The driving force behind Hunt Slonem’s unstoppable creative process 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.

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 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 of 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—which 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 historical.”

**HUNT SLONEM:**

**A FORCE OF NATURE**

by Sydney Vogl

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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.

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 anOtherworldly 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. ♦
INTERVIEW WITH
KATIE RE SCHEIDT

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 charcoal & 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 learning, Katie 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 9/11, 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 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 of 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 it’s 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 to 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. ■
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 and celebrity 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 and with the hero myths they continue to create narratives to a brand’s specifications. But at a certain point, he wanted to have his own voice, rather than being solely beholden to those who 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 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. Mars’ work is very much a comment on the 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 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 of artists are inspired to once again make it their own. That’s the human journey; that cycle of artists are inspired to once again make it their own.

Mars making, looking, and exploring. Around 2014 Mars saw his wife working on quilts, which made him think about his own interest in Americanas 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 interweave brand logos and celebrity likenesses as the “squares” patterned together Mars likes this association with Americana, with the “folk” 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...
or over 50 years Pantone is perceived as a remarkable institution providing design professionals with color inspiration, 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 Autumn Maple. And so much more!

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

While working as a young photographer in New York, Schmidt decided to use his labradors 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.

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.

Dusty

Misty

Bruno

Birdie
Fred Ross has loved art his entire life. He earned his Masters in Art Education at Columbia University and admired 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 10 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.
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. Advise 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 a on-line museum with thousands of high-quality images of works by the greatest realist painters and sculptors.

Having experienced the communal power of the web, Ross believed a website providing information on William Bouguereau during out a few paragraphs on the artist and only 10 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.

William Bouguereau - Jeunes Bohémiennes, Young Gypsies, 1879, 166 x 99 cm | 65 x 39 ins, Oil on canvas.

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 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 live 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.
First Emperor. Here, they uncovered pits and found Xianyang, the ancient capital of China’s first emperor. In 2018, the exhibit contained 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 armored horse, a charioteer, a civil official, and a general, all created to guard the First Emperor’s tomb. The figures vary in height, uniform and weight; their hairstyles and facial features are classified according to their function and rank. They were once colorful, as they show remnants of pink, red, green, blue, black, brown, white and lilac pigment.

Three major pits were enclosed within the four-acre Museum of the Terracotta Army, three of these three pits consist of terracotta chariotiers and cavalry, an infantry unit, horses, and weapons, 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 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, the figures are grouped in separate mounds and ceilings. Some were found to be missing, and others were missing entire limbs. The pit, previously mentioned that is an area of 22 by 22 meters, is likely to be open to the public in the near future. Paint, and collapsed walls and ceiling.

After, visitors will be given a look at the archaeology and conservation that has been done to the site, and they will enter a simulation of the 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 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, the figures are grouped in separate mounds and ceilings. Some were found to be missing, and others were missing entire limbs. The pit, previously mentioned that is an area of 22 by 22 meters, is likely to be open to the public in the near future. Paint, and collapsed walls and ceiling.

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After, visitors will be given a look at the archaeology and conservation that has been done to the site, and they will enter a simulation of the 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 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, the figures are grouped in separate mounds and ceilings. Some were found to be missing, and others were missing entire limbs. The pit, previously mentioned that is an area of 22 by 22 meters, is likely to be open to the public in the near future. Paint, and collapsed walls and ceiling.
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.”
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. “I’ve made many Mirror Rooms. Each of them is handled with great care. They are mystical and amazing — and give the sense of (the) infinite existence of electric 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. Overwhelmed, 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 Los Angeles County Museum of Art in 1987; a solo presentation at the Hirshhorn Museum and Sculpture Garden, and by 1996, 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 mystical and amazing — and give the sense of (the) infinite existence of electric polka dots.’ In the latter part of the 1960s, she staged antia war happenings that often involved nudity and polka dots.

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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. The exhibition also contains Kusama’s Infinity Mirror Rooms, “The Obliteration Room,” which enable constant communication.”

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.

• 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 infinite pumpkin Mirrored Room was staged 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 surrealism to 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 Loy, 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 Mirror Room—The Souls of Millions of Light Years Away, 2013. Wood, metal, glass mirrors, plastic, acrylic panel, cable, LED lighting system, acrylic balls, and water. Courtesy of David Zwirner, NY. © Yayoi Kusama


• Her Infinity Mirror Room, “Low Forest,” 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, “All the Eternal Love I Have for the Pumpkins,” is filled 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.

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“The concept of infinity feels deeply relevant in our contemporary moment, particularly...”
In the late 1970’s, Savannah was something of a backwater. The precious old city that had been spared the ravages of the Civil War by General Sherman, with its intricate and unique pattern of statutes 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 has become a vital part of the Savannah community.

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 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.

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

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 TRAVELORE: “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 Areezo 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.mykonos-biennale.com/

By Sara Evans

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

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.

The Jen Library encompasses 18,000-square feet of comfortable study areas, the Whitman Studio, the Gutstein Gallery and the Visual Resources Center with a collection of MFA’s, in its broad spectrum of studies. Its disciplines include such traditional 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.

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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Sir 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 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 the mind. Whatever the worries of the hour or the threats of the future, once the picture has begun to flow along, there is no room for them in the mental screen.”

In some ways Impressionistic, Churchill’s paintings are bold and colorful depictions of hillsides on friends’ estates, family vacation spots, gardens, seascapes and still life interiors.

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

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.

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) “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

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) “Imperialist at Bitburg,” c.1931 Oil on Canvas 25 x 30 in. (63.5 x 76.2 cm.) Coombs No 334 Collection the Family of the late Julian Sandys

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
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 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 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 or call 561-655-7226.
MEET THE ARTIST MAKING TRUMP ART OUT OF CHEETOS DUST (FOR A MILLION DOLLARS)

By Sydney Vogt

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 pragmatic?” he asks. “Rather than benefiting me, the artist, it could help the people and organisations 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 organisation that he approves of. The goal is to raise millions for the resistance. Hill has curated a list of acceptable organisations 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 organisations.” 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.”
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 in Porto in spring 2016. Peter Lindbergh captured Cate Blanchett, Christoph Waltz, Ewan McGregor, Emily Blunt and Zhao Sun 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, spreading gardens and endless views over the Golfo del Tigullio. It has been maintained with breathtaking delicacy, nothing disturbs the aura of timeless grandeur surrounding the location. In places like this, history is written - or photographed. IWC CAPTURES TIME IN PICTURES info@iwc.com - www.iwc.com
PRIVATE GOURMET COLLECTIONS

Founded in Milan,
Bice’s Tradition Continues Throughout the World.
Sheila Metzner: From Life by Sheila Metzner (Rizzoli: $90.00). Sheila Metzner is one of the most important photographers of our time. 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 shooting artist’s portraits and stories—she was a peer to such legends. From her day.

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 Egyt of the late 1950s, through the New York City of the 1960s and 70s and into the present day. 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.

Elsa Schiaparelli’s shared creative passion with some of the twentieth century’s most esteemed artists. From Salvador Dalí who collaborated with Schiaparelli on her infamous Lobster Dress, to Alberto Giacometti’s furnishings for her salon and René Magritte, whose surrealistic works inspired some of the designer’s important creations, this beautifully illustrated volume delves into the couturière’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.

Enlightened Princesse: Caroline, Augusta and Charlotte, and the Shaping of the Modern World edited by Ilona Marschner with David Blondheim and Lisa L. Ford (Yale University Press: $95.00). This gorgeous book explores the myriad ways in which these 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 manseuers, filled with exotic animals and profoundly influenced both the fashions and interior design of their day. Their interiors and outfits not only influenced fashion but were a part of the anticlerical social change. In the hundred years following the death of Princess Caroline, Germany went from a closed society to a modern and progressive one.

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The Way It Was: My Life with Frank Sinatra by Elliot Weissman (Hachette Books $27.00). Elliot Weissman served as a manager, confidant, and advisor to some of the biggest names in entertainment — Lizzy 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 Weissman’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. 
ost 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.
A spokesperson of luxury, ValGrine gives assurance to theidor through the exclusive and strictly balanced marriage between exceptional artmanship, refined design, and the latest in technology.

We transmit in our putters a real pallet of unique experiences, sensoriality, exclusivity, watchmaker’s precision and customized services. Our Maison emphasizes the notion of pleasure, chances an unequalled tolerance, pushes the user’s precision to supremacy, crossing over to the right of luxury.

ValGrine settles in a new golf perspective, anchoring putting in this day and age.

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

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

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

Luxury deploys its nuggets of perfection from the birth of a putter handmade by ValGrine, the smith curves the head, the leather maker reveals the unicity of a skin to dress a special grip, the engraver prints an indelible trace, and the jeweler sets gemstones to conclude the putter in as an exceptional item.

For note

Guyon Masne, founder of the house, ValGrine, relayed his dream by creating the most exceptional putter. This engineer passionnates of design and art drives to impregnate from the heart of the wood and most exceptional materials to create the most luxuriant and exclusive putters in the world.

New luxury interpretation, offers the best putter thanks to the new marriage of craft industry and high French jewelry. ValGrine, carver, engraver, putter, metalworker, maker and jeweler’s ValGrine displays its most exceptional talents from the birth of a putter with aching and finishing time of months. The best savoir and jeweler’s traditions of the place Vandalées in Aarna.

ValGrine’s putters are real aerodynamic sculptures recognized for their exceptional finishing as Ferretでは、デザイン、複合材ガラス、竹、鈦など、自然素材を媒材に、信頼の手を繋ぎ、真髄の彫刻を成立させる。独創的な技術を用いて、キャパシティを無限大に押し上げ、プレイヤーの精度を後を追う。最高の装飾芸術家として、ValGrineの世界を象徴するグレースとエキシビジョンの商品を創出する。ValGrine、創造に生を装飾する、この経験を経て設計が、その優雅で生態を愛する芸術家と会社。
MEET THE ARTIST TURNING YOUR FAVORITE LUXURY BRANDS INTO INCREDIBLE FINE ART

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 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 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.
CAPTURING FLUIDITY: THE INTRICATE WORK OF DAVID BONAGURIO

by Sydney Vogl

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 weaved 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, 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 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.
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 flair to celebrate the evening’s distinguished 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 nearly 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; 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 Traurig; 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 Lowenthal 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 chair 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 Traurig and MG Developer; Host: The Biltmore, Gold Sponsor: Key; DeMaria Pacific Relations and Marketing; Bacardi and Coral Gables Trust; Valet Sponsor
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.