 19th Century European and American paintings and became the world's foremost expert on the artist.

With the advent of the Internet, Ross sought out information on William Bouguereau during his first search, which disappointingly yielded a few paragraphs on the artist and only 30 images of his paintings. However, that initial search led Ross to discover a discussion forum that, ultimately, helped him shape his core philosophy on art and inspired him to start an organization devoted to Realism.

"A few of the forum participants began discussing starting an organization devoted to Realism," said Ross. "I felt that the foundation needed to be built on a joint philosophy—one that offered responsible, opposing views to the modernist art establishment, which had rendered realism unfashionable, if not altogether vilified."

From its inception, ARC was and is devoted to the following core principles and beliefs:

1. Endorse a return to skills-based training, standards and excellence in the visual arts.



William Bouguereau- L'idylle , The Idyll, 73.7 x 60.3 cms | 29 x 23 Ins, Oil on canvas

2. Promote visual literacy in public and private school classrooms and to the public at large.
3. Unite the realist art movement into a synergistic community.
4. Uphold responsible views opposing those of the Modernist art establishment, accordingly.
5. Advance the understanding that great art begins with great themes, about our shared humanity expressing them poetically with beauty and empathy through mastery of all aspects of technique.
6. Foster a forum for dialogue and exchange of expert information among educators, scholars, curators, collectors and artists.
7. Encourage scholarship and research on the artists of the past and the rediscovery and preservation of their techniques and methods.
8. Build the largest online reference database and library for realistic art, including an on-line museum with thousands of high quality images of works by the greatest realism painters and sculptors.

Having experienced the communal power of the web, Ross believed a website providing



Max Ginsburg, The Discussion, 101.6 x 81.3 cms | 40 x 32 Ins, Oil



William Bouguereau- Jeunes Bohemiennes, Young Gypsies, 1879, 166 x 99 cms | 65 x 38 ins, Oil on canvas  
high resolution images of humanities' greatest artwork would be a critical tool for bringing in large numbers of like-minded people. In 2000, he established the non-profit organization, Art Renewal Center (ARC), dedicated to supporting and uniting the realist art movement into a synergistic community, and launched the website with 15,000 images.

"As it turned out, those 15,000 images made an enormous difference and our stats showed a sharp on-going explosion of page views and user sessions," said Ross. "Countless letters started with these same words: 'Thank you! Thank you! Thank you!' all from realist artists and art lovers who had found ArtRenewal.org.

"They thought they were alone and all had a personal story of how their feelings and beliefs had been disrespected. Many considered the ArtRenewal.org an oasis and many more felt validation to pursue an artform that they really loved," he said. Ross has saved many of those letters over the years and many are posted on the website.

At the time Ross founded ARC, there were 14 atelier schools in the world with between



Duffy Sheridan, Self Portrait , 81.3 x 76.2 cms | 32 x 30 ins, oil on linen

five and fifteen students each. ARC ventured and became the first and only vetting service for art schools teaching traditional painting, drawing and sculpting techniques which were based on the accumulated knowledge since the early Renaissance. It allowed for the first time a community of people, schools, artists, writers, art experts to form as a collective network. This system has since grown to 75 ARC Approved™ atelier and academy art schools that provide training to thousands of students, with a list of nearly 100 others being considered for ARC Approved™ accreditation.

The burgeoning network spurred Ross in 2004 to establish the ARC Salon competition to support the growing number of artists around the world, who used skill based techniques in the visual arts and the universal language of realism. Artists from around the world today compete for over \$100,000 in cash awards and exclusive opportunities with magazines, galleries and museums, culminating in a traveling live exhibition of many of the winning works.

ARC Salon has become the largest and most prestigious realist art competition. Since its inception, it has received nearly 21,000 entries, presented more than \$2 million in prizes, scholarships and grants and helped boost and bring recognition to artists such as Max Ginsburg, Daniel Green, Daniel Gerhartz, Jeremy Lipking, Kamille Corry, Julio Reyes, Daniel Green, Duffy Sheridan, Julie Bell, and scores of others. Many of the competition's winners are established artists today.

At the same time, Fred's daughter, Kara Ross joined ARC and helped advance ARC's influence exponentially by expanding and working with other artist groups, museums,

and publications to become a central news hub for the Contemporary Realist Movement. As the network grew more established, ARC set its focus on the next generation of contemporary realist artists.

In 2013, Kara Ross learned of an art



Giovanni Costa, A Young Lady Holding A Basket Of Flowers, 127.75.6 cms | 50 x 29 ins, Oil on canvas

teacher who was attending state educational conferences informing art teachers about atelier training. Kara recalls, "When I first spoke to Mandy Theis Hallenius, she told me that cuts and lack of funding in the arts for the public-school system offered an opportunity to step in and make a difference."

Kara decided to create a sister organization, with Mandy as a partner, dedicated to educating public school teachers about the ateliers and skill-based training methods through free online lessons that teachers could print to implement directly into the classroom as well as providing district-wide workshops and other resources. "My father and I saw immediately the broader cultural and societal implications of including this as one of our major outreach efforts," states Kara.

They named the organization the Da Vinci Initiative, because the artist was not only renowned for his artistic abilities but as having immense skills in math and engineering. "Realism in the visual arts also requires understanding of math and science such as proportion, perspective, chemistry and geometry," says Kara.



Jeremy Lipking, Dahlias, 101.6 x 50.8 cms | 40 x 20 Ins, Oil on canvas

In considering realism's relevancy and significance through history, Fred Ross states: "The visual fine arts of drawing, painting and sculpture are best understood as a language ... a visual language. Fine art communicates, as it successfully captures, depicts, and expresses our shared humanity: how we feel about ourselves, other people and the world around us. It is a universal language that enables communication with all people, past, present and future and can be understood by people who speak hundreds of different languages, which is especially significant given what is happening in the world today." ♦



Julie Bell, Norm Fates, 76.2 x 76.2 cms | 30 x 30 Ins, Oil on artist board



# THE FRANKLIN INSTITUTE IN PHILADELPHIA PRESENTS “TERRACOTTA WARRIORS OF THE FIRST EMPEROR”



Entrance terracotta warriors exhibit

by Christine Davis

The Franklin Institute in Philadelphia presents “Terracotta Warriors of the First Emperor” through March 4, 2018. The exhibit contains ten terracotta figures from the burial complex of the First Emperor, Qin Shi Huangdi. They include a general, an armored officer, a kneeling archer, a standing archer, an armored soldier, a cavalryman, a saddled horse, a charioteer, a civil official, and a kneeling musician. Also on exhibit are 164 artifacts that include weapons, jade pieces, bronze bells, ceremonial vessels, gold ornaments, coins, architectural pieces, and ornate bronze chariot replicas. In addition, clay replicas are displayed to give visitors an idea of what the warriors would have looked like.

In 1974, farmers in China’s Lintong District, Xi’an, Shaanxi province came upon terracotta fragments while digging a well in 1974. After reporting their discovery, archaeologists excavated the site and the surrounding area, finding Xianyang, the ancient capital of China’s First Emperor. Here, they uncovered pits holding life-sized funerary sculptures that were constructed 2,000 years ago.

Since 1974, archaeologists have located about 600 pits across a 22-mile area, but, at this point, they have excavated only a quarter of them, in the process uncovering 2,000

figures. Through ground-penetrating radar and mathematical predictions, archeologists estimate that, overall, the pits contain more than 7,000 figures.

Three major pits were enclosed within the four-acre Museum of the Terracotta Army, which opened in 1979. Artifacts contained in these three pits consist of terracotta charioteers and cavalry, an infantry of officers and soldiers, as well as weapons and horses, which were created to guard the First Emperor’s tomb. The figures vary in height, uniform and weight; their hairstyles and facial characteristics also differ. While monotone overall, they were once colorful, as they show remnants of pink, red, green, blue, black, brown, white and lilac pigment.

These pits with the terracotta army represent just a part of the large complex, which has a layout that echoes the urban plan of Xianyang. At its heart is the palace mound enclosed by rammed-earth inner and outer walls. The army faces east against the Emperor’s enemies, and pits holding them are located about three-quarters of a mile from the palace mound. Grouped in other pits, according to their relationship with the Emperor, are figures of everyone in his world: animals from his imperial zoo, his officials, and entertainers. Pits holding bones from mass burials have also

been found.

Upon arriving at the Franklin Institute exhibit, visitors are orientated to the early findings of the burial complex and the mystery they revealed, says Karen Elinich, director of Science Content & Learning Technologies at The Franklin Institute.

“Visitors will get an idea who the First Emperor was, his cultural tradition, and his military prowess He became the ruler of his state when he was 13, and reigned 15 years,” she says. “He was born into a royal family destined to lead his state, but he set upon conquering rival states,” she adds.

His military tactics included mass production and streamlining weapons. “He didn’t invent the crossbow trigger, but he was the first to put it into mass production,” she says. “Before, years of practice was necessary to use a crossbow, but anybody could pull a trigger, so using this technology, the First Emperor could have a much bigger army more quickly.” Once he conquered China, he went on to standardize weight, measure, written scripts, and currency.

He also wanted to live forever, she adds. “So he used his power to send his emissaries to look for the fountain of youth, but he had a Plan B. He considered that he might fail, and he ordered this massive burial complex.”

artofthetimes.com



General\_Terracotta\_Warriors\_TerracottaWarriors\_Reproduction

Building such a place was anchored in tradition. “His culture believed in burying artifacts with the dead, but they tended to be small and symbolic, she says. “We have a beautiful artifact that dates about 100 years before the Emperor, but it was ten inches in scale. He wanted his figures to be life-sized.” Continuing through the exhibit, visitors will have an immersive experience of entering the burial pit, with smooth walls of rammed earth and beamed ceiling, where they will see brightly colored figures, standing in formation as if they were new. As visitors pass through the chamber, they will see the impact of the passage of time, with broken figures, faded paint, and collapsed walls and ceiling.

After, visitors will be given a look at the archaeology and conservation that has taken place at the site, and they will enter a simulation of the Emperor’s tomb, where his body was placed and sealed.

“There are lots of reasons why his tomb remains sealed,” Elinich says. “First of all, it’s sacred; he is their founding father, and many believe his tomb should remain untouched.”

But there are two more practical reasons. The environment in the sealed tomb is likely toxic. In his quest for immortality, he believed that drinking mercury would sustain him for a long life.

“Nobody knows for sure how he died, but evidence has been found that he died of mercury poisoning in his mid 50s.

“Also, he wanted his burial tomb to be well-stocked with mercury. If that were the case, it would still be highly toxic. The two mounds above the tomb have a high level of mercury in it, suggesting that mercury would be off-gassing for years, and who knows what else might have been stocked for the afterlife?

The third reason is about protecting the artifacts, she says. “It’s a sealed chamber, so it’s reasonable to assume that everything is intact to some degree. But if the tomb were to be opened, the objects it contains would come in contact with modern air, and some of the more organic materials would disappear before our eyes. So, until science advances to open it without destroying it, the tomb is likely to remain sealed. Stay tuned, someday more will



General\_Warriors\_Wide\_Shot

be known.”

SIDEBAR

Account of Sima Qian, an official of the Han Dynasty in about 89 BC.

In the ninth month, the first emperor was interred at Mt. Li. Later when he unified the empire, he had over 700,000 men from all over the empire transported to the spot. When the first emperor came to the throne, he began digging and shaping Mt. Li. They dug down to the third layer of underground springs and poured in bronze to make the outer coffin. Replicas of palaces, scenic towers, and hundred officials, as well as rare utensils and wonderful objects were brought to fill up the tomb. Craftsmen were ordered to set up crossbows and arrows, rigged so they would immediately shoot down anyone attempting to break in. Mercury was used to fashion imitations of the hundred rivers, the Yellow River and the Yangzi, and the seas, constructed in such a way that they seemed to flow....

The second emperor said, “of the women in the harem of the former ruler, it would be unfitting to have those who bore no sons sent elsewhere.” All were accordingly ordered to accompany the dead man, which resulted in the death of many women.

After the interment had been completed, someone pointed out that the artisans and craftsmen who had built the tomb knew what was buried there, and if they should leak word of the treasures, it would be a serious affair. Therefore, after the articles had been placed in the tomb, the inner gate was closed off and the outer gate lowered, so that all the artisans and craftsmen were shut in the tomb and were unable to get out. Trees and bushes were planted to give the appearance of a mountain.

Some of what Sima Qian said has borne out. Archaeologists have found traces of mercury, and they have found pits with bodies of slaves, ministers and nobles.

The pit, previously mentioned that is reminiscent of a zoo or a botanical garden, has an artificial waterway lined with bronze statues of waterfowl, geese, and swans. There’s also a statue that archaeological scholars first believed was a musician. Because of the way the hands are positioned, they thought he once held a lute. “They knew that in life, royalty enjoyed music and seeking enlightenment in parks and botanical gardens,” Elinich says, “and it was known that the Emperor had a zoo, but more recent scholarship suggests that perhaps this figure was holding fishing nets, to pull fish out of the water to tend to the birds.”





General\_Terracotta\_Warriors\_TerracottaWarriors

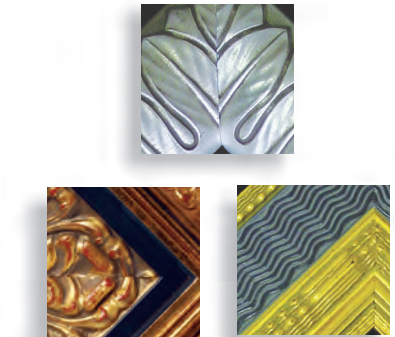
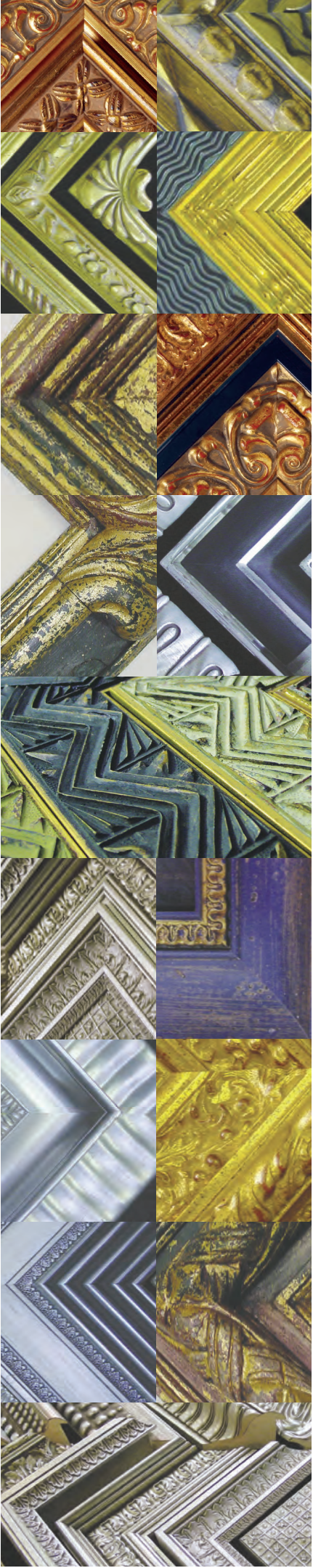
No figure has been found that represents the First Emperor, she notes, but there is a pit that archaeologists consider to be the command post, with high-ranking figures. “You could imagine that in the afterlife, if the First Emperor was called to war, his order would be passed along and his soldiers would be ready to follow his command.”

The exhibit also includes replicas of bronze chariots. “The Emperor enjoyed touring his empire; he liked to go out among his people, seeking their adulation and collecting taxes,” she says. “On one of these tours, he died unexpectedly. He didn’t have a good succession plan, and his advisors tried to hide his body. At a certain point, it became obvious, and there was great friction and rivalry. His oldest son barely held the throne, before it was overtaken by another, and then another. Members of the Han family saw an opportunity, and they took the throne and continued many of the First Emperor’s policy. He knew that if the warring states were to be an empire they needed rules and regulations, and the Han Dynasty kept his policies in place, and the Empire became peaceful for hundreds of years.” ♦

General\_Terracotta\_Warrior\_and\_Horse\_Terracotta\_Army



General\_Warrior\_Chariot\_Horse



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# YAYOI KUSAMA: VISIONARY ARTIST FOCUSES ON THE ETERNAL

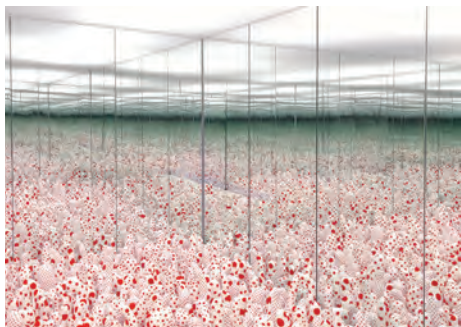
by Christine Davis

Yayoi Kusama, 88, a Japanese artist who has been compulsively driven all her life to make her mark in the art world, has succeeded. Since 2009, her work has appeared in museums in New Zealand, Spain, England, Argentina, Denmark, Russia, and Norway. Currently a collection of her art, “Yayoi Kusama: Infinity Mirrors,” is traveling throughout North America, and is now on exhibit at The Broad, Los Angeles, through January 1, 2018.

Organized by the Hirshhorn Museum and curated by Mika Yoshitake, “Yayoi Kusama: Infinity Mirrors” offers viewers the opportunity to explore Kusama’s immersive Infinity Mirror Rooms along with her paintings, sculptures and works on paper.

“I am so glad that I became an artist, because so many people have expressed to me that they were moved by my work,” Yayoi Kusama said. But acclaim was a long time coming, after years of managing health challenges, unrelenting hard work and single-minded determination bordering on obsession.

Born in Matsumoto, Nagano in 1929, Kusama, exhibited signs of mental illness since early childhood. By the time she was ten years



Yayoi Kusama, installation view of Infinity Mirror Room—Phalli's Field, 1965/2017, at the Hirshhorn Museum and Sculpture Garden. Sewn stuffed cotton fabric, board, and mirrors. Courtesy of Ota Fine Arts, Tokyo/Singapore; Victoria Miro, London; David Zwirner, New York. © Yayoi Kusama. Photo by Cathy Carver



Yayoi Kusama, Dots Obsession - Love Transformed Into Dots, 2007, at the Hirshhorn Museum and Sculpture Garden. Mixed media installation. Courtesy of Ota Fine Arts, Tokyo/Singapore; Victoria Miro, London; David Zwirner, New York. © Yayoi Kusama. Photo by Cathy Carver

old, she experienced overwhelming visions of dots, nets and flowers. By recreating these images through art, she found she was able to control her visions. As such, art became her passion and her mission, as well as a way to navigate life. In her words, her overwhelming goal was to glimpse her vision and find her philosophy of life.

“I’ve drawn dots since a child,” she said in an interview. “They are a cosmos; the world, sun and moon are made of up dots. You and me are dots.

“You can find out all sorts of things through dots.”

While she was resolute to be an artist, her parents expected her to settle down and marry into a prominent family. “I was absolutely against it,” she said. To avoid the path they chose for her, she moved to the United States in the late 1950s. “I knew that New York was the forefront place for art, and I wanted to compete

with others with my work there,” she said. In New York City, she was one of the few female avant-garde artists during the 1960s’ Pop art and Minimalist movements, and she exhibited alongside artists such as Andy Warhol, Claes Oldenburg and Allan Kaprow. She also exhibited in Italy, Germany and the Netherlands, along with artists associated with Nul, Zero and the New Tendency.

To follow her trajectory, in the late 1950s, she began developing her signature “Infinity Nets” motif, consisting of colorful delicate netlike designs painted on the surfaces of canvases, mannequins and household items.

In 1961, she made her first sculpture in her “Accumulation” series, covering a chair with white phallic protrusions that she had stuffed and sewn. She went on to show her Accumulation sculptures in a Pop Art group exhibition in 1962.

Around that time, she also began

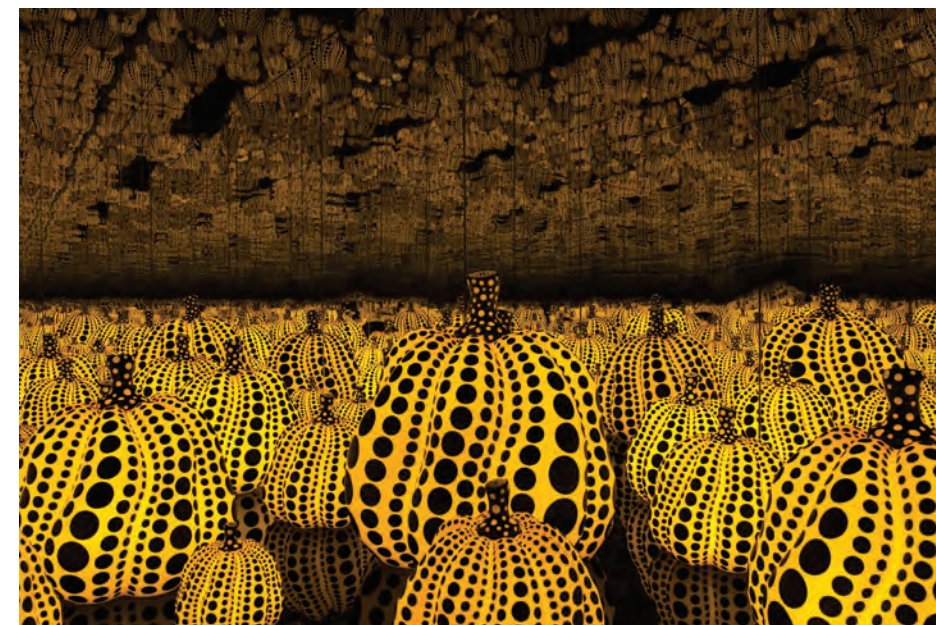


experimenting with room-sized spaces filled with her paintings, sculpture and objects, and by 1966, she was creating freestanding installations that incorporated mirrors, lights, piped-in music and kinetics.

“Creating a Mirror Room was a huge gamble for me,” she said. “By using lights, their

reflections and so on, I wanted to show the cosmic image beyond the world where we live.

“I’ve made many Mirror Rooms. Each of them is handled with great care. They are mysterious and amazing... (and give) the sense of (the) infinite existence of electric polka dots.” In the latter part of the 1960s, she staged



Yayoi Kusama, Infinity Mirrored Room—All the Eternal Love I Have for the Pumpkins, 2016 Wood, mirror, plastic, black glass, LED Collection of the artist. Courtesy of Ota Fine Arts, Tokyo / Singapore and Victoria Miro, London. © Yayoi Kusama

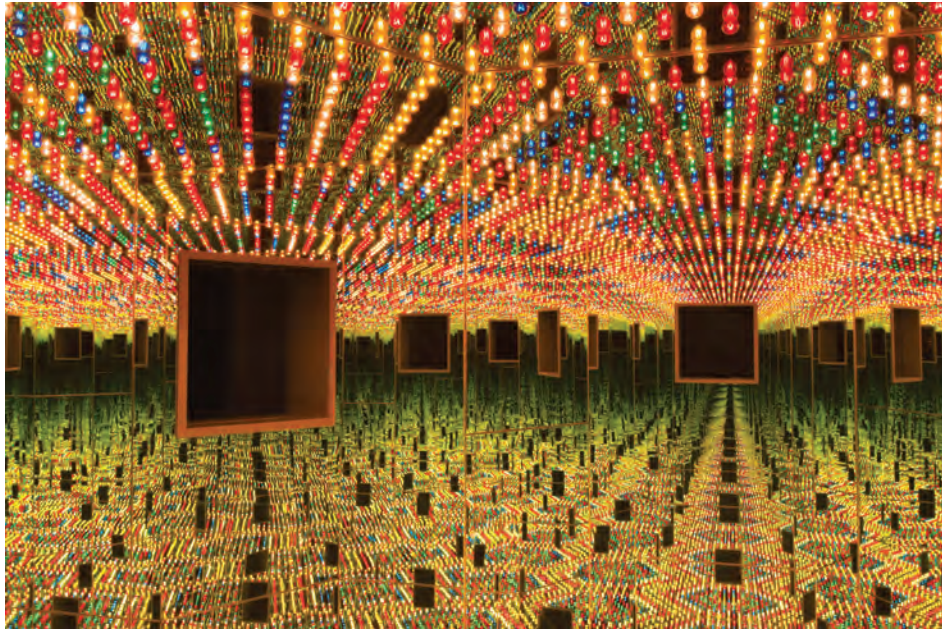
antiwar happenings that often involved nudity and polka dots.

While fellow artists credited her for her influence on environmental art, happenings and performance art, it was difficult for women to succeed in the male-dominated art world. Overworked, overwhelmed, obsessive and worn out, Kusama returned to Japan in 1973. Suffering from lifelong panic attacks and hallucinations, she has chosen to live in Seiwa psychiatric hospital in Tokyo for more than 40 years, going to work every day to her nearby studio.

After her return to Japan, some high points in her career include her first major retrospective in Japan at The Kitakyushu Municipal Museum of Art in 1987; a solo presentation at the Japanese Pavilion in the Venice Biennale in 1993; and a retrospective at the Los Angeles County Museum of Art in 1997.

“Yayoi Kusama: Infinity Mirrors” is the first exhibit to focus on her “Infinity Mirror Rooms” showcasing six of them. Over her career, she’s produced more than 20, ranging from peep-show-like chambers to multimedia installations. Each of her environments offers a portal to step into an illusion of infinite space, as well as giving viewers the opportunity to examine her central themes about life and death.





Yayoi Kusama, Infinity Mirrored Room—Love Forever, 1966/1994, at the Hirshhorn Museum and Sculpture Garden. Wood, mirrors, metal, and lightbulbs. Photo by Cathy Carver

Before coming to The Broad, the North American exhibit started at the Hirshhorn Museum and Sculpture Garden and traveled to the Seattle Art Museum through September. At the Hirshhorn Museum, the Infinity Mirror Rooms were configured in the following way:

- Kusama's 2016 Infinity Mirror Room, "All the Eternal Love I Have for the Pumpkins," is filled with dozens of her signature bright-yellow polka-dotted pumpkins in an infinitely repeating space. Her family made their livelihood through cultivating and selling plant seeds, and Kusama, as a child, saw a pumpkin for the first time when she visited a seed-harvesting farm with her grandfather. "I love pumpkins because of their humorous form and warm feeling. They have a human-like quality and shape," she said. The pumpkin motif has appeared in her work since the late 1940s. Her initial pumpkin Mirrored Room was staged in 1991 and was later displayed at the 1993 Venice Biennale.

- Her Infinity Mirror Room, "Phalli's Field (Floor Show)," is filled with hundreds of red-spotted tubers in a room lined with mirrors. Between 1962 and 1964, Kusama sewed and stuffed thousands of fabric tubers, which she grafted onto furniture and found objects to create her "Accumulation" sculptures. Finding the work to be overwhelmingly labor-intensive, she started to use mirrors to achieve repetition. This work first appeared in the exhibition "Floor Show," held at Castellane Gallery in New York in 1965.

- Her Infinity Mirrored Room, "Love Forever," is a hexagonal chamber with two peepholes. When peering through them, viewers see themselves, as well as colored flashing lights, reflected into infinity. When she created this Infinity Mirror Room, she was experimenting with new technology and viewed the work as a "machine for animation." This work is a re-creation of her 1966 mirror room, "Kusama's Peep Show," or "Endless Love Show," and the mirror panels were used to stage group performances in her studio in the late 1960s.

- Kusama's Infinity Mirror Room, "Aftermath of Obliteration of Eternity," is an LED environment filled with flickering golden lanterns that create a shimmering pattern of light against a mirrored black space. For Kusama, obliteration is a reflection on the experience of death and the possibility of the afterlife. The imagery recalls the Japanese tradition of toro nagashi, a ceremony in which paper lanterns, chochin, float down a river to guide ancestral spirits back to their resting places on the final night of the summer Obon festivals.

- Kusama's Infinity Mirror Rooms, "The Souls of Millions of Light Years Away," has been part of The Broad's collection since the Museum's opening in 2015. It is temporarily included in the North American exhibition, and will return to The Broad after the traveling exhibition closes. "The Souls of Millions of Light Years Away" is a mirror-lined chamber



Yayoi Kusama, Infinity Mirrored Room—The Souls of Millions of Light Years Away, 2013. Wood, metal, glass mirrors, plastic, acrylic panel, rubber, LED lighting system, acrylic balls, and water. Courtesy of David Zwirner, NY. © Yayoi Kusama

with hundreds of LED lights that create a sense of limitless space. Like stars in the galaxy, the hanging lights flicker in a rhythmic pattern.

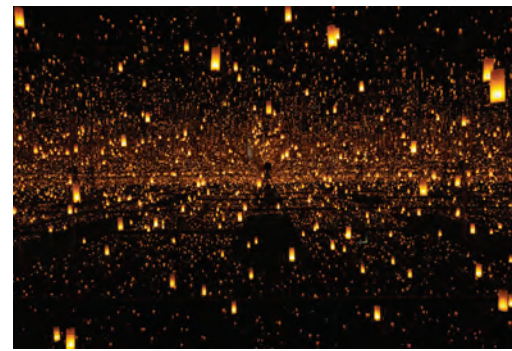
- Dots Obsession—Love Transformed into Dots" is a domed Infinity Mirror Room created in 2007 that contains pink orbs with black polka dots suspended from the ceiling. In The Broad's presentation, the orbs flow out from the gallery into the lobby.

More than 60 paintings, sculptures, works on paper and archival materials will also be on view. These works trace the artist's trajectory from her early surrealist works on paper, Infinity Net paintings and Accumulation assemblages to recent paintings and soft sculptures.

The exhibition also contains Kusama's participatory installation, "The Obliteration Room" (2002-present). Upon entering this all-white replica of a traditional domestic setting, viewers are invited to cover its surfaces with multicolored polka-dot stickers.

"Since the late 1990s or early 2000s, Kusama has gained significant acclaim, becoming one of the most influential artists worldwide," said Sarah Loyer, assistant curator at The Broad. "I attribute this renewed popularity to the consistent themes of infinity and repetition, which are clearly articulated in Kusama's Infinity Mirror Rooms as well as her early works on paper, Infinity Net paintings, Accumulation sculptures, and The Obliteration Room..."

"The concept of infinity feels deeply relevant in our contemporary moment, particularly



Yayoi Kusama, Infinity Mirrored Room—Aftermath of Obliteration of Eternity, 2009 Wood, mirror, plastic, acrylic, LED, black glass, and aluminum Collection of the artist. Courtesy of Ota Fine Arts, Tokyo/Singapore; Victoria Miro, London; David Zwirner, New York. © Yayoi Kusama

in an age where global commerce and new technologies enable constant communication." Following its run at The Broad, "Yayoi Kusama: Infinity Mirrors" will be on exhibit at the Art Gallery of Ontario in Toronto from March 3, 2018 through May 27, 2018; the Cleveland Museum of Art from July 9, 2018 through Sept 30, 2018; and High Museum of Art in Atlanta Ga., from November 18, 2018 through February 17, 2019. ♦



The Obliteration Room, 2002 to present Furniture, white paint, and dot stickers Dimensions variable Collaboration between Yayoi Kusama and Queensland Art Gallery. Commissioned Queensland Art Gallery, Australia. Gift of the artist through the Queensland Art Gallery Foundation 2012. Collection: Queensland Art Gallery, Brisbane, Australia Photograph: QAGOMA Photography © Yayoi Kusama



Installation view of Yayoi Kusama: Infinity Mirrors at the Hirshhorn Museum and Sculpture Garden, 2017. Left to right: Living on the Yellow Land, 2015; My Adolescence in Bloom, 2014; Welcoming the Joyful Season, 2014; Surrounded by Heartbeats, 2014; Unfolding Buds, 2015; Story After Death, 2014. Photo by Cathy Carver.



# MIRACLE IN SAVANNAH

From its humble beginnings in 1978,  
SCAD has transformed an entire city.

by Sara Evans

In the late 1970's, Savannah was something of a backwater. The gracious old city that had been spared the ravages of the Civil War by General Sherman, with its intricate and unique pattern of statues and squares, its wealth of Colonial, Federal and Victorian buildings, was fading into genteel oblivion. Buildings in the downtown commercial area were boarded up and bordering on the desolate.

And then, in 1978, a small, art university, the Savannah University of Art and Design, was established. And that university has grown and flourished and transformed the city. The art school began in an old, crenellated Victorian building, today known as Poetter Hall. Soon, the university was attracting students from all over, with its innovative mix of traditional and cutting-edge disciplines.

The university established a unique partnership with Savannah, taking on buildings all over the city and re-purposing, renovating and rehabbing them as an intrinsic part of the university's academic programs.

By working with the city of Savannah to preserve its architectural heritage, SCAD been recognized by the American Institute of Architects, the National Trust for Historic Preservation, the Historic Savannah Foundation and the Victorian Society of America.

Today, the Savannah campus includes 67 buildings throughout the grid-and-park system



Morris Hall comprises lecture space, labs and offices for fashion marketing and management and luxury and fashion management.

30 ART OF THE TIMES



The Jen Library encompasses 85,000-square feet of comfortable study areas, the Writers' Studio, the Gutstein Gallery and the Visual Resources Center with a collection of downtown Savannah. Many buildings are on the twenty-one elegant squares of the Old Town, with their impressive monuments, live oaks and extraordinary range of architectural styles.

The downtown is flourishing, with local and national retail stores vying for space.

Today, SCAD is an amazing success story. In under 40 years, it has become an accredited university, with some 14,000 students and forty areas of study. It boasts satellite campuses in Atlanta, Hong Kong and Lacoste, France, as well as an online campus. It offers a range of 100 different degrees, including BFA's and MFA's, in its broad spectrum of studies.

Its disciplines include such traditional



The annual SCAD Fashion Show features the work of top designers and is recognized as one of the foremost student fashion shows in the country.



SCAD's flagship building, Poetter Hall now serves as the university's Admission Welcome Center and home to shopSCAD.

areas of art education as painting and photography, architecture and historic preservation, along with such cutting-edge areas of study as animation, media studies and branding.

Through SCAD, the city of Savannah has come alive, with new galleries and a raft of cultural events—concerts, fashion shows, and film and art festivals.

**SCAD has a wide range of students here (27% international) and we like to make it known that all kinds of different students are here!** They have flocked to Savannah and to SCAD because of its reputation for innovation and transformation. Bringing with the youthful energy and optimism, you can also spot the endless stream of visitors to the city, taking tours, walking through the verdant squares, eating in an ever-expanding range of restaurants. They are checking out the university with their parents, the hopeful next wave of students eager to partake of one of the nation's most innovative universities—in one of our most beautiful and vibrant cities. ♦



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mykonos-biennale--delos-treasure-hunt-silvia-machi-dance-group

## THE MYKONOS BIENNALE, SEPTEMBER 2017, WRAPPED UP AN EXCITING FESTIVAL ON THE GREEK ISLAND OF MYKONOS, RICH IN STREET LIFE AND ANCIENT CULTURE, AN ISLAND THAT HAS HELD A GREAT MYSTIQUE FOR WORLD TRAVELERS AND HAS EVEN BEEN A CELEBRITY MAGNET SINCE THE 1960S.

The Mykonos Biennale of 2017 celebrated art, tradition and nature. It is not a usual art fair, but a celebration of film, art, dance, and history - "creativity in all forms". The festival is a creation by world-renowned Greek multimedia artist, Lydia Venieri. For the 2017 Biennale, she was joined by co-organizer Cecilia Dupire, a well-known interior designer of residential and commercial projects through her company, Cezign. Both Lydia and Cecilia are New York-based.

The theme of the 2017 Biennale was TRANS-ALLEGORIA, "a symposium of art and philosophy intersecting with the energy of the island", and consisted of both temporary and permanent

installations in the beautiful island.

Among many multi-faceted events at this year's Biennale, perhaps one of the most outstanding, memorable and popular is a treasure hunt on the sacred island of Delos, the birthplace of Apollo. The treasure hunt featured mysterious "antidote boxes" created by artists such as Arezo Moseni, Andrew Ellis Johnson and Devon Farber that were searched for by the festival's participants. Artist Jordi Enrich created a wind igloo installation to represent a combined narrative of the myths of Minotaur and Narcissus. ♦

Find out more about the festival: <http://www.mykonosbiennale.com/>



Jordi Enrich Ingloo



mykonos biennale



Flower girls performing hall



# THE SOCIETY OF FOUR ARTS PRESENTS THE ART OF SIR WINSTON CHURCHILL

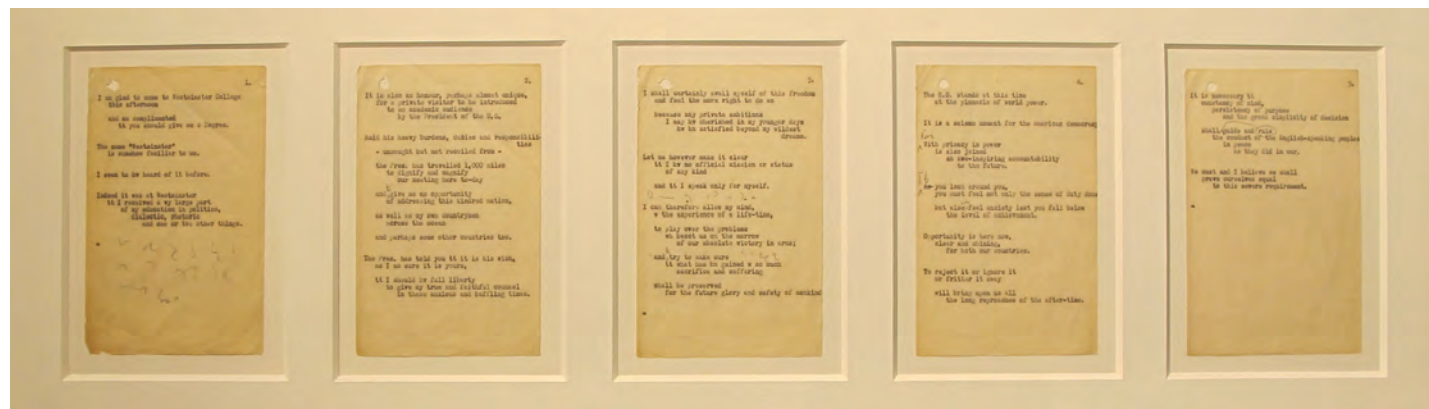
DECEMBER 2, 2017 - JANUARY 14, 2018

**S**ir Winston Churchill looms large in any history book about the 20th century. His two terms as Great Britain's prime minister coincided with World War II and the coronation of Queen Elizabeth II. A prodigious writer as well as a master politician, Churchill was also an avid painter, a passion most-recently highlighted in an episode of Netflix's award-winning TV series "The Crown." "When I get to heaven I mean to spend a considerable portion of my first million years in painting," Churchill said, "and so get to the bottom of the subject." The Society of the Four Arts will present an exhibition of the art of Winston Churchill from December 2, 2017 until January 14, 2018. "A Man for All Seasons: The Art of Winston Churchill" includes 28 paintings along with photos, film clips, artistic portraits of Churchill and other historic memorabilia. The exhibit is drawn from the collection of the National Churchill Museum in Fulton, Mo., as well as from rarely-seen private collections.

In addition to the art exhibition, The Four Arts will also feature a lecture on Churchill's life and art by his granddaughter, artist Edwina Sandys, a film chronicling his life in the mid-1930s, and a lecture about his postwar speeches sounding the alarm about the rise of Joseph Stalin and the Soviet Union. "As an organization dedicated to the pursuit of lifelong learning, The Society of the Four Arts is honored to present A Man for All Seasons: The Art of Winston Churchill," said Four Arts president David Breneman. "This exhibition is a reminder of humankind's ability to evolve and improve ourselves. The Four Arts is pleased to play a role in sharing Winston Churchill's artistic accomplishments with our audiences, and hopes that the exhibition brings inspiration to others to never stop building their most full and creative life." Churchill was already 40 when he began to paint. In May 1915, he had resigned as First Lord of the Admiralty after the failure of the Dardanelles (Turkey) campaign. Inactivity was



Frank O. Salisbury (British 1874-1962)  
"Blood Sweat, and Tears," 1943  
Oil on canvas, 49 x 39 in. (Frame: 61 x 53 in.)  
Collection: David & Jillian Gilmour  
© Estate Salisbury



Iron Curtain draft speech, February 1, 1946 50-Page typed draft with notes Framed by 2,4,5 or 6 sheets (17" high) 8 x 5 in. each National Churchill Museum, Fulton, Missouri



Winston S. Churchill (British, 1874-1965)  
"Coast Scene Near Marseilles," 1935  
Oil on canvas, 25 x 30 in. (63.5 x 76.2 cm.)  
Coombs No 334 Collection the Family of the late Julian Sandys © Churchill Heritage Ltd.



Felt Top Hat signed by Churchill, Roosevelt and Stalin at the Yalta Conference, 1945.  
National Churchill Museum, Fulton, Missouri

intolerable, and his spirits were low. One Sunday, he picked up a paint-box belonging to one of his children and began to paint. Over the next 45 years, Churchill went on to create more than 500 works of art. These "joy rides in a paint-box" as he came to refer to painting became a refuge for Churchill, who struggled from time to time with what he called his "black dog days." "Painting is complete as a distraction," Churchill wrote. "I know nothing which without exhausting the body more entirely absorbs



Winston S. Churchill (British, 1874-1965)  
"On the Var," 1935  
Oil on canvas, 30 x 25 in. (76.2 x 63.5 cm.)  
Coombs No 357  
Collection the Family of the late Julian Sandys

hillsides on friends' estates, family vacation spots, gardens, seascapes and still life interiors.

A special focus of the exhibition will be the "Iron Curtain Room," which will feature historic film clips of Churchill giving his Iron Curtain Speech along with a full-scale (32 x 12 feet) reproduction of "Breakthrough" by Sandys.



Winston S. Churchill (British, 1874-1965) "Tapestries at Blenheim," c.1930 Oil on Canvas 25 x 30 in (63.5 x 76.2 cm.)  
Coombs No 11 Collection Hawthorne Museum © Churchill Heritage Ltd.





Winston S. Churchill (British, 1874-1965)  
 "Distant View of Èze," 1930  
 Oil on canvas: 20 x 30 in. (50.8 x 76.2 cm.)  
 Collection of the family of the late Julian Sandys  
 Coombs 209  
 © Churchill Heritage Ltd

Winston Churchill out of favor and struggling to make his robust voice heard by the English people. Wrestling with his personal demons – a dark depression, the loss of his family fortune, and the temporary absence of his devoted wife - a lonely but defiant Churchill attempts to warn the nation of an impending threat from Hitler's Germany. On January 8 at 2:30 p.m., The Society of the Four Arts will present the lecture, "Churchill's Legacy: Two Speeches to Save the World," with Lord Alan Watson. Watson is a broadcaster, High Steward of Cambridge University, and a former President of the United Kingdom's Liberal Party. He will talk about two speeches that Churchill gave in 1946 which alerted the world to the threat posed by Joseph Stalin and the Soviet Union. Watson will detail how and why Churchill

This monumental sculpture is made from eight sections of the Berlin Wall reconfigured by Sandys and installed at the National Churchill Memorial at Westminster College. Another work by Sandys is "Brush with History" which will be shown alongside portraits of Churchill by artists Jacob Epstein, Frank Salisbury, Oscar Nemon and Paul Maze. Sandys will discuss the life and art of her grandfather in a free lecture at the Four Arts at 11 a.m. December 9. "We are most grateful to Edwina Sandys, Churchill's granddaughter and a critically acclaimed artist herself, for working closely with us to develop this comprehensive narrative showing the impact that painting had on Churchill's life," Breneman said. On December 15, The Four Arts will show the film "The Gathering Storm" at 2:30 and 6 p.m. The 2002 production stars Albert Finney as

Churchill and Vanessa Redgrave as Clementine Churchill, and also features Jim Broadbent, Lena Headey, Derek Jacobi, Tom Wilkinson and Hugh Bonneville. The film takes place in the mid-1930s, finding



Winston S. Churchill (British, 1874-1965) "The Beach at Walmer," c.1938  
 Oil on Canvas 25 x 30 in. (63.5 x 76.2 cm.) Coombs No 316  
 Private Collection © Churchill Heritage Ltd.



Winston S. Churchill (British, 1874-1965) "State Room at Blenheim Palace," c.1928  
 Oil on Canvas 24 x 20 in. (61 x 50.8 cm.) Coombs No 12  
 Hallmark Art Collection © Churchill Heritage Ltd.



Winston S. Churchill (British, 1874-1965) "The Château St. Georges-Motel," c.1935  
 Oil on Canvas 20 x 24 in. (50.8 x 61 cm.) Coombs No 232  
 Collection Harlan Crow Library © Churchill Heritage Ltd.

exposed this threat, calling for support from the United States and for European unity. The confrontation between Russia and the West, and the idea of a United States of Europe, remains as vital then as now in shaping international relations. "We wish to express our appreciation to the National Churchill Museum, who drew from its expansive collection to share the paintings, film clips, artistic portraits of Churchill, and historic memorabilia that make up this exhibition and catalogue," Breneman said. "Our collaboration is a proud one as we honor a man of great importance, and a stalwart friend to America." The Society of the Four Arts is located at 2 Four Arts Plaza in Palm Beach, Fla. The art exhibition will be displayed in the Esther B. O'Keeffe gallery Mondays through Saturdays 10 a.m. to 5 p.m. and Sundays 1-5 p.m. from December 2, 2017, through January 14, 2018. It will be closed on Christmas Eve, Christmas, New Year's Eve and New Year's Day. Admission to the exhibit is \$5; members and children under 15 are admitted free. For more information, click on [fourarts.org](http://fourarts.org) or call 561-655-7226. ♦

Winston S. Churchill (British, 1874-1965) "Marrakech," 1947  
 Oil on canvas, 22 x 27 in. (55.9 x 68.5 cm.)  
 Coombs No 429 Collection the Family of the late Julian Sandys © Churchill Heritage Ltd.



Winston Churchill painting The Château St. Georges-Motel, Normandy, France, 1930s Published in Life Magazine 1946.  
 National Churchill Museum, Fulton, Missouri



Winston S. Churchill (British, 1874-1965)  
 "Still Life of Fruit," 1930s  
 Oil on Canvas 25 x 30 in. (63.5 x 76.2 cm.)  
 Coombs N 169





# MEET THE ARTIST MAKING TRUMP ART OUT OF CHEETOS DUST (FOR A MILLION DOLLARS)

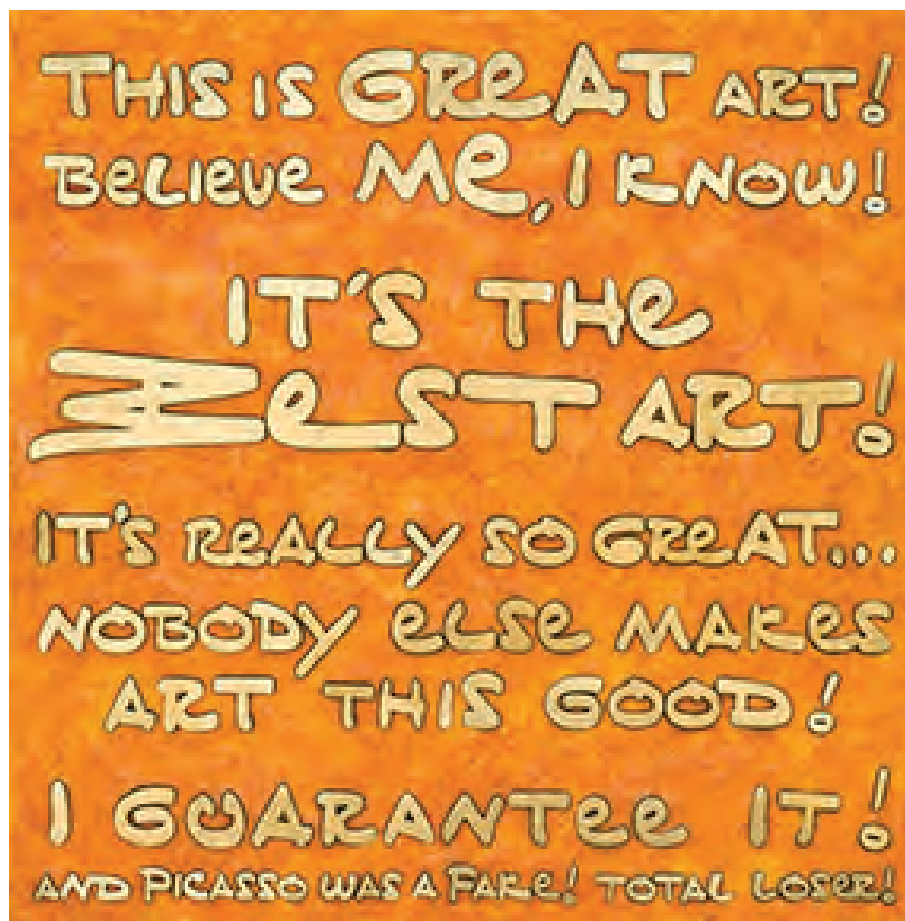
by Sydney Vogl

Scroll through any given social media site, and you're guaranteed to come across a hot-off-the-press story about the current US president, Donald Trump. Since launching his presidential campaign in 2015, Trump has been at the center of controversy throughout the world (and on Twitter). From the ridiculous moments (covfefe, anyone?) to the far more detrimental and concerning (by the pussy), there is always a new headline waiting to be read—it's enough to have you popping an Advil and shutting down Facebook forever. However, thanks to artist Sol Hill, not all hope is lost. He's giving us yet another reason to find Trump's name on our newsfeed, except this time for a million dollar cause.

In a guerrilla art series, *The Best Art Ever!*, Hill works toward his mission of, as he puts it, "resisting the toxic orange agenda." His pieces are made of two unique mediums: ground up Cheetos puffs and fake gold lettering (emphasis on the fake).

The headliner piece for the series, *The Best Art, I Guarantee it!*, is a 59"x59" Cheetos-covered canvas that reads, "This is great art! Believe me, I know! It's really so great..." and continues with similar jargon. Sound familiar? That's because you've heard it before. Hill underscores the president's childish and absurd semantics by adapting his language to a different context—art. Various other pieces in *The Best Art Ever!* are inscribed with direct quotes from Trump such as, "Haters and losers," and "Total sham."

It's no secret that this presidency has seen a massive increase in activist art, so Hill strives to make his work different from the rest through charity. "How can a political art movement achieve something practical and



The Best Art-I Guarantee It

pragmatic?" he asks, "Rather than benefiting me, the artist, it could help the people and organizations on the front lines of resisting the orange agenda."

Hill has priced all of the original, Cheetos-covered pieces at one million dollars ("what a deal, for the best art ever!"), further highlighting the senselessness of our current political climate. Instead of taking any profits for himself, he asks that the buyer donates the

money to an organization that he approves of. "The goal is to raise millions for the resistance." Hill has curated a list of acceptable organizations on his website that the buyer can choose from, ranging from Planned Parenthood to The Union of Concerned Scientists.

Those without a million dollars burning a hole in their pocket can still help. Hill has made reproduction prints of all the original pieces in his series. "I wanted to make it a

project that everyone can participate in. So I've made prints and posters of original pieces and half of those sales go to the organizations."

Hill does not take his platform as an artist lightly, and admirably chooses to speak out about things that matter to him. "It's not Trump himself that's dangerous. It's the thinking and the support of the things he wants to achieve. ♦

This project gave me the platform to talk about these issues." You can see more of Sol Hill's work on his website (attach [www.solhill.com](http://www.solhill.com)).



The Best Words



Sad



Total Sham



Haters And Losers



Fake





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  
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**IWC**  
SCHAFFHAUSEN

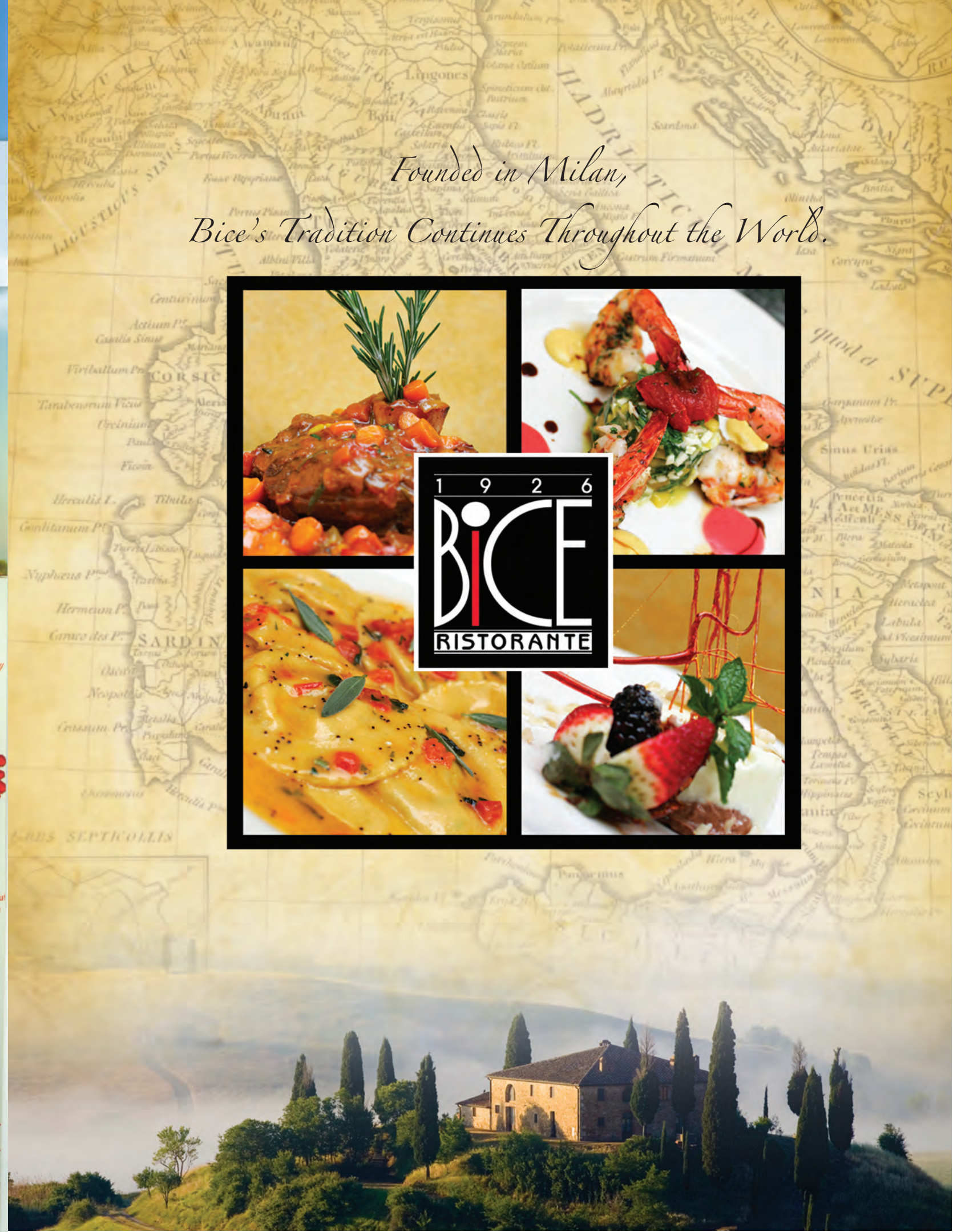




SANDY BUTLER  
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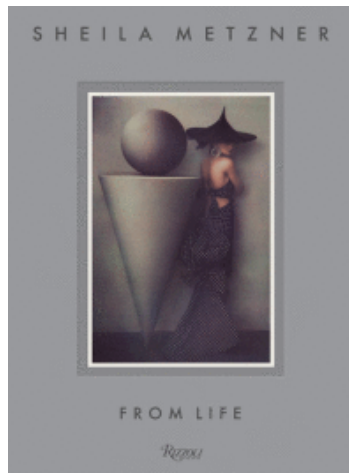




# SO MANY BEAUTIFUL NEW ART BOOKS!

## HERE IS OUR PICK OF THE CURRENT CROP

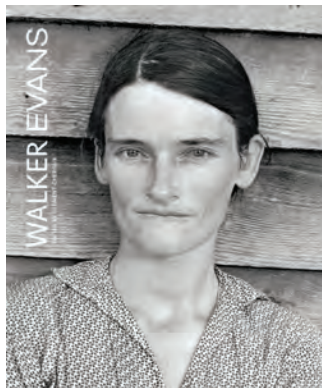
by Sara Evans



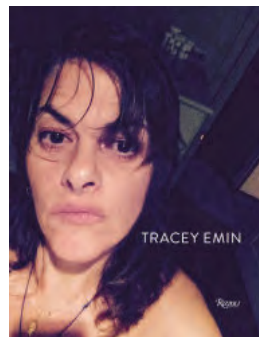
**Sheila Metzner: From Life** by Sheila Metzner: (Rizzoli: \$90.00). Sheila Metzner is one of the most important photographers of our times. Her unique eye and sensibility have informed the way we look, with work that is uniquely poetic. This exquisite volume presents more than 300 photographs accompanied by the groundbreaking artist's enchanting stories of the inspirations behind her critically acclaimed work. The first female art director at Doyle Dane Bernbach advertising agency in the 1960s, Sheila Metzner became a photographer while raising five children. In 1978, one of Metzner's portraits became the hit of a controversial exhibition at the Museum of Modern Art; gallery shows and assignments from Alexander Liberman at Vogue soon followed. At a time when Avedon, Penn, and Piel commandeered its pages, Metzner became the first woman photographer to receive steady work from Vogue. Always pushing artistic boundaries, Metzner's distinctive photographic aesthetic soon positioned her as a contemporary master not only in fashion photography but also in fine art, portraiture, still life, and landscape. With memoir-like vignettes that accompany her photos, this book is a deeply personal look at the artist's career. She was a peer to such fashion and film luminaries as Diane Arbus and Richard Avedon. With both her renowned fashion editorials and her acclaimed fine-art photography, this new book will appeal to both fashion and photography lovers.



**The Exhibitionist: Living Museums, Loving Museums** by Karl Katz (Overlook Press: \$35.00). This delightful and engaging read is an intimate insider's view of the complex world of art museums. Katz was instrumental in the founding of the Israel Museum, the International Center of Photography, the Barnum Museum and the Diaspora Museum. At once a field guide on how to appreciate museums and the art within their walls and an ebullient and entertaining memoir, renowned museum director Karl Katz's *The Exhibitionist* shows how he made museums inviting, educational, living and vibrant. In his endeavors to make museums contemporary and relevant, Katz travels the globe: as an archaeologist in the newly formed state of Israel to his covert entry, using forged documents, into the anti-Semitic Egypt of the late 1950s, through the New York City of the '60s and '70s and into the present day. Karl Katz worked as an archaeologist, as a museum planner and designer, and as a museum director. He served as the Chairman For Exhibitions for Special Projects and subsequently Chairman for Exhibitions and Loans at The Metropolitan Museum of Art.



**Walker Evans** by Clement Cheroux (DelMonico Books • Prestel: \$65.00). Walker Evans' images are burned onto our collective consciousness. He was one of the most important American photographers of the 20th century. His focus on everyday life in America, in both urban and rural settings, makes him also one of the most relatable. This retrospective volume traces Evans' career through more than 300 images—from his first photographs of the late 1920s to his Polaroids of the 1970s. Organized thematically, the book examines topics such as Evans' relationship with the impresario Lincoln Kirstein, his work in postcards and magazines, and his lifelong exploration of the American vernacular. In addition, this volume features items from the photographer's own collection, including personal writings, signage, postcards, and other ephemera. Through these ancillary objects and a thorough overview of Evans' career, readers will come away with a better understanding of a photographer whose iconic photographs remain timeless.

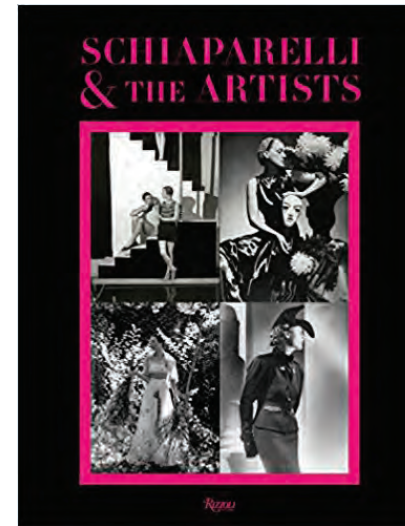


career, readers will come away with a better understanding of a photographer whose iconic photographs remain timeless.

Academy of Art. The artist's work has morphed from that of an edgy iconoclast to recognition as one of the most important artists working in Britain today. This book has been compiled in close collaboration with the artist and is unprecedented in its scope. It collects ten years of her drawings, paintings, sculptures, appliqués and embroideries, works in neon, video stills, and installations. A multimedia artist whose intensely personal work blurs the boundaries between art and life, Tracey Emin remains one of the most highly publicized contemporary British artists and continues to stir as much controversy as she does acclaim. Moving chronologically through a prolific decade of work, from major public installations to recent reflective paintings and sculptures—this book shows a coherent vision that defies the idiosyncrasies of her evolution as an artist. The same mixture of anger, hope, curiosity, and vulnerability that informs her delicate drawings and handwritten neon works can be felt in the darker tones of recent monotypes and the weight of later bronze pieces. This book is a beautiful monograph on one of the world's most influential living artists.



**Enlightened Princesses: Caroline, Augusta and Charlotte, and the Shaping of the Modern World** edited by Joanna Marschner with David Bindman and Lisa L. Ford (Yale University Press: \$85.00). This gorgeous book explores the myriad ways in which three 18th century German princesses transformed their societies and profoundly impacted the time in which they lived. Each promoted all aspects of the arts, expanded local trade and industry and were involved in education and the creation of educational toys. They created wonderful gardens and menageries, filled with exotic animals and profoundly influenced both the fashions and interior design of their day.

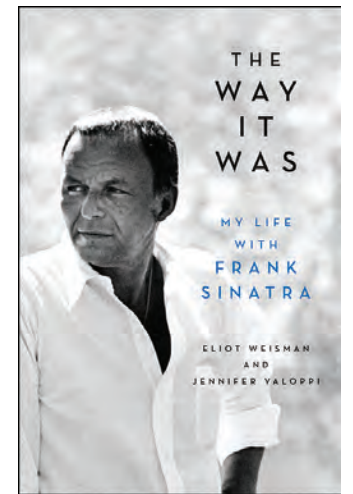


**Schiaparelli and the Artists** by Andre Leon Talley, Suzy Menkes and Christian Lacroix (Rizzoli: \$85.00). This beautiful book celebrates Elsa Schiaparelli's shared creative passion with some of the twentieth century's most esteemed artists. From Salvador Dali who collaborated with Schiaparelli on her infamous Lobster Dress, to Alberto Giacometti's furnishings for her salon and René Magritte, whose surrealist works inspired some of the designer's important creations, this beautifully illustrated volume delves into the couturiere's fascinating connections with these artistic legends. Known for her design innovation and boundary-pushing dresses, Elsa Schiaparelli is undoubtedly one of the greatest icons of twentieth-century fashion. After launching her haute couture house in Paris in 1927, the Roman-born designer captured the attention of the world with her unique designs and her close relationships with important artists of her day.



**Sargent's Women: Four Lives Behind the Canvas** by Donna M. Lucey (W.W. Norton: \$29.95). This quadruple biography is an intriguing read that explores the lives and realities of four women painted by Sargent. Elsie Palmer traveled between her father's Rocky Mountain castle and the medieval

English manor house where her mother took refuge, surrounded by artists, writers, and actors. As the veiled Sally Fairchild, who was beautiful and commanding, emerged on Sargent's canvas, the power of his artistry lured her sister, Lucia, into a Bohemian life. The saintly Elizabeth Chanler embarked on a secret love affair with her best friend's husband. And the iron-willed Isabella Stewart Gardner scandalized Boston society and became Sargent's greatest patron and friend. All four subjects cast new light on John Singer Sargent, arguably the most important portrait artist of his time.



**The Way it was: My Life with Frank Sinatra** by Elliot Weisman (Hachette Books \$27.00) Elliot Weisman served as a manager, confidant, and advisor to some of the biggest names in entertainment – Liza Minnelli, Sammy Davis Jr., Don Rickles, Steve Lawrence, Eydie Gorme, Joan Rivers - and the “Chairman of the Board,” legendary singer Frank Sinatra. The book features original photos and is filled with scintillating revelations. It's been almost 20 years since Sinatra's passing and fans of Sinatra in all his stages—from the crooner to Duets—will love to read these never-before-told tales. You can also find stories from Weisman's personal journey, from Wharton Business School to a prison stint that left him broke and stripped of his professional licenses to getting a second shot at a career as a high-powered manager by working with one of the greatest performers of our time. ♦



# PAINTING AS MEDITATION — THE MINIMALISTIC WORK OF JERRY MCLAUGHLIN



Artist Jerry McLaughlin

by Sydney Vogl  
Most people would not complete medical school only to start a new career from scratch. Most people are either left-brained or right-brained. Most people are not artists and doctors. And Jerry McLaughlin is certainly not ‘most people.’

McLaughlin knew from a young age that he would one day be an artist. “The very first time I saw a Jackson Pollock painting I was like, ‘that’s what I want to do.’” However, he went to college, medical school and completed his residency before even beginning his career as a painter. “I forgot about it for years and years,” he says, “I went on to study medicine, became a physician, and then it began rekindling in me.” When I asked him if he would consider going back to medicine, he laughed. “I’m still doing it. I practice pediatric critical care medicine. It’s shift work, so that gives me a lot of days free and I spend that making art.”

It’s safe to say that McLaughlin hasn’t had the most traditional career path, and his art is no different. Using a self-taught process

that involves cold wax, sand, ash, and dirt, McLaughlin creates mesmerizing, minimalistic paintings on wood panels. The pieces are calming, with an intricate texture that invites you to explore the inner workings of your mind, which is exactly what McLaughlin is doing when he makes them.

McLaughlin seeks to quiet his mind through painting. He uses it as a form of meditation, which is why, if you looked at the first stages of his work, it would look completely different. “I get my emotions out when I paint. The beginnings of my paintings are really aggressive. There’s a lot of words, lots of movement, color, and intensity, and while that feels natural to me, it’s not what I want to present.”

So instead, the artist will add layer upon layer to his paintings until they begin to resemble what inspires him most — the concrete jungle. “I’ve always been drawn to urban spaces like concrete and steel,” he says. McLaughlin sees streets and concrete buildings as natural elements that have been passed through

human hands. To him, the cement takes in the negative, noisy world and exudes calmness and stability. He strives to make his paintings do the same. “From far away they seem much calmer and quiet, but when you get closer, you see more and more intricacy and more story. At the same time, they feel stable and powerful like those urban elements.”

On top of his lucrative careers, McLaughlin has now co-written a book on the techniques of cold wax called, *Cold Wax Medium: Techniques, Concepts & Conversations*, the first of its kind to give a comprehensive ‘how-to’ on his beloved methodology. “I wanted to write a book to help people grow their art and make them feel more confident in their work.”

McLaughlin’s work allows the viewer to embrace the power and resilience of the same elements we walk past every day. However, rather than rushing by the buildings, posts, and sidewalks on our commute, McLaughlin reminds us to take a breath, take a minute, and quiet our mind. ♦



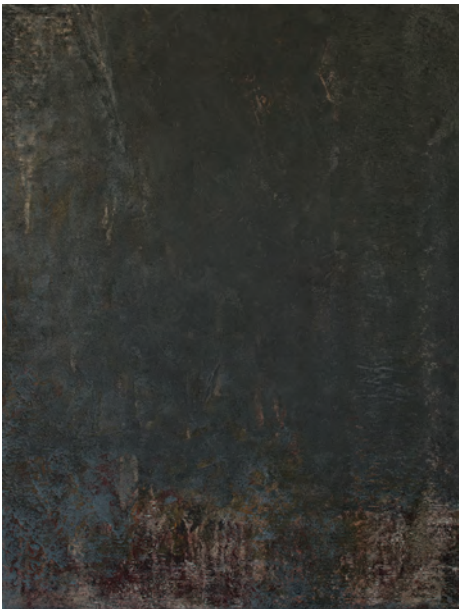
fruitvale station



macarthur station



macarthur station II



still at the edge



night's abiding gloom



in the mantle of wake

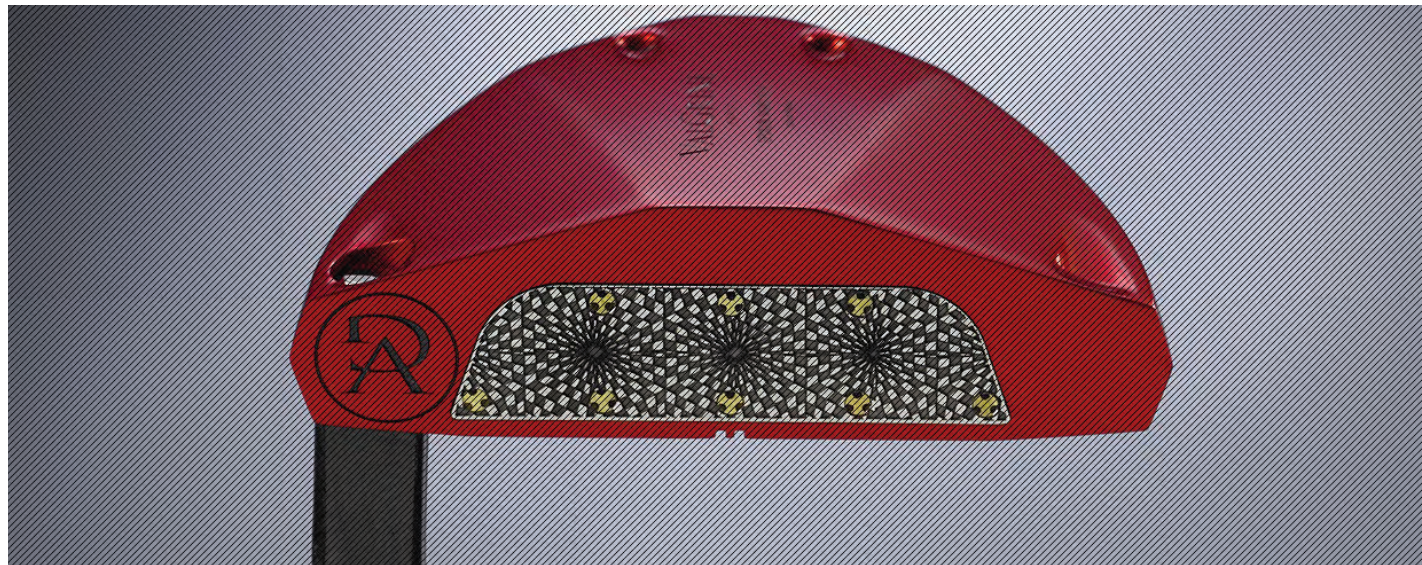


the ghosts keep whispering



in the carbide mist (diptych)





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**For note**

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

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ValGrine's putters can be completely personalized or custom-made to create exceptional pieces. Reserved for the owners of exceptional pieces, ValGrine balances every putter with an alloy of meteorite according to game's style.

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# MEET THE ARTIST TURNING YOUR FAVORITE LUXURY BRANDS INTO INCREDIBLE FINE ART



Hermes Golden Wheel

by Sydney Vogl  
If Tropez Ombre ever wrote a book, it would be titled, *The Picture Doesn't Do It Justice*. That's what the Charlotte-based conceptual artist told me when we sat down for an interview; and, he is absolutely right. He works primarily with luxury fabrics and threads, along with a combination of 3D printing, laser engraving, and painting to create pieces that are entirely one-of-a-kind. His work is incredibly detailed — most have millions of embroidery stitches and involve hundreds of hours of labor. A mere picture on a computer desktop



Rise Up - Pink



Mr. Gray Pug

wouldn't be able to convey the time, attention and effort poured into it. "When you look at it close up, it's totally different. That's the number one comment I get from everyone."

Each of Wilson's pieces begins as a sketch, which is then laid out in a detailed blueprint. After carefully choosing his thread, Wilson begins to digitize his work. "Fashion is highly influential in my work, so selecting the right fabric for the piece is essential." He inputs logistics such as size, location, and color, into a computer and then begins to hand-draw the embroidery using a digital stylus. When the time comes to use the embroidery machine, it



Stephen Wilson

is programmed to create exactly what Wilson has drawn.

Though his pieces have a wide range of color, texture, and size, one theme prevails over the entirety of his work: technical skill. Wilson's ability is highly advanced, especially for an artist who has only been making fine art for five years. The skill needed to create such intricate pieces calls for an expert, and that's Wilson's secret — he is one.

Wilson initially began his career in fashion, working as a freelance embroidery designer in NYC in the mid-1990s. "It was about taking someone's art and translating it into thread." Now, Wilson uses his ability as an embroiderer to perfect his art. "It's been twenty-four years of technique and fabric manipulation. None of my pieces are like, 'I wonder what this is going

to look like?' It's planned, every second of it." In his *Disorder* series, Wilson displays his wide range of skills in a rebirth of the traditional American samplers — a kind of craft made by females for the purpose of exhibiting different types of quilting techniques. During this process, Wilson splits each piece into different sized sections and dedicates them to a particular style. When he's done, he has a map of his work, including laser engraving, 3D printing, embroidery, and wood carving. Only then does he create the concept of the piece, plugging in icons to each designated section. While paying tribute to Audrey Hepburn, Wilson used images such as a stitched Tiffany box, a little black dress, and an "I heart NY" square combined, the piece emulates *Breakfast at Tiffany's*.

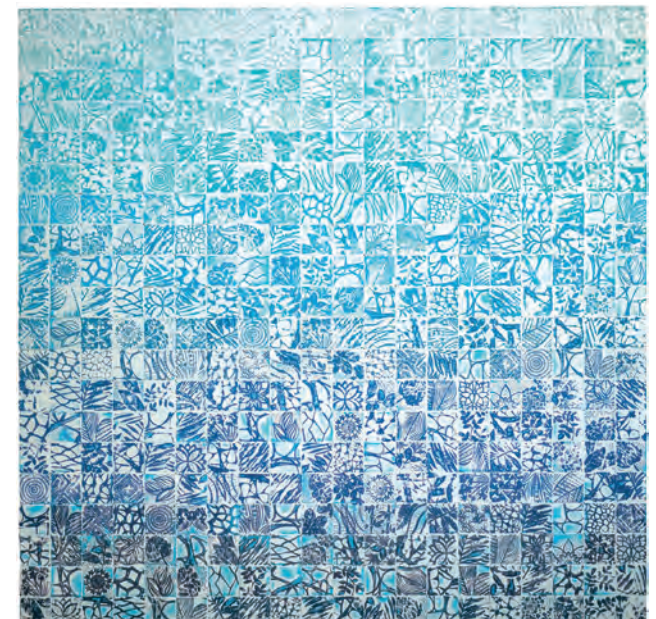
Wilson's *Americana* series, his largest piece yet, brings us an entirely new color palette, technique, and texture. "The *Americana* series was my most ambitious one. It was probably my favorite series because it was so technically demanding." Taking us back to the Old West, he brings classic Americana icons such as cowboys and desert landscapes, into the modern era by making traditional, quilt-like pieces. The *Americana* Edition can also be found in this series. Using floral and geometric embroidery, Wilson forms a portrait of a modern cowgirl, adorned with tattoos, posing similar to 'Rosie the Riveter' as a way to immortalize the modern woman.

Wilson is currently preparing for two shows — one in Saint Tropez and one in Tulsa, Oklahoma. He plans to incorporate the spirit of each place into his new pieces. "Tulsa wanted something organic and subtle, so all the icons are three-dimensional views of leaves and plants at a cellular level." ♦

You can see more of Wilson's work at <http://www.stephenwilsonstudio.com>.



Gucci Tropical Paradise 2



Tropez Ombre



Disorder



Chanel Peacock



# CAPTURING FLUIDITY: THE INTRICATE WORK OF DAVID BONAGURIO

by Sydney Vogl

**M**In today's economic, political, and environmental climate, it's no wonder the feeling of safety is so highly valued. People all over the world take low-risk jobs in exchange for a steady paycheck and a 401K, striving to stay on the familiar, constant side of life. David Bonagurio is just the opposite. As an artist, he has made it his mission to capture fluidity and life's beautiful yet fleeting moments.

The NY-based artist has always been attracted to the concept of change. Though his individual pieces vary in subject matter, the thread of fluidity is woven through his entire collection of work. "I feel like we tend to get caught up in all sorts of things, like our problems, and our views." He explains, "In reality, everything changes." Using intricate detail and expert technique, Bonagurio is able to capture abstract moments of the most intimate parts of human existence.

Though Bonagurio enjoys painting, but his primary medium is powdered graphite. Using a reductionist technique, Bonagurio 'chisels' away at his drawing with an eraser. "You start with a layer of drawing medium, and then mostly create the picture by erasing, so it comes out of what you have laid down already." Instead of using traditional canvases, Bonagurio works with graphite on inclined pedestals and raised panels, allowing the viewer to interact with the piece in a way that's entirely different from a two-dimensional drawing. "I felt like the next step was to take the image off the wall and put it in the room with you."

In one of his latest pieces, *Youth*, Bonagurio uses his daughter, Lily as his muse, combining realism and abstraction in a breathtaking

portrait. A closer look will reveal something not usually found in Bonagurio's work — red scribbles at the bottom of the piece. Those marks are thanks to Lily herself when she picked up a crayon in the studio and began to create her own piece of art. Bonagurio didn't mind. "I let her keep doing it. Then it dawned on me that the reason it didn't bother me was that I was making a piece that was about her place in the world and she made it more truthful by putting her mark on it. Her marks are more relevant than mine."

In a world where change is our only constant, humans only have one choice — to adapt or get left behind. "I think having a fluid sense of the world lets you get to the truth and the reality of things," Bonagurio explains. "If you're too stagnant and set in your views, the reality



Youth



15

of the world is going to leave you behind. The world is fluid and always changing, you have to move with it." Bonagurio's use of soft graphite and bold lines invites us to slow down and marvel at the beautiful, chaotic life we live. ♦



Life and Death



Solid as a Bone



Lightly



Galaxy





# Memories of Madrid

## The Biltmore Ball to benefit the Coral Gables Community Foundation

The Biltmore Ball to benefit the Coral Gables Community Foundation presented by Paul & Swanee DiMare was held October 20th at The Biltmore Hotel. Themed Memories of Madrid, the romance, rich heritage and architectural allure of Spain set the scene for the evening as over 400 of Miami's philanthropic, social, civic and business influencers turned out in Spanish flare to celebrate the evening's distinguishes honorees and the Foundation's accomplishments over the last 26 years.

Co-chaired for the third year by Sissy DeMaria and Mary Young, the black-tie fundraiser is a time-honored tradition for the City Beautiful which benefits the pivotal outreach efforts of the Coral Gables Community Foundation. The gala raised funds earmarked for worthy Gables High School students pursuing dreams of a college education among other passionate projects the Foundation champions.

The evening kicked off as guests were serenaded by Spanish guitar during the cocktail reception and treated to a Baila Flamenco performance presented by Cosentino and the Spanish Office of Tourism. Guests bid on priceless vacations and gifts, including stays at a mountaintop villa in Costa Rica courtesy of NPI; the Rosemary Cottage on exclusive Fisher Island; a sprawling castle in Alladale, Scotland; the Al Capone suite at the Biltmore Hotel as well as a week-long stay in the private island of Seabird Key donated by Jim and Deborah Davidson of Coral Gables Trust.

Within the grand ballroom, adorned in tapestries of brilliant reds and golds, guests were treated to a culinary journey to the Iberian Peninsula by The Biltmore Hotel's culinary team. Spanish delicacies were prepared by 35-year industry veteran and award-winning executive chef, David Hackett; executive pastry chef Oliver Rodriguez, and Michael Vietta, whom has been with The Biltmore for nearly a decade.

Manny Medina and the Medina Family received the Willy Bermello Legacy Award presented by Greenberg Taurig; Jon & Nancy Batchelor were recipients the Arts & Culture Award presented by Trish & Dan Bell; Swanee & Paul DiMare were awarded the Jerry Santeiro Community Award; Tom and Marie-Ilene Whitehurst were honored with the Philanthropy Award presented by Paul & Swanee DiMare; Mike Lowell received the Sports & Wellness Award presented by Doctors Hospital and Miami Orthopedics & Sports Medicine Institute; Dave Lawrence was honored with the Education Award presented by MG Developer and Bacardi received the Landmark Award presented by The Biltmore.

"We are delighted to celebrate these pillars of our community; we thank our gala chairs Sissy DeMaria and Mary Young and all of our sponsors who have helped make this gala such a success," said John O'Rourke, Chairman of the Coral Gables Community Foundation Board of Directors. "This year, in a strategic partnership with the Biltmore Hotel, we have renamed our signature event to 'The Biltmore Ball,' extending our reach and visibility. It's an honor to have such overwhelming support which, in turn, is helping us do more for our neighborhood and our neighbors in need."

"It was a tremendous point of pride to unveil this latest edition of our gala -- most especially in partnership with the Biltmore Hotel," said Mary Snow, Executive Director of the Coral Gables Community Foundation.

"The Biltmore Ball: Memories of Madrid" was presented by Paul & Swanee DiMare, Platinum Sponsors Southern Audio Visual, Codina Partners, Trish & Dan Bell, Doctors Hospital and Miami Orthopedics & Sports Medicine Institute, Greenberg Taurig and MG Developer; Host: The Biltmore; Gold Sponsors Kreps DeMaria Public Relations and Marketing, Bacardi and Coral Gables Trust; Valet Sponsor



Coral Gables Community Foundation Chairman, Chair-Elect and Executive Director with Ball Honorees and Co-Chairs



Trish and Dan Bell



Cosentino



Sissy DeMaria and Dr. Guenther Koehne



Jon and Nancy Batchelor



Tom and Marie-Ilene Whitehurst



Jaret Davis and Melissa Medina-



Alirio Torrealba, Dave Lawrence and Lieutenant Governor Carlos Lopez-Cantera



Theo and Stephen Hayes



Mike Lowell and Nelson Lazo



Mike and Bertha LowellSanchez



Judge Bronwyn Miller, Lesli Brown and Judge Michelle Barakat Hillit Meida-Alfi



Alex Montague, Maria Alonso, Teresa and Paul Lowenthal



Rick and Elena Wilson and Aura Reinhardt



# CYSTIC FIBROSIS FOUNDATION'S FUNDRAISER SCORES BIG WIN Sports-themed tailgate kicks off charity season

The Palm Beach Chapter of the Cystic Fibrosis Foundation took over Wellington with its annual Arthur's Jam charity event. At the sports-inspired tailgate party, revelers dressed in their favorite athletic outfits to raise funds to help cure the genetic disease.

As NFL and college jerseys swarmed the Palm Beach Polo and Country Club, party-goers were entertained by the synchronized moves of the Palm Beach Makos dance team. A silent auction had bidders battling it out for sports memorabilia, scrumptious dinners and one-of-a-kind experiences like an African Safari and private paddle board lessons with Crossing for a Cure.

A highlight of the event, was the appearance of Amelia Weiss, the daughter of Arthur Weiss. Arthur's Jam started in 1996 after Arthur's death from cystic fibrosis. Amelia took the sports theme of the evening into high gear with her Stanley Cup costume complete with hand-crafted tin foil hat!

The heavy lifting of the evening went to Travis Suit who hosted the live auction in an effort to raise funds to battle the disease his young daughter Piper is fighting. "It means the world to have you here supporting this and my daughter Piper," said Suit.

Cassidy Taylor, a local student who has cystic fibrosis and Type 1 diabetes, played a song she had written on the ukulele. Pro-Bowler and retired Miami Dolphin Jeff Cross rounded out the sports-studded night with an inspiring team huddle. "I'm proud of everyone for coming out and trying to make a difference. The energy is good and let's make a difference," coached Cross.

About the Cystic Fibrosis Foundation  
 The mission of the Cystic Fibrosis Foundation, a nonprofit donor-supported organization, is to cure cystic fibrosis and to provide all people with the disease the opportunity to lead full, productive lives by funding research and drug development, promoting individualized treatments, and ensuring access to high quality, specialized care. When the CF Foundation was established in 1955, most children with CF did not live past elementary school. Due in large part to the Foundation's aggressive investments in innovative research and comprehensive care, today, many people with CF are living into their 30s, 40s and beyond. For more information about the Cystic Fibrosis Foundation, please visit [www.cff.org](http://www.cff.org).

CF Arthurs jam event, credit photos to Davidoff Studios,



Wellington H.S. Cheerleaders.



P.B. Makos Cheerleaders and Dir. Deshon Allen.



Liz Mieson and Travis Suit.



Chanda Fuller, Paul Torrey and J.J. Grodensky



Bill & Cathleen Stetson O'Toole and Joan & Chris Finley.



Maurice and J.J. Grodensky.



Lana & Tony Fonts.



Rachel Hooton, Colette Beland, Tom Hughes and fawa Blakely.



Connor Roessler and Amelia Weiss.



Norman Gitzen, Mari Pati and Jim leo



Francine Peace, Ron Saunders and Marinda



Jack & Vicki Gallagher.



Laura & Jim Springer.



Stephen & Rachel Chase, Raphael Clemente.



Shelly & Mike Power.



Lisa, Cassidy Taylor and Kristen Lee.



Alan & Wellington Mayor Ann Gerwig, Carol & James Nugent.



Francine Peace, Jeff Cross and Ron Saunders.



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Jimmy Nelson  
« Before they pass away »

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