# ON IEW

FLORIDA

FROM
PICASSO
TO KOONS:

The Artist as Jeweler

AT BASS

MUSEUM OF ART,

MIAMI BEACH



**IMPACT:** 

Documentary Phototography

by Dana Popa,
Natan Dvir,
& Irina Rozovsky
AT SOUTHEAST
MUSEUM
OF PHOTOGRAPHY,
DAYTONA BEACH

APRIL/JUNE 2013

**BETTY BUSBY:** 

AT DUNEDIN

FINE ART CENTER

THE RADICAL CAMERA:

New York's Photo League, 1938-1951

AT NORTON MUSEUM
OF ART, W. PALM BEACH

JOSÉ MANUEL BALLESTER:

> Goncealed Spaces

> > AT FROST ART
> > MUSEUM, MIAMI

# 

April/June 2013

Vol. 4, No. 1



#### ON THE COVER:

JEFF KOONS, RABBIT NECKLACE, 2005-2009, COLLECTION DIANE VENET

#### RIGHT:

MAN RAY, OPTIC-TOPIC, GOLD MASK, 1974, COLLECTION DIANE VENET



### 56 Miami Beach

### FROM PICASSO TO KOONS: THE ARTIST AS JEWELER

This delightful new show at Bass Museum of Art features some 200 adornments from an array of artists, not known as jewelers, who have created stunning works of jewelry both reminiscent of their existing artistic vocabulary and, in other instances, representing a striking departure from their oeuvre.

### Features continued...



68 Daytona Beach **IMPACT:** DANA POPA. NATAN DVIR AND IRINA ROZOVSKY

*IMPACT* comprises three visually compelling exhibitions at the Southeast Museum of Photography. Images by Dana Popa, Natan Dvir and Irina Rozovsky shed light on the human aspects and complex dynamics of contemporary social and cultural issues taking place in Eastern Europe.

#### RIGHT:

VIVIAN MAIER, CENTRAL PARK, NEW YORK (COUPLE ON PARK BENCH) (DETAIL), C. 1951-'55



94 Dunedin **BETTY BUSBY:** UNSEEN

Dunedin Fine Art Center presents the work of fiber artist, Betty Busby, who translates inspiration from microscopic images into stunning art quilts.



106 West Palm Beach THE RADICAL **CAMERA: NEW** YORK'S PHOTO LEAGUE, 1936-1951

The Radical Camera. at Norton Museum of Art. celebrates the history and legacy of New York's Photo League.



116 Miami JOSÉ MANUEL **BALLESTER:** CONCEALED SPACES

The works included in this series by José Manuel Ballester. currently on view at The Patricia & Phillip Frost Art Museum, are a tribute to art history's masters, and an ode to the void



 $128_{\textit{Tampa}}$ 

#### VIVIAN MAIER: OUT OF THE SHADOWS

Vivian Maier: Out of the Shadows, at the Florida Museum of Photographic Arts, offers one of the most fascinating windows into American life in the second half of the 20th century.

#### TOP (LEFT TO RIGHT):

DANA POPA, FROM THE SERIES NOT NATASHA; BETTY BUSBY, GROWTH FACTOR (DETAIL); ALEXANDER ALLAND, UNTITLED (BROOKLYN BRIDGE) (DETAIL), 1938; JOSÉ MANUEL BALLESTER, THE UNINHABITED GARDEN (DETAIL), 2008

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It's a pleasure to announce that this edition marks the 3rd anniversary of *On View*, and I would like to once again thank our viewers for their continued support and loyal readership over the past three years. And, for those who are viewing this publication for the very first time—welcome aboard!

We've kicked off the issue with some 'spring bling' in a stunning new showcase of wearable sculptures that reveals an intimate and often whimsical side of the artistic giants who created them (*From Picasso to Koons: The Artist as Jeweler*, on pg. 56).

You will also notice that a substantial portion of our feature coverage in this issue is dedicated to the genre of documentary photography. These highly compelling exhibitions explore the human aspects and complex dynamics of social and cultural issues at home and abroad, from various points of view, and ranging in time from the early to mid-20th century (*The Radical Camera: New York's Photo League, 1936-1951*, on pg. 106 and *Vivian Maier: Out of the Shadows*, on pg. 128) to present day (*IMPACT*, on pg. 68).

Additional highlights include fiber artist, Betty Busby's distinctly modern macro quilts, inspired by microscopic imagery (*Betty Busby: UNSEEN*, on pg. 94) and artist, José Manuel Ballester's homage to art history's masters—from a surprising perspective (*José Manuel Ballester: Concealed Spaces*, on pg. 116). All this and more ahead...enjoy the issue!

DIANE McEnaney

Publisher & Creative Director



## Expanding Visions

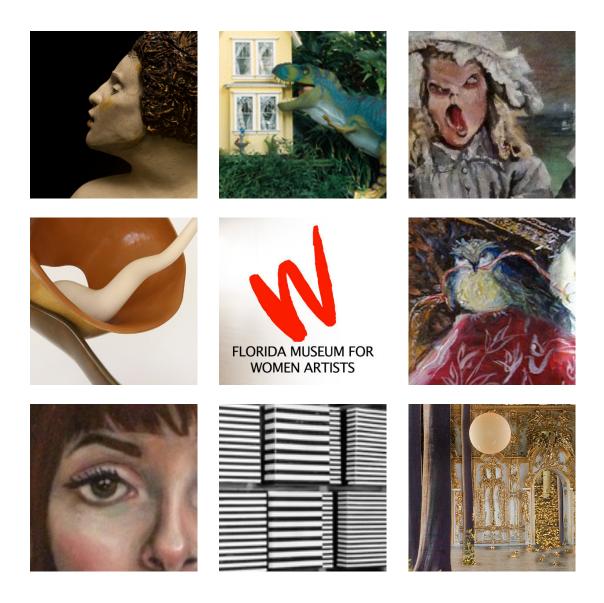
on view
04.06.13-06.01.13

FLORIDA MUSEUM for WOMEN ARTISTS, DELAND www.floridamuseumforwomenartists.org



at the Florida Museum for Women Artists in DeLand, presents powerful bodies of work by eight exceptional artists, selected from FMWA's *Second Annual Juried Exhibition* (2011). The show includes both two-dimensional and three-dimensional works in a variety of mediums on topics ranging from social views and personal histories to world events and cultural conventions.

### MUSE



The exhibit, which runs from April 6th through June 1st, features works by the following artists: Barbara Balzer (Tallahassee, FL); Suzanne Camp Crosby (Tampa, FL); Cherie Dacko (Longwood, FL); Candace Knapp (Brandon, FL); Dorotha Lemeh (Jupiter, FL); Alanna Vannacore (New York, NY); Libby Ware (Port Orange, FL); and Susan Zukowsky (Nokomis, FL).

An opening reception for the show and the artists will be held on Friday, April 5th from 5:30–8:00 pm. For details, contact the Museum at 386.873.2976.

### EXPANDING VISIONS: Barbara Balzer



### Barbara Balzer

(TALLAHASSEE, FL)

Barbara Balzer produces figurative ceramic work that represents portraits of irony, allegory and self-expression as she teases image from idea. Initially self-taught, Balzer pursued a Master of Fine Arts in Sculpture from the Florida State University College of Dance and Visual Arts. Her award-winning work is exhibited in galleries and museums throughout the world. Most recently, her work won the prestigious President de la Generalitat Valenciana Award—First Prize at the X Bienal Internacional de la Cerámica in Spain and is included in the Museo de Cerámica de Manises' Permanent Collection. She is also the recipient of two State of Florida Artist Enhancement Grants and a Florida Individual Artist Grant.

Barbara Balzer, 3 Stages (overview), @Barbara Balzer, photography: Jim Miller

### **MUSE**

### EXPANDING VISIONS: Suzanne Camp Crosby



### Suzanne Camp Crosby

(TAMPA, FL)

Suzanne Camp Crosby shares individual perception and awakens personal sensibilities and awarenesses of the things that are most meaningful and important through photographic images. She is an award-winning photographer with New York representation (Julie Saul Gallery) and national and international exhibitions. She attended the University of Florida for her undergraduate work and obtained a MFA at the University of South Florida. In addition to continually producing new work, jurying shows and teaching photography, she serves on various boards and organizing committees, most notably that of the annual Gasparilla Arts Festival. Crosby was recognized as the City of Tampa Photo Laureate in 2004.

### **MUSE**

### EXPANDING VISIONS: Cherie Dacko



### Cherie Dacko

(LONGWOOD, FL)

Cherie Dacko eliminates the boundaries of culture and eras, celebrates the imperfect, and challenges the viewer to bend their concept of physical reality. Her subjects are familiar, but the distortion will challenge your comfort level. With a degree in Fine Art from the University of South Florida and 25 plus years in portrait, commercial and antique photo restoration, the artist has developed awardwinning skills for creating images of the human form. Dacko's distinctive style has garnered a loyal following ranging in ages from 9 to 90, and her work is in collections throughout the US, Canada and France, including that of political satirist, Stephen Colbert.

### EXPANDING VISIONS: Candace Knapp



### Candace Knapp

(BRANDON, FL)

Candace Knapp's new body of work is a fantasy on the secret lives of plants. Laminating, carving and constructing these wood sculptures in a way that is natural and organic, she finds a personality and the suggestion of a story in each one. Knapp received her BFA from the Cleveland Institute of Art and a MFA in Sculpture from the University of Illinois. Her sculptures have been exhibited in solo shows at Florida Craftsmen in St. Petersburg and the Mt. Dora Center for the Arts as well as in galleries and public art projects. Her work is in the Permanent Collection of the Miaoli Wood Sculpture Museum in Sanyi, Taiwan, and in the Memphis Brooks Museum of Art in Memphis, TN. She is also the author of *Voices in the Forest* (Blurb Books, UK).

### **MUSE**

### EXPANDING VISIONS: Dorotha Lemeh



### Dorotha Lemeh

(JUPITER, FL)

Dorotha Lemeh explores the nature of humanity in a world "filled with paradoxes that are based on our dual natures given birth in a world where free choice is central to our being." She evaluates this contradiction by examining our complexity through female archetypes present in history, literature, film, art, religion and popular culture. Lemeh received her MFA in painting and drawing from The Pennsylvania State University School of Visual Arts. She is currently Associate Professor of Art at The Harriet L. Wilkes Honors College, Florida Atlantic University in Jupiter, FL. Her work has been shown extensively throughout the US and abroad.

### **MUSE**

### EXPANDING VISIONS: Alanna Vannacore



### Alanna Vannacore

(NEW YORK, NY)

Alanna Vannacore puts space between herself and her self-portrait paintings by transforming them into 'someone else' through morphing characteristics into different people. Since childhood, Vannacore was infused with the desire to create. She graduated with a BFA from The University of North Florida in 2010, having stayed true to her passion. While in school she had models to work with, but once out of school, she had only herself to use as a reference. Using herself as a model was a way of translating what she had learned in school into an exponentially more intimate project—a representation of herself. Each painting has a stare that cannot hide the truth, infusing a vulnerable yet strong reality in each.

### EXPANDING VISIONS: Libby Ware



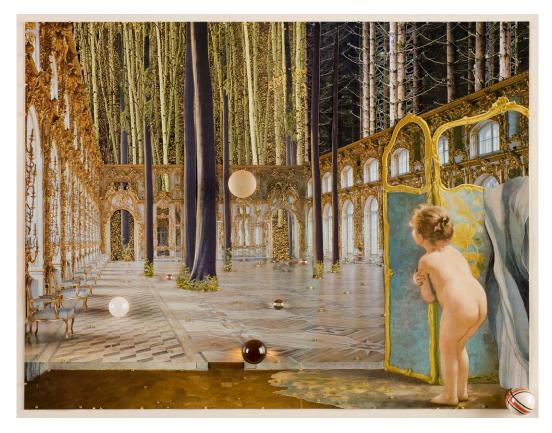
### Libby Ware

(PORT ORANGE, FL)

Libby Ware presents to the viewer a visual puzzle through the use of standard shapes and dynamic movement, creating a visual stimulation that amazes, bewilders and organizes perception. Her sculptures are constructed from clay formed into individually mounted cubes and spheres, which have been glazed and fired with a variety of surface treatments. Each piece is unique, although a concept may be carried through a series of pieces. Ware attended American University, Washington, DC; St. John's College, Annapolis, MD; and Penland School of Crafts, Penland, NC. Her work has been presented in numerous museum and gallery shows throughout Florida and Pennsylvania.

### **MUSE**

### EXPANDING VISIONS: Susan Zukowsky



### Susan Zukowsky

(NOKOMIS, FL)

Susan Zukowsky reproduces images from our media culture, speaking to topics as varied as war, motherhood, nature, loss and love. The associative power of printed images and objects, combined with the illusion of depth and tactile materiality, is key to her communication. Her work is intuitive and narrative—offering the viewer his/her own interpretation. Ware received a full tuition scholarship to the University of South Florida, Tampa, where she earned her BA degree. She is also the recipient of two Florida Department of State Individual Artist Fellowships (Mixed Media). Her work has been widely exhibited in individual and group shows throughout Florida.

# CALENDAR

\*Exhibitions and dates are subject to change.

#### **BOCA RATON**

05.08.13-07.14.13
62nd
All Florida
Juried
Competition &
Exhibition

### Boca Raton Museum of Art

As the state's oldest annual juried competition, *All Florida* has introduced the work of thousands of Florida artists working in a wide array of mediums.

Thru 04.21.13

Draw and Shoot:

Fashion



Illustrations
and Photography
from the
Collection

### Boca Raton Museum of Art

www.bocamuseum.org
Draw and Shoot offers a sampling of
20th century fashion
drawings and photographs showcasing

the evolving aesthetics of fashion design and its documentation by pencil and camera. Over 50 works are on display from artists such as Rudolf Bauer, Carl Erickson, Helmut Newton, Richard Avedon and John Rawlings.

Thru 04.21.13
IMPACT:
50 Years of
the Council of
Fashion
Designers of
America

### Boca Raton Museum of Art

www.bocamuseum.org
IMPACT: 50 Years of
the CFDA celebrates
the quintessentially
American artistry of
the leading fashion
trade organization in
the US. Among the designers included in the
exhibition are Geoffrey
Beene, Michael Kors,
Coach, Donna Karan,
Norma Kamali, Francisco Costa / Calvin

Image from IMPACT: 50 Years of the Council of Fashion Designers of America at Boca Raton Museum of Art: Patricia Underwood, courtesy of Patricia Underwood

C A L E N D A R {Pg. 2 of 36}

#### Boca Raton continued...

Klein, Vera Wang, Kenneth Cole, Diane von Furstenberg and Thakoon. (See story in the January/March 2013 issue on pg. 56.)

Thru 04.21.13

Jody Culkin:
Refashioned

### Boca Raton Museum of Art

www.bocamuseum.org

Jody Culkin: Refashioned subverts traditional functions of
women's apparel by
creating quirky, ironic
faux-utilitarian clothing and accessories
which question whether fashion entraps
or liberates women—
or both.

#### **BRADENTON**

Thru 05.05.13

On the Rivers of Florida: Lynne

Buchanan's Photographic Meditations

### South Florida Museum

www.southfloridamuseum.org
Photographer, Lynne
Buchanan, introduces
the public to the inherent beauty of Florida's
rivers and the wonderment that these natural
resources provide. On
the Rivers of Florida
focuses on mysterious
riverscapes and the botanical life and exotic
creatures that dwell
along their banks.

#### CORAL GABLES

Thru 05.31.13
Chapungu:
Custom and
Legend, a

### Fairchild Tropical Botanic Garden

Culture in Stone

www.fairchildgarden.org
Explore the unique
culture, way of life,
and daily experiences
of the Shona people of
Zimbabwe. Eighty-two
stone sculptures, set
amidst the Fairchild's
lush tropical landscape,

range in size from three to 11 feet, each covering important subject matter from environmental issues to social commentary. (See story in the January/March 2013

Thru 05.31.13

Design at

Fairchild: Sitting

Naturally

issue on pg. 64.)

### Fairchild Tropical Botanic Garden

www.fairchildgarden.org
Sitting Naturally showcases a diverse collection of entirely new
works by seven internationally renowned
artists, commissioned
by the Cristina Grajales Gallery in New
York City. Inspired by
Fairchild's landscape,
each artist has created
two sculptures



Image from On the Rivers of Florida: Lynne Buchanan's Photographic Meditations at South Florida Museum, Bradenton: Lynne Buchanan, Serpentine Trees, ©2012 Lynne Buchanan

C A L E N D A R {Pg. 3 of 36}

#### Coral Gables continued...

for sitting to be exhibited throughout the gardens.

#### Thru 4.21.13

Artlab @ The
Lowe: Adapting
and Adopting—
Waves of
Change as East
Encounters
West, Modern &
Contemporary
Japanese Art

# Lowe Art Museum, University of Miami

www.lowemuseum.org
The integration of
foreign influence and
its contribution to
the development of
modern and contemporary Japanese art is
highlighted through
32 paintings, works on
paper, and sculpture
from the Lowe's
Permanent Collection.



06.22.13-10.13.13

Pan American

Modernism:

Avant-Garde

Art in Latin

America and

The U.S.

### Lowe Art Museum, University of Miami

www.lowemuseum.org
This exhibition explores for the first time,
the rich visual dialogue
that exists between
artworks produced

by artists working in North, Central and South America during the modern and postmodern eras.

Thru 02.09.14
Terrestrial
Paradises:
Imagery from
The Voyages
of Captain
James Cook

Lowe Art
Museum,
University of
Miami

www.lowemuseum.org
Included in this
historical exhibit are
engravings featuring
imagery from Cook's
voyages to the
Pacific Islands and
South America from
1768-1779.

### CORAL SPRINGS

06.15.13-08.24.13 Contemporary Israeli Art

### Coral Springs Museum of Art

www.csmart.org
Featured in this
exhibition is a
selection of works
by Israeli artists,
David Schluss, Isaac
Maimon, Calman
Shemi, Avi Ben Simhon, Rina Maimon,
Sveta Esser, Alex
Pauker, Lenner Gogli
and Isaac Kahn.

Image from Pan American Modernism: Avant-Garde Art in Latin America and The U.S. at Lowe Art Museum, University of Miami, Coral Gables: Fernando Botero, Colombia, b. 1932, Las Frutas, 1964, oil on canvas, sight: 50 x 51-1/2", collection of the Lowe Art Museum, University of Miami, gift of Esso Inter-America, Inc., 70.024.030, ©1964 Fernando Botero

C A L E N D A R {Pg. 4 of 36}

### Coral Springs continued...

#### 04.06.13-06.01.13

Phyllis Sperber: The Power of My Imagination

### Coral Springs Museum of Art

www.csmart.org
This retrospective
exhibition of abstract
paintings by Phyllis
Sperber includes
portraits, landscapes
and still lifes.

### Thru 06.01.13

Ramon Vilanova: Instantes de Vida

### Coral Springs Museum of Art

www.csmart.org
Ramon Vilanova works
exclusively plein-air,
at that time and place,
giving his compositions a special sensitivity and an emotional
experience of the scene
he has chosen to commit to canvas. (See
story on pg. 152.)

#### 04.06.13-06.01.13

Robert Forman: String Pictures

### Coral Springs Museum of Art

www.csmart.org
Robert Forman's
"string pictures"
consist of complex
overlays of intricately
detailed images that
the artist creates with
strands of cotton,
silk, linen and rayon
yarns, glued strandby-strand onto panels.

#### 04.06.13-06.01.13

Shushana Caplan: Raizel's Journey

### Coral Springs Museum of Art

www.csmart.org
Through collage and
watercolor, Shushana
Caplan creates
"dreamscapes" that
explore her early
experiences as a child
refugee in Siberia and
the heritage of her
parents and grandparents in Poland.

### 06.15.13-08.24.13

Sid Kweller:
An Avian
Adventure in
the Annals of the
Odd-U-Bon

### Coral Springs Museum of Art

www.csmart.org
Whimsical bird drawings by Sid Kweller
from his recent series,
The Annals of the
Odd-U-Bon Society,
are presented in this
light-hearted show.

### DAYTONA BEACH

05.18.13-08.18.13

A Treasury
of Indian
Miniature
Paintings

### Museum of Arts & Sciences

www.moas.org
With its saturated
color and exotic



Image from Ramon Vilanova: Instantes de Vida at Coral Springs Museum of Art: Ramon Vilanova, Autumn has passed and now winter has left the trees lining the road without leaves, oil on canvas, 52 x 63", courtesy of the artist and Cutter & Cutter Fine Art Galleries

C A L E N D A R {Pg. 5 of 36}

### Daytona Beach continued...

imagery, Indian miniature painting transports the viewer to an enchanted world full of delightful wonder and fantasy.

Thru 04.28.13
Boarders of
Paradise:
The New World
in the Eyes
of the Explorers

### Museum of Arts & Sciences

www.moas.org
Works that are featured in this exhibition include maps, etchings, engravings and lithographs from the 17th through 19th centuries.

Thru 04.28.13
Florida
Celebrates Space

### Museum of Arts & Sciences

www.moas.org



An unprecedented collaboration between the US, the **National Aeronautics** and Space Administration (NASA) and the Museum of Arts & Sciences includes 40 paintings exemplifying the history of American spaceflight from the Mercury program (1958) through the recent conclusion of the Space Shuttle era.

Thru mid-April 2013
Olympus
BioScapes

### Museum of Arts & Sciences

www.moas.org

Olympus BioScapes
honors the world's
most exciting, beautiful and significant life
science images, as
captured through light
microscopes.

Thru 05.19.13

Sacred Images:

### Icons from the MOAS Collection

### Museum of Arts & Sciences

www.moas.org
The iconic visions of
Russian and Greek
saints and historic
accounts of the saints
themselves are beautifully portrayed in
this display, depicting
both miraculous
stories and the rich heritage of both nations.

Thru 05.12.13

Dana Popa:
not Natasha

### Southeast Museum of Photography

www.smponline.org
In a moving visual documentary, Dana
Popa recorded the plight of sex-trafficked women from
Eastern Europe. (See IMPACT on pg. 68.)

Image from Dana Popa: not Natasha at Southeast Museum of Photography, Daytona Beach: Dana Popa, image courtesy of the artist, Autograph ABP (www.autograph-abp.co.uk) and AnzenbergerAgency (www.anzenberger.com/webgate), ©Dana Popa, www.danapopa.com

CALENDAR {Pg. 6 of 36}

### Daytona Beach continued...

Thru 05.12.13

Irina Rozovsky: A Perpetual Hold

### Southeast Museum of **Photography**

www.smponline.org This exhibition consists of two series: This Russia presents Rozovsky's encounter with her native Russia when she returned for the first time in 2008 after leaving there as a child. In *One to Nothing*, Rozovsky traveled through Israel, finding in the mundane fabric of the everyday life that she encountered in that strife-torn and troubled country, the manifestation of the immense struggle that continues to rage there. (See *IMPACT* on pg. 68.)

Thru 04.14.13

Janelle Lvnch: Los Jardines de México

### Southeast Museum of **Photography**

www.smponline.org Los Jardines de *México* presents three related bodies of work. La Fosa Común, Akna and El Jardín de Juegos. Images of overlooked or obscure urban and rural landscapes explore aspects of the life cycle—loss,

death, regeneration while simultaneously celebrating life and its intricate beauty.

Thru 04.14.13 Lorena Guillén Vaschetti: historia, memoria y silencios

### Southeast Museum of **Photography**

www.smponline.org In this very personal project, Lorena Guillén Vaschetti examines what the family photograph reveals

about our past, and about what is hidden beyond the frame.

Thru 05.12.13 Natan Dvir: Eighteen

### Southeast Museum of **Photography**

www.smponline.org The subjects for the series *Eighteen*, by Israeli photographer Natan Dvir, are 18-year-old Arabs living in Israel. As a photographer born and raised in Israel, Dvir undertook this project to better understand the experience of Arabs coming of age in a country defined by the majority's religion. (See IMPACT on

pg. 68.)



Image from Natan Dvir: Eighteen at Southeast Museum of Photography, Daytona Beach: Natan Dvir, Jehad with Friends, courtesy of Anastasia Photo Gallery, @Natan Dvir

C A L E N D A R {Pg. 7 of 36}

#### **DELAND**

04.05.13-06.01.13 **Expanding Visions** 

### Florida Museum for Women Artists

www.floridamuseum forwomenartists.org Expanding Visions is a group show of multiple works in a variety of mediums. The featured artists include Barbara Balzer, Suzanne Camp Crosby, Cherie Dacko, Candace Knapp, Dorotha Lemeh. Alanna Vanacore, Libby Ware and Susan Zukowsky. (See MUSE on pg. 6.)

Thru 04.07.13

Duane Hanson

Sculptures

Museum of Florida Art



www.museumoffloridaart.org Around 1966, Duane Hanson began making figural casts using fiberglass and vinyl. Cast from actual people and painted to make the revealed skin look realistic with veins and blemishes. Hanson clothed the figures with garments from second-hand clothing stores and theatrically arranged the action. (See story in the October/December 2012 issue on pg. 94.)

04.19.13-08.18.13
Lightscapes:
Paintings by
Richard
Segalman

### Museum of Florida Art

www.museumoffloridaart.org
Working with watercolors, oils, pastels and
monotypes as well,
Richard Segalman's
images capture the true
beauty of a contemplative moment, usually
in a tranquil domestic
setting or an ephemeral beach scene. His
subject locales range

from rooftops of Manhattan, to the beaches of Coney Island or Naples, to the arid Santa Fe area, and the fields and forests of Woodstock, NY.

04.19.13-08.18.13
Sequined
Sentinels:
Haitian Flags
from the
Collection of
Candice Russell

### Museum of Florida Art

Www.museumoffloridaart.org
Voodoo spirits come
to life in *Sequined Sentinels* at the Museum of Florida Art. At
the bare essence, they
are little more than
sequins and cloth. But
in the hands of a believer, these glittering
voodoo flags depict all
the faith, horror and
salvation there is.

Image from Lightscapes: Paintings by Richard Segalman at the Museum of Florida Art, Deland: Richard Segalman, Blue, Red & White, 40 x 50"

C A L E N D A R {Pg. 8 of 36}

### DELRAY BEACH

06.04.13-09.15.13
Wood Be Kindred Spirits: The
Kokeshi Dolls
of Bob Brokop

### Morikami Museum and Japanese Gardens

www.morikami.org
Wood Be Kindred
Spirits features one of
the largest and neverbefore-seen collections of kokeshi in
the US. These simple
wooden cylindershaped forms with
round heads and
whimsical and kindhearted faces, bring
joy and comfort to all
those who come into
contact with them.

Thru 05.19.13

The Curator's

Farewell

Exhibition:
Cool Stuff from
the Morikami
Museum's
Collection

### Morikami Museum and Japanese Gardens

www.morikami.org
Morikami Museum
Senior Curator, Tom
Gregersen, will soon
be retiring after a
35-year career of service to the museumgoing public of South

Florida. Before he says "sayonara," he will be sharing some favorite objects from the Museum's treasure vault.

### **DUNEDIN**

05.31.13-08.11.13 **Betty Busby: Unseen** 

### Dunedin Fine Art Center

www.dfac.org
Featured are works
by New Mexico quilt
artist, Betty Busby,

whose magnified patterns from the cellular world give sight to the unseen. (See story on pg. 94.)

05.31.13-08.11.13
Innovative
Quilters'
Challenge Quilts
& Small Quilt
Auction

### Dunedin Fine Art Center

www.dfac.org
DFAC's resident
quilting guild shares
their brilliant creations.

05.31.13-08.11.13 Quilt National 11

### Dunedin Fine Art Center

www.dfac.org
This exhibit includes
selections from the
finest contemporary
quilts, originating from
the Dairy Barn Arts
Center in Athens, Ohio.

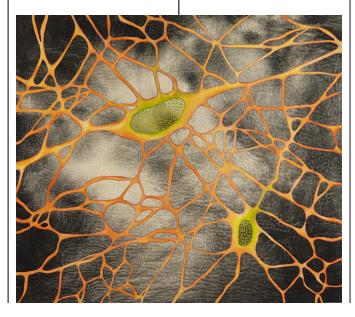


Image from Betty Busby: UnSeen at Dunedin Fine Art Center: Betty Busby, Purkinje, 37 x 44", courtesy of the artist, @Betty Busby

CALENDAR {Pg. 9 of 36}

### FORT LAUDERDALE

Thru 05.12.13 Constantine Manos: Florida Color

### Museum of Art/ Fort Lauderdale, Nova Southeastern University

www.moafl.org Constantine Manos: Florida Pictures includes over 50 images from the photographer's celebrated *American* Color series, taken in Florida between 1982 and 2009. The photographs document both public events and simple everyday life.

Thru 05.19.13 Wari: Pre-Inca Lords of Peru

Museum of Art/ Fort Lauderdale.



### Nova Southeastern University

www.moafl.org This exhibition showcases textiles that are among the most complex ever made in the Andes: fine ceramics: delicate ornaments of precious metal, shell or bone; and small, masterful sculptures of stone or wood.

#### **GAINESVILLE**

04.05.13-11.10.13 All the World's a Frame

### Harn Museum of Art

www.harn.ufl.edu An influential book. The Photographer's Eve, by John Szarkowski, former Director of Photography at MOMA, NY, is used as the framework from which to examine photographs from the Harn and other local collections in terms of their formal characteristics. motives, repeated tropes and expectations embedded in

### Thru 08.04.13

Contemporary Art from the Harn Collection

### Harn Museum of Art

www.harn.ufl.edu This exhibition features seven areas showcasing a remarkable group of international artists who work in multiple mediums, from painting and photography to installation and film, engaging a wide range of aesthetic and cultural concerns.

05.28.13-09.08.13 Much Ado About **Portraits** 

### Harn Museum

Exploring through various perspectives the question of why

of Art www.harn.ufl.edu

their making.

Image from Constantine Manos: Florida Color at the Museum of Art/Fort Lauderdale, Nova Southeastern University: Constantine Manos, Ft. Lauderdale, Florida, 2001, pigment archival print, 22 x 33", courtesy of Constantine Manos, Magnum Photos

C A L E N D A R {Pg. 10 of 36}

#### Gainesville continued...

we create portraits,

Much Ado about

Portraits will display
a range of works
from all areas of the
Harn's Collection
as well as pieces on
loan from private
collections.

Thru 04.28.13

Printmaking
in the Age of
Rembrandt

### Harn Museum of Art

www.harn.ufl.edu
Printmaking in the
Age of Rembrandt
features prints by
Rembrandt van Rijn
(1606-1669) and his
contemporaries. These
extraordinary prints
depict landscape, genre
and maritime subjects,
and a refashioning of
portraiture and biblical
and mythological narratives.

Thru 10.27.13
String of Pearls:
Traditional
Indian Painting

### Harn Museum of Art

www.harn.ufl.edu
This exhibition highlights paintings from
different regions of
India and surrounding regions, and their
interrelationships to
one another, like pearls
upon a string. Inspired

by musical and literary sources, historical events and varied religious traditions, they offer a glimpse into the richness of painting from India during the 17th–19th centuries.

Thru 04.28.13
Surreal, Sexy,
Sinister: The
Photographs
of Marta
Astfalck-Vietz



### Harn Museum of Art

www.harn.ufl.edu
Surreal, Sexy, Sinister
is the first solo exhibition of Berlin photographer, Marta Astfalck-Vietz (1901-1993),
outside Germany. The
18 reproduction photographs showcase her
personal responses to
the social, sexual and
political transformations that shaped the
German metropolis
after WWI.

#### **HOLLYWOOD**

Thru 04.14.13

Brandon Opalka:
Janigan's

### Art and Culture Center of Hollywood

www.artandculturecenter.org Brandon Opalka's sitespecific installation is inspired by the well-

Image from Much Ado About Portraits at the Harn Museum of Art, Gainesville: Maggie Taylor (b. 1961), Moth House, 2012, archival inkjet print, lent by Jerry Uelsmann and Maggie Taylor

C A L E N D A R {Pg. 11 of 36}

### Hollywood continued...

known South Florida pub chain, Flanigan's, renamed after his mother, Jan. Born in Virginia and raised in South Florida, Opalka asserts that art can provide a place in which viewers are invited to experience a shared moment.

06.08.13-09.01.13 Charles M. Schulz: Pop Culture

in Peanuts

### Art and Culture Center of Hollywood

www.artandculturecenter.org
Charles Schulz: Pop
Culture in Peanuts
provides a rare opportunity to see 70 original cartoon drawings
by a true American
original, Charles M.
Schulz. (See story on
pg. 154.)



Thru 04.14.13

Don Lambert:

Lawn Jobs

### Art and Culture Center of Hollywood

www.artandculturecenter.org
This exhibit continues Don Lambert's
investigation of visual
phenomena, employed
as a comment on both
cultural and social perceptions. His domestic
chores eventually led
to an investigation
into the origins of the
American lawn, its

aesthetics and the effects this formal landscape has on our social and environmental interactions. (See story in the January/March 2013 issue on pg. 116.)

04.27.13-05.26.13
Elaine
Defibaugh:
Illuminated
Collage

Art and Culture Center of Hollywood

www.artandculturecenter.org Elaine Defibaugh's work combines elements from traditional landscapes with a pattern-based, decorative composition. She formally investigates painting as a site for the juxtaposition of the urban and the natural in an abstracted collage of continuity and rhythm.

Thru 04.14.13

Jenny Brillhart:
Accumulation

### Art and Culture Center of Hollywood

www.artandculturecenter.org
Brillhart focuses on
medium and material,
using architecture as
a jumping-off point
for her paintings and
sculptural collages.
Common urban motifs
provide Brillhart with
initial inspiration and
abstract forms.

Image from Charles M. Schulz: Pop Culture in Peanuts at the Art and Culture Center of Hollywood: Detail from Peanuts, July 28, 1966, @1966 Peanuts Worldwide LLC, courtesy of the Charles M. Schulz Museum

C A L E N D A R {Pg. 12 of 36}

### Hollywood continued...

04.27.13-05.26.13 Sixth All-Media Juried Biennial

### Art and Culture Center of Hollywood

www.artandculturecenter.org
The All-Media Juried Biennial includes
paintings, drawings,
prints, sculpture,
photography, video,
computer-generated
images, site-specific
installations and
performance art from
Florida-based artists.

### **JACKSONVILLE**

04.27.13-08.25.13
Inside/Out:
MOCA
Jacksonville's
Permanent
Collection

Museum of Contemporary Art Jacksonville

www.mocajacksonville.org

Inside/Out features a selection of major works from MOCA's growing Permanent Collection which spans international art of the 20th and 21st centuries, with a focus on art of the Western hemisphere since 1960.

Thru 07.07.13

Project Atrium:
Sarah Emerson

### Museum of Contemporary Art Jacksonville

www.mocajacksonville.org
Sarah Emerson's
paintings present
viewers with highly
stylized versions of
nature by taking patterns already visible
in the natural world
and painting them in
pastel hues and pop,
paint-by-number
repetition. Inspired by

themes ranging from battlefields, war propaganda, literature and idyllic gardens, she uses the landscape for impression, abstraction, symbolism and sentiment.

05.14.13-09.08.13
Future Retro:
The Great Age
of the American
Automobile

### The Cummer Museum of Art & Gardens

www.cummer.org
This exhibition,
comprised mainly of
drawings from the
collection of Frederick
A. Sharf, showcases
the beauty and ingenuity of American
automotive design
during the decades
following World War
II, a landmark period
in car styling.



Image from Project Atrium: Sarah Emerson at the Museum of Contemporary Art Jacksonville: Sarah Emerson, Sea of Trees

C A L E N D A R {Pg. 13 of 36}

#### Jacksonville continued...

### Thru 10.06.13 La Florida

## The Cummer Museum of Art & Gardens

www.cummer.org
La Florida showcases this beautiful state through the
centuries. Included
as part of this installation are Florida
landscapes by Winslow Homer, Herman Herzog, Martin
Johnson Heade and
Frederick Frieseke,
among others.

Thru 04.27.13

The Tsar's
Cabinet: Two
Hundred Years
of Russian
Decorative Arts
Under the
Romanovs

The Cummer

Museum of Art

& Gardens



www.cummer.org
The Tsars' Cabinet
features extraordinary
objects that have been
drawn from the finest
private collection of
Imperial Russian porcelain and decorative
arts in the US.

### **LAKELAND**

Thru 04.20.13
Coincidence:
Works by
Louviere &
Vanessa

### Polk Museum of Art

www.polkmuseumofart.org
Artists, Vanessa
Brown and Jeff
Louviere, constantly
strive to push the
bounds of image
making and reinterpret traditional
ideas of photography.
Their surreal subjects
emerge from a sense
of literary romanticism and tragedy,
and often include
satirical undertones.

04.27.13-07.20.13

C. Paul
Jennewein:
An Usher for a
New American
Style, Works
from the Tampa
Museum of Art

### Polk Museum of Art

www.polkmuseumofart.org American architectural sculptor, C. Paul Jennewein (1890-1978), is widely recognized for introducing the Art Deco style into American architecture. Following Jennewein's death, more than 2,000 works from his studio were donated to the Tampa Bay Art Center (now Tampa Museum of Art) by his family. The exhibit features some of the pieces from Tampa Museum of Art's Permanent Collection

Image from Coincidence: Works by Louviere & Vanessa at Polk Museum of Art, Lakeland: Louviere+Vanessa, Oui the People (detail), 2008, gold leaf, kozo paper and resin on dibond

CALENDAR { Pg. 14 of 36}

#### Lakeland continued...

Thru 06.09.13 Florida Artists

### Polk Museum of Art

www.polkmuseumofart.org This exhibition recognizes several Florida artists whose works are included in the Polk Museum of Art's Permanent Collection.

Thru 04.20.13 No Ordinary

Days: Works by Maggie Taylor

### Polk Museum of Art

www.polkmuseumofart.org Maggie Taylor's digital creations include familiar imagery taken from found objects and 19th century daguerreotypes, which she scans and manipulates, converting their historical and mysterious significances into something

of sophisticated fantasy. This exhibition is a survey of Taylor's work and coincides with the release of her new book. No Ordinary Days.

Thru 06.22.13 Oil as Paint

### Polk Museum of Art

www.polkmuseumofart.org

The beauty of oil painting is celebrated in this exhibit featuring a selection of works from the Museum's Permanent Collection.

06.15.13-09.08.13 Tsukioka Yoshitoshi: Master

of Ukiyo-e



### Polk Museum of Art

www.polkmuseumofart.org Tsukioka Yoshitoshi (1839-1892) is widely regarded as the last great master of the *ukiyo-e* tradition in Japanese printmaking. The series displayed in this exhibit. 32 Aspects of Women, was produced in 1888 and remains one of his most respected bodies of work.

(See story on pg. 140.)

#### **MAITLAND**

05.31.13-08.04.13 André Smith: Picturing Place

### Art & History Museums. Maitland

www.artandhistory.org This exhibition presents highlights from the museum's hold-

Image from Tsukioka Yoshitoshi: Master of Ukiyo-e at Polk Museum of Art, Lakeland: Tsukioka Yoshitoshi, Shy: the appearance of a maiden of the Meiji era, 1888, woodblock print, Polk Museum of Art Permanent Collection, gift of G.E. Robert Meyer

C A L E N D A R {Pg. 15 of 36}

#### Maitland continued...

ings of prints, paintings and drawings, reflecting the travels of J. André Smith in the United States and France.

# Thru 05.19.13 Participation: Class of 2011 and 2012

### Art & History Museums, Maitland

www.artandhistorv.org Participation highlights a broad spectrum of work from artists involved in the past two Participation exhibitions, including Robert Rivers, Dawn Schreiner, Martha Jo Mahoney, Randall Smith, Andrew Spear, Elizabeth St. Hilaire Nelson, Que Throm, Trent Tomengo, Camilo Velasquez, Bernie Martin, Cicero Great-



house, Martha Lent, Cheryl Mackey Smith, Cherie Dacko, Carla Poindexter, Robert Poindexter, Bernie Martin and Cheryl Bogdanowitsch.

#### **MELBOURNE**

Thru 05.12.13 **Léon Herschtritt: Photograph**y

### Foosaner Art Museum

www.foosanerartmuseum.org Léon Herschtritt's 50year body of photography is a study of our humanity. From his early career as a freelance reporter to now, he captures the zeitgeist of his era through his choice of political, social and human subjects. The theme of this exhibition is Paris from the 1960s.

### **MIAMI**

Thru 05.26.13

Multiplicity

### ArtCenter/ South Florida

www.artcentersf.org
Whether they are found
objects, recycled trash
or simple materials

utilized in daily life, the artists featured in this exhibition challenge, reuse and reinvent these materials in the creation of sculptural pieces, paintings, installations and photographs that reveal their aesthetic qualities and reference the personal context in which they were made.

04.12.13-08.11.13

Eve Sussman/
Rufus Corporation

### Bass Museum of Art

www.bassmuseum.org
The Bass Museum of
Art presents two major video installations,
including an entirely new exploration of
Sussman's noted film,
Rape of the Sabine
Women, a contemporary reinterpretation
of the eponymous Ro-

Image from Léon Herschtritt: Photography at Foosaner Art Museum, Melbourne: Léon Herschtritt, Amoureux Cafe de Flore, c. 1960s, black and white photograph,  $16 \times 20^{\circ}$ , courtesy of the artist

CALENDAR { Pg. 16 of 36}

#### Miami continued...

man legend. Also on view will be her 89 Seconds at Alcázar. a twelve-minute film based on the Diego Velazquez's enigmatic Las Meninas, 1656.

### Thru 07.21.13

From Picasso to Koons: The Artist as Jeweler

### Bass Museum of Art

www.bassmuseum.org From Picasso to Koons includes some 200 works of wearable art created by some of the greatest artists of recent times. (See story on pg. 56.)

### Thru 06.02.13

Frames of Reference: Latin American Art from the Jorge M. Pérez Collection

### Miami Art Museum

www.miamiartmuseum.org Frames of Reference includes 40 major works such as significant paintings and works on paper by Roberto Matta, Diego Rivera, Wifredo Lam, Fernando Botero and Joaquín Torres-Garcia, among others.

### Thru 06.02.13 New Work

Miami 2013



### Miami Art Museum

www.miamiartmuseum.org Miami Art Museum presents the second iteration of the highly successful New Work Miami 2010. Like the inaugural edition, this exhibition is conceived as a salute to Miami's community of artists and includes a number of newly commissioned projects and special programs.

### 06.07.13-09.08.13

Dawoud Bev: Picturing People

### Museum of Contemporary Art, North Miami

www.mocanomi.org This exhibition is an expansive career survey of Chicagobased photographer, Dawoud Bey, whose work ranges from street photography to formal studio portaiture, and is distinguished for its commitment to portraiture as a means for understanding contemporary society.

Thru 05.19.13 Pivot Points: 15 Years and **Counting** 

Museum of Contemporary Art, North Miami

www.mocanomi.org

Image from the exhibition From Picasso to Koons: The Artist as Jeweler at Bass Museum of Art, Miami Beach: Man Ray, Optic-Topic, gold mask, 1974, 79/100 edition, produced by Gem Montebello, Collection Diane Venet

C A L E N D A R {Pg. 17 of 36}

#### Miami continued...

This exhibition includes major works in the Museum's Permanent Collection that are being unveiled together for the first time. Among the featured artists are Uta Barth, Bhakti Baxter, Tom Burr, Gabriel Orozco, Yinka Shonibare, Xaviera Simmons, and others.

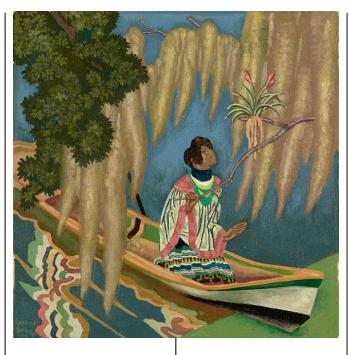
Thru 05.20.13

American

Sculpture in the Tropics

## The Patricia & Phillip Frost Art Museum

http://thefrost.fiu.edu
The Frost Art Museum presents an outdoor exhibition of 10 monumental sculptures. Made of a variety of materials, each work represents the best of contemporary



sculpture through its most recognized artists and the diversity of styles, themes and technical approaches that characterize our times

06.08.13-08.25.13
Borders of
Paradise: In the
Eyes of Explorers

## The Patricia & Phillip Frost Art Museum

http://thefrost.fiu.edu

Imagined and exaggerated depictions of the new continent and its offerings persisted through the 19th century, satisfying the appetites of curious Europeans hungry for tales of mysterious, lost paradises and evolving primitive worlds. *Borders* of Paradise includes maps, etchings and engravings which helped to reinforce

and shape the Old World's skewed perception of life in the New World.

Thru 05.19.13

Eugene Savage:
The Seminole

Paintings

## The Patricia & Phillip Frost Art Museum

http://thefrost.fiu.edu
In 1935, Eugene Francis Savage made the
first of many journeys
into the Florida Everglades to study the
Seminoles. Inspired
by his observations,
he created the most
extensive painted
record of the Florida
Seminoles from the
early 20th century.

Thru 06.23.13

José Manuel

Ballester:

Concealed Spaces

Image from Eugene Savage: The Seminole Paintings at The Patricia & Phillip Frost Art Museum, Miami: Eugene Savage, Orchid Trail, 1935, oil on canvas on Masonite board,  $13 \times 13$ "

CALENDAR { Pg. 18 of 36}

#### Miami continued...

### The Patricia & Phillip Frost Art Museum

http://thefrost.fiu.edu Spanish photographer, José Manuel Ballester. is known for his largescale works that are connected by key concepts such as space, light, and time many use historical images associated with the old masters that are deconstructed to become current comments on the world of art. (See story on pg. 116.)

Thru 04.14.13 Race and

Visual Culture under National Socialism

### The Patricia & Phillip Frost Art Museum

http://thefrost.fiu.edu By showing graphic design, paintings, ceramics, publications, media artifacts and other items, this exhibition exposes the attempt by the Nazi Party to promote the idea of a racially pure, "Aryan" nation in both popular and high cultural forms a campaign that culminated in military aggression and the Holocaust.

06.08.13-09.08.13 Six Degrees of Seperate

Nations: Ebony Patterson and Peterson Kamwathi

### The Patricia & Phillip Frost Art Museum

http://thefrost.fiu.edu Two artists from vastly different parts of the world. Jamaica and Kenya, investigate identity. The exhibition features a collaborative installation where the artists meet for the first time and respond to each other's work.

04.24.13-08.25.13 Spanish Colonial Art: The Beauty of Two Traditions

### The Patricia & Phillip Frost Art Museum

http://thefrost.fiu.edu The art of Spain reached the Americas on board the ships of the explorers, on the banners of the conquistadors, in illustrated Bibles. and in the form of small devotional images and portraits. Colonial Art of the 16th through the 18th centuries represents a synthesis of imagery from Spain with that of the Americas, and embodies the blending of native traditions with those of Europe.



Image from José Manuel Ballester: Concealed Spaces at The Patricia & Phillip Frost Art Museum, Miami: José Manuel Ballester, Site for a Birth, 2012, photograph printed on canvas, 106.3 x 90.55"

C A L E N D A R {Pg. 19 of 36}

#### Miami continued...

Thru 04.21.13

Describing

Labor

### The Wolfsonian-Florida International University

www.wolfsonian.org Describing Labor draws on artist. Esther Shalev-Gerz's research into depictions of work and working figures from the late 19th through the mid-20th century. Through new works of video. audio and photography, the exhibit gives image to the often unseen figure whose labor fabricates the physical world.

05.17.13-08.18.13
Modern Meals:
Remaking
American Foods
from Farm to
Kitchen



### The Wolfsonian-Florida International University

www.wolfsonian.org
Images and artifacts
illustrate the movement of food from
the field to the
factory, supermarket,
and kitchen table
in order to explore
how modern technology, design, and
business practices
created new meanings
for food and eating
in this era.

05.17.13-08.18.13
Women in
Motion: Fitness,

Sport, and the Female Figure

### The Wolfsonian-Florida International University

www.wolfsonian.org
Artwork, advertisements, magazine covers and political propaganda in the early 20th
century celebrated the
athletic and healthy
woman as a source of
sex appeal, a basis of

national vigor and at times, as a figure of individual self-fulfillment. Women in Motion invites viewers to consider the messages about femininity conveyed by these images.

#### **NAPLES**

06.10.13-08.23.13
Camera USA:
National
Photography
Award and
Exhibition

# Naples Art Association at The von Liebig Art Center

www.naplesart.org
Now in its third year,
the *Camera USA*exhibition will feature
recent work in color
and black & white
photography from
photographers across
the US.

Image from Describing Labor at The Wolfsonian-Florida International University, Miami: Esther Shalev-Gerz, Describing Labor - Grinding Metal Castings, 2012, color photograph, 39-3/8 x 51-1/8", commissioned by The Wolfsonian-Florida International University, Miami Beach, Florida, 2012

C A L E N D A R {Pg. 20 of 36}

### Naples continued...

04.27.13-06.01.13

La Casa: Latin American Art

# Naples Art Association at The von Liebig Art Center

www.naplesart.org

La Casa is the Naples
Art Association's second annual collaboration with ArtsNaples
World Festival. Local
Latin American artists
featured in the exhibition include three
Face Award alumni—
JAMA (2011), Lucy
Correa Ryback (2012),
and Juan Diaz (2013).

04.27.13-06.01.13 *Words, Signs* and *Symbols:* 

A Themed
NAA Members
Exhibition

Naples Art Association at The von Liebig

#### **Art Center**

www.naplesart.org
Words, Signs and Symbols features recent
work in all media by
Naples Art Association member artists.
The challenge for artists participating in this juried exhibition was to create work incorporating written languages, symbols, numerals or other devices acting as references or used to

communicate meaning and significance.

05.04.13-07.07.13
Leaders
in American
Modernism

### Naples Museum of Art

www.thephil.org
An exciting new selection of works from the Museum's American Modernism Collection is on display, representing all of the

important movements in American art during the first half of the 20th century.

Thru 07.07.13

Multiplicity

### Naples Museum of Art

www.thephil.org The concept of multiplicity has been integral to printmaking since the earliest prints were pulled from woodblocks and metal plates in the 15th century, with each impression considered an original artwork. Many artists have expanded the idea of multiplicity, creating series, sequences and images that comprise numerous parts. The artworks in this exhibition, drawn from the Smithsonian's



Image from Multiplicity at Naples Museum of Art: Sol LeWitt, Wavy Brushstrokes Superimposed #4, 1995, hand-drawn photo transfer with aquatint on paper, Smithsonian American Art Museum, gift of Mike Wilkins and Sheila Duignan, ©1995 The LeWitt Estate / Artists Rights Society (ARS), New York

C A L E N D A R {Pg. 21 of 36}

### Naples continued...

Permanent Collection, challenge the viewer by presenting multiple angles, perspectives and meanings.

## Thru 04.21.13 Painting Women

### Naples Museum of Art

www.thephil.org More than 80 works from the Permanent Collection of the Museum of Fine Arts. Boston, explore the role of women in art. These paintings, by and about women, include works by Mary Cassatt, Georgia O'Keeffe, Lilla Cabot Perry, Helen Torr, Edgar Degas, Gretchen Woodman Rogers, and many others.

Thru 07.07.13 **Revelation:** 



Major Paintings by Jules Olitski

### Naples Museum of Art

www.thephil.org
Jules Olitski (19222007) has received
international acclaim
for his *Color Field*paintings of the 1960s,
however, the larger arc
of his career remains to
be fully appreciated—
an opportunity addressed by *Revelation*.
This exhibit draws
together more than 20
monumental canvases
spanning his career.

Thru 04.28.13

Visual Connection: Painting,
Sculpture &
Photography Inspired by Dance

### Naples Museum of Art

www.thephil.org
Uniting the visual
and performing arts,
this exhibition features the work of
four leading artists
dedicated to dance:
Rose Eichenbaum,
photojournalist and
contributor to Dance
Magazine; Richard

MacDonald, figurative sculptor known for the 1996 Olympics' *The Flair*; Steve Childs, painter and documentary film director for *And We Will Dance*; and Marc Haegeman, Belgian photographer of the Bolshoi Ballet.

#### **OCALA**

04.06.13-06.02.13
Out of
Abstractions:
Divergent
Directions in
Late 20th
Century Art

### Appleton Museum of Art

www.appletonmuseum.org
Through a selection
of works from the
Appleton's Permanent
Collection, this show
presents the multiple
pathways of art that

Image from Revelation: Major Paintings by Jules Olitski at Naples Museum of Art: Jules Olitski, With Love and Disregard: Splendor, 2002, acrylic on canvas, 68 x 92", collection of Audrey and David Mirvish, Toronto, image ©Jules Olitski Estate/Licensed by VAGA, New York, photo: Michael Cullen

CALENDAR { Pg. 22 of 36}

#### Ocala continued...

emerged from the dynamic American Abstract Expressionism of the mid-20th century.

#### 04.13.13-06.09.13 Victorian International

#### Appleton Museum of Art

www.appletonmuseum.org Showcased are exquisite examples of 19th century English and American decorative art, furniture, fine art and antiques from the period of Queen Victoria's reign (1837-1901) and up through the 1920s. Within the exhibit are beautiful paintings and sculpture combined with Gothic. Elizabethan and Renaissance-inspired furnishings and gilded decorative art.

#### ORLANDO

06.15.13-06.30.13 Contemporary American Graphics

#### Orlando Museum of Art

www.omart.org Contemporary American Graphics features more than 130 limited edition lithographs, etchings, silk-screen prints and woodcuts from the Museum's Permanent Collection. More than 100 of America's most re-



nowned artists, including Katherine Bowling, Lesley Dill, Jim Dine, Mary Heilmann, Alex Katz, James Rosenquist, Edward Ruscha and others are showcased.

Thru 05.12.13 Contemporary Glass Sculpture: Celebrating the 50th Anniversary of Studio Glass

#### Orlando Museum of Art

www.omart.org



Featured are works by internationally renowned artists as well as younger artists who are taking the medium in new directions. (See story in the January/March 2013 issue on pg. 118.)

#### Thru 06.2013

Darkroom to Digital: **Photography** from the OMA Collection

#### Orlando Museum of Art

www.omart.org This exhibition presents works by masters of 20th century photography who created iconic images that established photography as a major medium for modern art. Today, a new generation of artists use digital technology to create images

Image from Contemporary American Graphics at the Orlando Museum of Art: Mary Heilmann, Thief of Baghdad, 2007, woodcut, linocut and archival pigment inkjet on paper, edition: 28/35, 28-7/8 x 38-3/8", purchased with funds provided by the Council of 101

C A L E N D A R {Pg. 23 of 36}

#### Orlando continued...

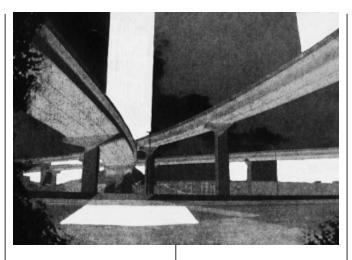
that were not possible to make in previous generations. *Darkroom to Digital* explores the shared ideas, practices and aesthetics of these artists and the new directions of photography today.

#### Thru 06.2013

Presses,
Publishers and
Prints:
Selections
from the
Contemporary
American
Graphics
Collection

#### Orlando Museum of Art

www.omart.org
Presses, Publishers
and Prints recognizes
the support, expertise
and creative environment provided by
presses and publishers
for today's prominent



artists to excel. Approximately 12 print publishers and more than 40 examples from the OMA's Permanent Collection by these printmaking studios are featured in this exhibit.

Thru 04.28.13

Rachel Simmons and Lee Lines: The Aesthetics of Scale

#### Orlando Museum of Art

www.omart.org
Simmons and Lines
have worked together

in an interdisciplinary dialog between art and science as they strive to create works that can help viewers understand and appreciate how scale and landscape affect the way we live and work.

05.02.13-06.30.13 Shellev Lake

#### Orlando Museum of Art

www.omart.org
Shelley Lake experiments with ultra high resolution digital cameras in combina-

tion with large format archival printers to produce artworks which awe and inspire.

Thru 04.28.13

African American Art: Harlem

Renaissance,

Civil Rights Era

and Beyond

#### The Mennello Museum of American Art

www.mennellomuseum.com Artworks in this exhibition are drawn from the Smithsonian American Art Museum's rich collection of African American art. Featured are paintings by Benny Andrews, Jacob Lawrence and Loïs Mailou Jones, and photographs by Roy De-Carava, Gordon Parks, Roland Freeman and Marilyn Nance.

Image from Rachel Simmons and Lee Lines: The Aesthetics of Scale at the Orlando Museum of Art: Rachel Simmons and Lee Lines, Interchange, 2013, mixed media on paper, n.d., collection of the artist

CALENDAR { Pg. 24 of 36}

#### Orlando continued...

#### 05.17.13-12.29.13

**Art and Artifacts** of the Seminole: Selections from the Collection of I.S.K. Reeves V & Sara W. Reeves

#### The Mennello Museum of American Art

www.mennellomuseum.com Amassed over 35 vears, the Reeves Collection includes clothing, dolls, jewelry and photographs that tell the story of the Seminole Indians.

#### 05.31.13-01.05.14 **EnCHANT**ment

#### The Mennello Museum of American Art

www.mennellomuseum.com Artist, Tres Taylor, transforms the front gallery into an extraordinary meditation room.

#### 05.17.13-12.29.13

Never No More: Storter's Southwest Florida

#### The Mennello Museum of American Art

www.mennellomuseum.com The Mennello Museum is the first venue to showcase this new traveling exhibition based on the memoirs of Rob Storter (1894-1987), a self-taught artist who sketched pictures of his rural lifestyle and environment, and annotated them with stories often bemoaning the wilderness that was being lost to development.

#### 05.17.13-08.25.13 Southern Folk Art

#### The Mennello Museum of American Art

www.mennellomuseum.com Executive Director. Frank Holt, curates a selection of works from the Permanent Collection.

#### ORMOND BEACH

Thru 04.14.13 The Images of Sandra Gottlieb

#### Ormond Memorial Art Museum & Gardens

www.ormondartmuseum.org Sandra Gottlieb's photographs achieve a stunning synthesis between the naturalistic and experimental traditions of modern photography.

#### 05.04.13-06.23.13 Illuminated

**Journevs** 

#### Ormond Memorial Art Museum & Gardens

www.ormondartmuseum.org This show presents monumental drawings and multi-media work by Clive King & Jane Perez King.



Image from African American Art: Harlem Renaissance, Civil Rights Era and Beyond at The Mennello Museum of American Art, Orlando: Benny Andrews, Portrait of Black Madonna, 1987, oil and collage on canvas, Smithsonian American Art Museum, gift of the Andrews Humphrey Family Foundation, ©Estate of Benny Andrews/Licensed by VAGA, New York, NY

C A L E N D A R {Pg. 25 of 36}

#### PALM BEACH

Thru 04.21.13

Impressions of Interiors: Gilded Age Paintings by Walter Gay

#### The Henry Morrison Flagler Museum

www.flaglermuseum.us
The Flagler Museum
presents a major exhibition of work by
American artist, Walter
Gay (1856–1937), who
specialized in painting
the sumptuous interiors
of wealthy collectors
and society figures
in late 19th and early
20th century America
and Europe.

#### **PENSACOLA**

Thru 04.20.13

The Jazz

Photography of

Duncan Schiedt



#### Pensacola Museum of Art

www.pensacolamuseumofart.org For more than 60 years, Duncan Schiedt has captured jazz musicians in concert and behind the scenes. His photos have appeared in numerous books, magazines, album covers and notably, Ken Burn's documentary, Jazz. He has written four books on jazz, most recently, Jazz in Black and White. a volume of his most.

important photographs over 65 years.

## PONTE VEDRA BEACH

07.19.13-08.31.13
Lucy Clark
& Karlene
McConnell

#### The Cultural Center

www.ccpvb.org
This exhibition presents figurative and landscape paintings and drawings by Lucy
Clark and abstract

reflections of nature by painter, Karlene McConnell.

05.31.13-07.13.13

Mary Atwood &
Jim Smith

#### The Cultural Center

www.ccpvb.org
Love, family, nature
and connective spirituality are frequent
topics explored by
photographer, Mary
Atwood. Jim Smith,
enjoys photographing environments in
which repetition and
composition are often
key elements.

04.12.13-05.24.13

Sherrie
Pettigrew &
John Tilton

#### The Cultural Center

www.ccpvb.org Sherrie Pettigrew's

Image from Impressions of Interiors: Gilded Age Paintings by Walter Gay at The Henry Morrison Flagler Museum, Palm Beach: Walter Gay (American, 1856-1937), The Fragonard Room, 1926, oil on canvas,  $19-1/2 \times 25-1/2$ ", Frick Art & Historical Center, Pittsburgh

C A L E N D A R {Pg. 26 of 36}

#### Ponte Vedra Beach continued...

powerful drawings, created primarily with graphite pencil and graphite powder, are inspired by the people and objects around her. John Tilton explores the subtle realms of existence through his porcelain pottery which portrays beauty in an intensely simple and restrained form.

the Brooklyn Museum in an exploration of the myriad ways in which American artists engaged with modernity.

Thru 05.19.13

Herb Ritts:

L.A. Style

The John and Mable Ringling Museum of Art

www.ringling.org
Herb Ritts (American,

1952–2002) established an international reputation for his distinctive photographs of fashion models, nudes and celebrities. This exhibition features a selection of Ritts's vintage prints, magazine covers, Polaroids, and commercial video projects. (See story in the January/March 2013 issue on pg. 74.)

Thru 07.28.13

Mythic

Creatures

of China

#### The John and Mable Ringling Museum of Art

www.ringling.org
This exhibition aims to explore the symbolism behind animal motifs popular in Chinese ceramics throughout the ages.

SARASOTA

06.14.13-09.08.13
American
Moderns,
1910-1960:
From O'Keeffe
to Rockwell

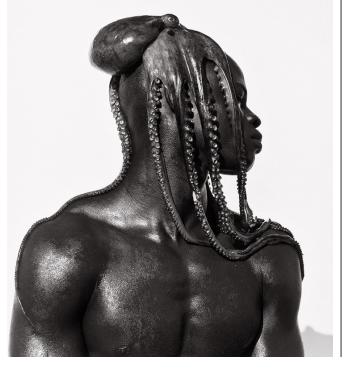
The John and Mable Ringling Museum of Art

www.ringling.org

American Moderns

presents 57 artworks

from the collection of



Thru 04.14.13

Paolo Veronese:
A Master and
His Workshop
in Renaissance
Venice

# The John and Mable Ringling Museum of Art

www.ringling.org
Paolo Veronese
(1528–1588) created
art that was religious
and secular, public and
private, grand and inti-

Image from Herb Ritts: L.A. Style at The John and Mable Ringling Museum of Art, Sarasota: Herb Ritts, Djimon with Octopus, Hollywood, 1989, gelatin silver print, The J. Paul Getty Museum, Los Angeles; gift of Herb Ritts Foundation, ©Herb Ritts Foundation

CALENDAR { Pg. 27 of 36}

#### Sarasota continued...

mate in scale. Drawing upon North American collections, the exhibition illustrates this extraordinary versatility and closely examines Veronese's artistic practice.

#### ST. AUGUSTINE

Thru 04.12.13 Anna Von Mertens: What Could Be

#### Crisp-Ellert Art Museum, Flagler College

www.flagler.edu/crispellert Anna von Mertens hand-dyes and handstitches fabric as a way to record empirical data that she has researched.

#### ST. PETERSBURG

Thru 06.16.13 Philip Pearlstein's



People, Places, **Things** 

#### Museum of Fine Arts. St. Petersburg

www.fine-arts.org Philip Pearlstein's People, Places, Things is the most comprehensive retrospective ever organized of this revered American artist. The exhibition brings together all aspects of his art, including figure painting, portraits, landscapes and major historic monuments.

Thru 05.26.13 **Photographing** the City

#### Museum of Fine Arts. St. Petersburg

www.fine-arts.org This exhibition explores how 19th and 20th-century photographers responded to cities and towns, presented and preserved their history, and influenced their perception by the public. Among the artists represented are Berenice Abbott. Walker Evans, Aaron

Siskind, Weegee and Garry Winogrand.

06.01.13-10.06.13 Pleasure Grounds and Restoring Spaces: Photographs of our National Parks

#### Museum of Fine Arts. St. Petersburg

www.fine-arts.org Comprised primarily of photographs depicting National and State Parks, this exhibit explores the relationships between photographers and the American landscape.

Thru 05.12.13 Contemporary Magic: A Tarot

#### The Dali Museum

www.thedali.org Contemporary Magic

Deck Art Project

Image from Philip Pearlstein's People, Places, Things at the Museum of Fine Arts, St. Petersburg: Philip Pearlstein, Scott Burton (1975), oil on canvas, collection of The Greene Family, Philadelphia

C A L E N D A R {Pg. 28 of 36}

#### St. Petersburg continued...

centers on and references the historic Tarot tradition. The exhibition includes 78 original artworks on paper that have been created by accomplished artists and designers who were matched with a Tarot card based on themes referenced in their artwork.

Thru 04.28.13

Much Ado About

Shakespeare

#### The Dalí Museum

www.thedali.org
The Dalí Museum
presents two suites of
Shakespearean Comedies and Tragedies
consisting of 31 sepia
etchings in *Much ado*about Shakespeare and
Shakespeare II. On display are two illustrated
books—the 1946
Doubleday edition of

Macbeth and the London, Folio Press 1953 edition of As You Like It, containing illustrations of Dalí's set and costume designs for a 1949 stage production.

#### **TALLAHASSEE**

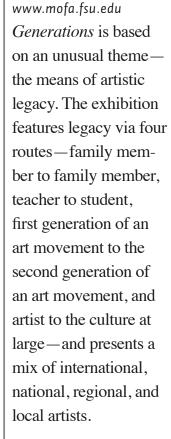
06.14.13-07.19.13
Artists' League
Summer
Annual Salon
Museum of Fine

#### Arts, Florida State University

www.mofa.fsu.edu
Paintings, sculpture,
jewelry, photography
and pottery are among
the many works that
will be showcased in
this annual exhibition.

05.10.13-07.12.13 Generations

Museum of Fine Arts, Florida State University





#### **TAMPA**

04.04.13-06.16.13

Tampa
Collectors Show

#### Florida Museum of Photographic Arts

www.fmopa.org
FMoPA presents an
exhibition of photo-

Image from Tampa Collectors Show at the Florida Museum of Photographic Arts, Tampa: Lilly Dache, Hat and Veil (detail) by Alfred Eisenstaedt, collector David R. Hall, III

CALENDAR {Pg. 29 of 36}

#### Tampa continued...

graphs from the private collections of William K. Zewadski, David R. Hall, Dr. Robert Drapkin and Robert "Pancho" Sanchez. Artists include Diane Arbus, Alfred Eisenstaedt, Annie Liebovitz, Bruce Davidson, Walker Evans, Herbert List and selections of photographs from Africa in 1880 & 1913.

04.04.13-06.16.13 Vivian Maier: Out of the Shadows

#### Florida Museum of Photographic Arts

www.fmopa.org Vivian Maier recorded some of the most interesting marvels and peculiarities of urban America in the second half of the 20th century. Her work is part of



a renaissance in interest in the art of street photography. (See story on pg. 128.)

05.11.13-09.15.13 Faded Elegance: **Photographs** of Havana by Michael Eastman

#### Tampa Museum of Art

www.tampamuseum.org Over more than a decade, Michael Eastman captured Havana's | Miradas:

changing cultural landscape in his images of the city's architecture and lush interiors. ravaged by the effects of time. His large-scale photographs evoke the nostalgia and wealth of a bygone era, while shedding light on the harsh economic realities faced in present day Cuba.

05.11.13-09.15.13

Ancient Roots in Modern Mexican Art/ Works from the Bank of America Collection

#### Tampa Museum of Art

www.tampamuseum.org This unique survey examines and celebrates work by artists on both sides of the border—American and Mexican-American to reveal a variety of cultural aspects as they emerged in the years after the Mexican Revolution (1910–1920) to the present day.

Thru 04 28 13 To See as Artists See: American Art from The Phillips Collection

Tampa Museum of Art

Image from Vivian Maier: Out of the Shadows at the Florida Museum of Photographic Arts, Tampa: Vivian Maier, Winnetka, IL (Interior with Telephone), April 1968, silver gelatin, printed 2012, edition 9 of 15, 12 x 12" framed

C A L E N D A R {Pg. 30 of 36}

#### Tampa continued...

www.tampamuseum.org
This landmark exhibition traces American
art from the birth of the
modernist spirit at the
end of the 19th century through postwar
American painting in
the mid-20th century.

06.07.13-08.03.13
Occupying,
Building,
Thinking: Poetic
and Discursive
Perspectives on
Contemporary
Cuban Video Art
(1990-2010)

#### University of South Florida Contemporary Art Museum

www.ira.usf.edu
Nineteen videos by
Cuban artists working worldwide pose
the question of how
to reinvent a language
for imagining what is

public, private and intimate in a culture like Cuba's, where civil society has been supplanted by the State.

06.07.13-08.03.13
The Form of
Absence:
Paul Robinson

#### University of South Florida Contemporary Art Museum

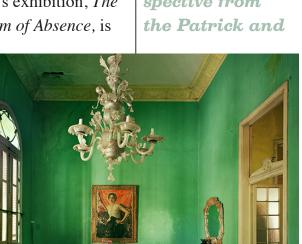
www.ira.usf.edu
Architect Paul Robinson's exhibition, *The*Form of Absence, is

a narrative structure referencing the work of architect, Jose Plecnik, known for his abstracted classical forms of architecture built in Prague and Ljubljana in the 1920s and 30s.

#### TARPON SPRINGS

05.05.13-07.07.13

Françoise Gilot:
A Print Retrospective from
the Patrick and



## Jackie Terrail Collection

## Leepa-Rattner Museum of Art

www.spcollege.edu/museum At age 92, Françoise Gilot has had a fascinating life. Mistress of Pablo Picasso from 1943 to 1953, she bore two of his children. Claude and Paloma. An artist in her own right, Gilot has had a long and distinguished career as a painter and printmaker. This national traveling exhibition presents 47 of Gilot's prints from the Terrail Collection.

05.05.13-07.07.13

Picasso In Print

## Leepa-Rattner Museum of Art

www.spcollege.edu/museum
To provide a context
for the Françoise Gilot
exhibition, this small

Image from Faded Elegance: Photographs of Havana by Michael Eastman at the Tampa Museum of Art: Michael Eastman, Portrait, Havana (detail), digital C-type print, @Michael Eastman

C A L E N D A R {Pg. 31 of 36}

#### Tarpon Springs continued...

exhibit of prints, posters and printed material reflects the period of Pablo Picasso's life from the mid-1930s to the 1950s.

# Thru 04.21.13 Tableaux, Metaphors and Passages: Environments by Maria Albornoz, Jack King and Randall Smith

#### Leepa-Rattner Museum of Art

www.spcollege.edu/museum
This exhibition brings
together three contemporary artists, each with
highly individualistic styles, whose statements create personal
environments. The artists include Tampa ceramist and installation
artist, Maria Albornoz;
University of Tampa art
professor and sculptor,



Jack King; and Winter Park photographer, Randall Smith.

#### **VERO BEACH**

06.29.13-09.28.13
Along the Road:
Paintings of the
Highwaymen

#### Vero Beach Museum of Art

www.verobeachmuseum.org Summer visitors to Vero Beach will enjoy this exhibition by many of the original Highwaymen, a legendary group of young black painters, largely self-taught, who painted colorful Florida scenes during the late 1950s, through the 1960s and into the 1970s, and sold their paintings from the trunks of their cars to travelers and residents along US Highway 1, around Fort Pierce.

Thru 05.19.13

Katharine

Hepburn: Dressed

for Stage and

Screen

#### Vero Beach Museum of Art

www.verobeachmuseum.org
Costumes from some
of Hepburn's most
distinctive films and
plays are featured in
this exhibition created
from the collection
of the Kent State
University Museum.

Thru 05.26.13

Recycled Dreams:

Pablo Cano's

Marionettes

#### Vero Beach Museum of Art

www.verobeachmuseum.org
The multi-talented artist, Pablo Cano, performs productions with sculptural marionettes he has created using found objects and recycled materials in delightful combinations.

(See story in the January/March 2013 issue on pg. 92.)

Image from Along the Road: Paintings of the Highwaymen at Vero Beach Museum of Art: George Buckner, Moonlight Scene Over the Indian River, c. 1992, oil on canvas, 24 x 30", collection of the Vero Beach Museum of Art, gift of Anne and Paul S. Morgan

C A L E N D A R {Pg. 32 of 36}

#### Vero Beach continued...

#### Thru 06.09.13

The Golden Age of European Painting from the Speed Art Museum

#### Vero Beach Museum of Art

www.verobeachmuseum.org
The Golden Age of European Painting illustrates both the people and the objects that
made the two centuries between 1600 and
1800 such a rich cultural age. Highlights include Portrait of a Forty-Year-Old Woman by
Rembrandt and The
Princes of the Church
Adoring the Eucharist
by Rubens.

06.08.13-09.08.13

Visual Systems: The Quilter's Eye

#### Vero Beach Museum of Art

www.verobeachmuseum.org

Visual Systems: The Quilter's Eye includes traditional quilts such as two 19th century Log Cabin pattern quilts and a crazy quilt from 1922, as well as contemporary variations on traditional patterns and constructed quilts reminiscent of abstract paintings.

### WEST PALM BEACH

Thru 04.28.13

Homage
to Picasso

#### Ann Norton Sculpture Gardens

www.ansg.org
In the early 1970s,
with the intent of honoring the fertile genius

of Picasso and his role as a catalyst for many different styles of 20th century art, German critic, Wieland Schmied, and German publishing house, The Propyläen Verlag, initiated a call for prints. Seventy-one artists asked to take part include Roy Lichtenstein. Robert Motherwell, Andy Warhol, Louise Nevelson. Robert Indiana and Joan Miro.

05.01.13-06.09.13

Transformations: The Art of Yvonne Parker

#### Ann Norton Sculpture Gardens

www.ansg.org
This delightful presentation features a selection of works
from Yvonne Parker's



Image from Transformations: The Art of Yvonne Parker at Ann Norton Sculpture Gardens, West Palm Beach: Yvonne Parker, La Dolce Vita, mixed media, 17 x 14"

CALENDAR {Pg. 33 of 36}

#### West Palm Beach continued...

Fragmented Beauty series, which incorporates porcelain and ceramics. (See story on pg. 150.)

Thru 04.26.13 Jane Manus: Geometry of Space

#### **Armory Art** Center

www.armoryart.org Though concrete and heavy in themselves, Manus's sculptures are artfully connected planes of line and geometric shape, joined so as to invoke a complex, shifting array of transparent spaces and paradoxically unsubstantial solid forms.

Thru 04.20.13 Artist-in-Residence Exhibition

**Armory Art** Center



www.armoryart.org Featured in this showcase are works by Armory Artistsin-Residence, produced during their eight-month tenure.

Thru 06.09.13 Annie Leibovitz

#### Norton Museum of Art

www.norton.org This striking selection of 39 iconic photographs the Museum acquired from the internationally renowned photographer, | Museum of Art

Annie Leibovitz. focuses on work that is direct, straightforward, and relies on an essential element of all great portraits a vital connection between artist and subject. (See story in the January/March 2013 issue on pg. 84.)

06.13.13-10.13.13 Block by Block: Inventing **Amazing** Architecture

Norton

www.norton.org Norton Museum of Art presents an exhibition of 10 landmark skyscrapers from around the world, each masterfully constructed with LEGO® toy building bricks by Dan Parker, LEGO® Certified Professional. Ranging from four to nine feet in height, the architectural sculptures include One World Trade Center in New York, the Seattle Space Needle, Buri Khalifa in Dubai, and Taipei 101 in Taipei.

Thru 07.14.13 Doris Duke's Shangri La: Architecture. Landscape, and Islamic Art

Norton Museum of Art www.norton.org

Image from Annie Leibovitz at Norton Museum of Art, West Palm Beach: Annie Leibovitz, The Reverend Al Sharpton, PrimaDonna Beauty Care Center, Brooklyn, New York, 1988

C A L E N D A R {Pg. 34 of 36}

#### West Palm Beach continued...

This exhibit brings together objects from Doris Duke's remarkable collections within the context of Shangri La, her extraordinary Hawaii residence, and her personal role in collecting and commissioning works.

Thru 06.02.13

Legacy:
The Emily
Fisher Landau
Collection

#### Norton Museum of Art

www.norton.org
In 2011, Emily Fisher
Landau generously
gifted more than
300 works from her
extraordinary collection of contemporary
art to the Whitney
Museum of American
Art. This exhibition,
which presents a se-

lection of the Collection, includes works by James Rosenquist, Ed Ruscha, Cy Twombly, Andy Warhol, Jasper Johns and Agnes Martin, among many others.

Thru 08.04.13
The Middle East and the Middle Kingdom:
Islamic and Chinese Artistic Exchange

Norton Museum of Art www.norton.org
This installation
highlights Chinese
works with ties
to the Islamic world.

Thru 06.16.13
The Radical
Camera:
New York's
Photo League,
1936-1951

#### Norton Museum of Art

www.norton.org

The Radical Camera

presents the development of the docu-

mentary photograph during a tumultuous period that spanned the New Deal reforms of the Depression, World War II and the Cold War, and features the most important photographers of their day, including Berenice Abbot, Sid Grossman, Weegee (Arthur Fellig) and Lisette Model, among others. (See story on pg. 106.)

#### WINTER PARK

Thru 09.01.13
Collecting for the Cornell

#### Cornell Fine Arts Museum at Rollins College

cfam.rollins.edu
Collecting for the
Cornell is an overview
of the many gifts and
acquisitions, large and
small, that have con-



Image from The Radical Camera: New York's Photo League, 1936-1951 at Norton Museum of Art, West Palm Beach: Erika Stone, Lower Eastside Façade, 1947, gelatin silver print, Columbus Museum of Art, Ohio, Photo League Collection, Museum Purchase with funds provided by Elizabeth M. Ross, the Derby Fund, John S. and Catherine Chapin Kobacker, and the Friends of the Photo League

C A L E N D A R {Pg. 35 of 36}

#### Winter Park continued...

tributed over time, to making the Cornell's Collection the gem that it is today.

Thru 05.12.13
Felrath Hines
and the Question
of Color

# Cornell Fine Arts Museum at Rollins College

cfam.rollins.edu
This project traces
the development of
African-American artist, Felrath Hines. In
a sustained analysis
of specially selected
works, the exhibition
investigates the artist's chromatic experiments and his belief
in the universality of
aesthetic expression.

Thru 04.14.13
Florida's
"Useable Past":
The Sunshine



State and the Index of American Design

#### Cornell Fine Arts Museum at Rollins College

cfam.rollins.edu
This exhibition specifically highlights the Florida component of the Index of American Design. Combining documentary photographs, handsome watercolor renderings and existing material

objects, the project serves as the cornerstone for a year's worth of programming at Rollins College, under the overarching rubric of "The Useable Past."

Thru 05.12.13
Jeffrey Gibson:
Tipi Poles
Performing as
Lines

Cornell Fine
Arts Museum at
Rollins College

Acclaimed Native
American artist, Jeffrey Gibson, debuts
four new assemblages
that he has created
specifically for CFAM.
His work encompasses
themes of appropriation and empowerment
as well as the speed of
modern life, and utilizes traditional Indian
motifs in surprisingly
contemporary ways.

05.25.13-12.01.13 Studio Malick

#### Cornell Fine Arts Museum at Rollins College

cfam.rollins.edu
As Mali gained independence from
France in 1960, the youth culture of music, dancing and fashion exploded in this West African nation, and Malick Sidibe's ubiq-

Image from Studio Malick at Cornell Fine Arts Museum at Rollins College, Winter Park: Malick Sidibé, Here is My Watch and My Ring, 1964, @Malick Sidibé, Gwinzegal / diChroma photography

C A L E N D A R {Pg. 36 of 36}

#### Winter Park continued...

uitous lens chronicled it all. Through the use of props, posing, and a deft attention to personality, he developed a distinct style and achieved international recognition.

#### 05.07.13-07.21.13

From Start to
Finish: The
Florida Sculptors Guild Annual Exhibition

# The Albin Polasek Museum & Sculpture Gardens

www.polasek.org
Through photographs,
sketches and models,
visitors can see how
a sculpture develops
from the original concept, the methods and
materials used, stages
and modifications
involved, and the fulfilled vision.

#### Thru 04.14.13

Life in the Fast Lane: The Art of David Delong

# The Albin Polasek Museum & Sculpture Gardens

www.polasek.org
An avid motorcycle racer, DeLong
considered these
machines to be the
perfect metaphor for
life and art, explaining that each requires
a high level of control
and discipline. The

original works on display focus on the culture of motorcycle racing and include paintings, pen and ink drawings and etchings from the late 1950s to 2001.

Thru 10.06.13

Vignette: The Art
of Fountain Pens

# The Charles Hosmer Morse Museum of American Art

www.morsemuseum.org
The Morse presents

a collection of fountain pens dating from 1875 to 1975, giving these beautiful, functional objects muchdeserved attention.

Thru 09.29.13

Watercolors

by Otto Heinigke—

A Glass Artist's

Palette

# The Charles Hosmer Morse Museum of American Art

A selection of watercolors by Otto
Heinigke (1850–
1915), a principal in the prominent Brooklyn stained-glass firm, Heinigke and Bowen, includes scenes ranging from Middle Atlantic farms and forests to ocean and river shorelines.

ON VTEW



Image from Life in the Fast Lane: The Art of David Delong at The Albin Polasek Museum & Sculpture Gardens, Winter Park: David Delong, Infield, 2001

# SARASOTA Gallery:

**Selby Gallery** 

www.selbygallery.org

#### **Exhibition:**

# ANNUAL COMMUNITY EXHIBITIONS

o5.10.13-05.31.13
Ringling College's
Selby Gallery presents an exhibition
of juried work by
Sarasota members of
The National League
of American Pen
Women, Inc. (Opening reception: May
10th, 5-7 pm)



# Sallery Artists & Exhibits



PONTE VEDRA BEACH

Gallery: Stellers Gallery

www.stellersgallery.com

#### Artist: Chloe Dunniker

CHLOE DUNNIKER HAS BEEN WORKING WITH GLASS for the last twelve years. In all of Chloe's pieces, she tries to create a synthesis between an age-old tradition and modern appeal. Using a color palette that is primarily modern, Chloe creates forms that are classical in nature and achieve a balance between line, form and color.

From left: Barbara L. Jendrysik, Sunshine, 2011, oil on canvas, 16 x 20", courtesy of the artist and Selby Gallery; Chloe Dunniker, Pink, Orange & Green Installation, blown glass, 40 x 72", courtesy of the artist and Stellers Gallery

GALLERY  $\{ Pg. 2 of 4 \}$ 

#### **DELRAY BEACH** Gallery:

Addison Gallery

www.addisongallery.com

#### Artist:

#### Chris Kennedy

"IT IS MY HOPE TO CREATE works that are at once beautiful and timeless, some merely suggesting reality. I leave the viewer to discover a place of



his or her own, perhaps a fleeting glimpse of a place remembered or the eternal that awaits." - Chris Kennedy



#### MIAMI

Gallery: University of Miami Gallery

Call for info: 305.284.3161

#### Exhibition:

Valeria Rocchiccioli: Undiscarded

04.08.13-04.26.13

Valeria Rocchiccioli's sculptures show that the ordinary can become extraordinary. By weaving plastic bottles, caps and zip ties, she creates unpredictable forms

#### MIAMI

#### Gallery:

**Emerson Dorsch** 

www.emersondorsch.com

#### **Exhibition:**

#### **BROOKHART JONQUIL: IN A PERFECT WORLD**

04.12.13-05.11.13 Jonquil works with the material, virtual, and phantasmic mechanisms of reflection. With the



large-scale sculptures in this exhibition, he builds on his work on reflection, relating virtual or ideal space to the constantly changing world. (Opening reception: April 12th, 6-9 pm)

Clockwise from top: Chris Kennedy, Quiet Tide, acrylic on canvas, 36 x 36", courtesy of the artist and Addison Gallery; Brookhart Jonquil, image courtesy of the artist and Emerson Dorsch; Valeria Rocchiccioli, Água, plastic caps and zip ties, courtesy of the artist and University of Miami Gallery

 $G \land L \lor E \lor R \lor Y$  {Pg. 3 of 4}

#### **NEW SMYRNA BEACH**

Gallery: Arts on Douglas Fine Art and Collectibles

www.artsondouglas.net

#### **Exhibition:**

## JOHN WILTON: FLORAL

O4.06.13–O4.27.13
John Wilton's new exhibition, Floral, features the flower as the dominant subject and includes sculptural pieces decorated with Pop-infused collage, digital compositions and collage, and paintings.
(Opening Reception: April 6th, 4-7 pm)





ORLANDO

Event host: Snap! Orlando

www.snaporlando.com

#### Exhibition:

**Motion to Light** 

05.02.13-05.05.13

Grand scale exhibits in Downtown Orlando will showcase the work of world-renowned photographers in Snap! Orlando's 4th annual photography show. This larger-than-life community event will also include a series of lectures, workshops, salon talks, competitions and interactive programs led by prominent photographers and industry professionals. Event information and location details are available at: <a href="https://www.snaporlando.com">www.snaporlando.com</a>

From left: John Wilton, Memorial Day, 2010, acrylic on paper over polymer panel, 41 x 36", courtesy of the artist and Arts on Douglas Fine Art and Collectibles; Christy Lee Rogers (featured artist at Snap! 2013), Upon The Cheek Of Night (detail), from the series Odyssey, Christy Lee Rogers ©2012, courtesy of the artist and Snap! Orlando

 $G \land L \lor E \thickspace R \lor Y$  {Pg. 4 of 4}

# MIAMI Gallery: Art Fusion Galleries www.artfusiongalleries.com

#### Exhibition:

## Subjects of Splendor

04.01.13-06.17.13

Rich in tradition yet vibrant and seductive in subjects of splendor, this exhibition ele-



vates a generation of artists who seek to give expression to the pulse of modern life. (Opening reception: April 13th, 7-11 pm)



# Gallery: Rosenbaum Contemporary

www.rosenbaum contemporary.com

## Artist: Oriano Galloni

ORIANO GALLONI'S INspired creations continue to

question the definition of soul, body and covering. The sculptures transcend their physical representations and communicate knowledge beyond reason, folding meaning into image.

#### NAPLES

#### Gallery:

Naples Art Assn./ Physicians Regional Healthcare System

www.naplesart.org

#### **Exhibition:**

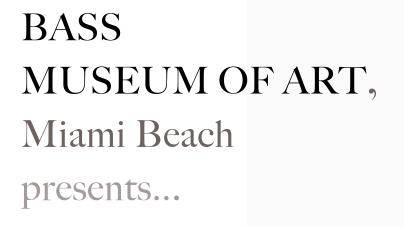
#### DOG'S I'VE NOSED: PHOTOGRAPHY BY JACK KENNER

ON VIEW THRU 07.22.13

Jack Kenner gets up close and personal with dogs. With each photograph, he allows the dog to reveal itself to the camera, a process he refers to as "letting the dog show me the image."

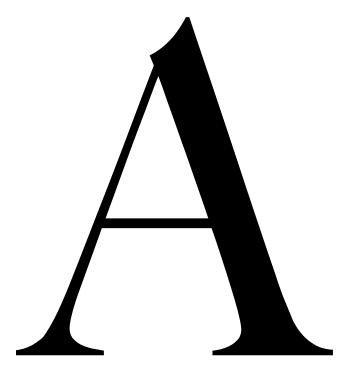


Clockwise from top: Marianela Holly (2nd Prize Winner – Art Fusion Galleries' 2012 Annual International Fine Arts Competition), *Glamorous Mona Lisa* 2 - *Corazon*, mixed media on canvas, 49.5 x 49.5", courtesy of the artist and Art Fusion Galleries; Jack Kenner, *Split*, black & white photograph, 18 x 12", signed verso, JKenner©2013, courtesy of the artist and Naples Art Association; Oriano Galloni, *Voice* 1, 2012, marble and aluminum, 16.2 x 20.04 x 21.24", ©paolatazzincha, courtesy of Rosenbaum Contemporary



FROM PICASSO
THE ARTIST





AN INTIMATE, OFTEN WHIMSICAL side of some of the greatest artists of recent times is revealed in From Picasso to Koons: The Artist as Jeweler, on view at Bass Museum of Art in Miami Beach, through July 21st. The exhibi-

tion, organized by French curator and jewelry collector, Diane Venet, showcases some 200 adornments from an array of artists, not known as jewelers, who have created stunning works of jewelry both reminiscent of their existing artistic vocabulary and, in other instances, representing a striking departure from their oeuvre. These exceptional and little-known pieces of wearable sculpture reward

> Louise Bourgeois, Gold Spider Brooch, 1996, solid gold, 10.5 x 8 x 2.5 cm, courtesy of Marylart

> > All images courtesy of Bass Museum of Art

viewers with new insights into the creative wellsprings of such artistic giants as Georges Braque, Anthony Caro, Max Ernst, Lucio Fontana, Anish Kapoor, Jeff Koons, Roy Lichtenstein, Louise Nevelson and Pablo Picasso, to name a few

While this captivating exhibition is drawn from the holdings of a host of noted collectors, artists and artist estates, many of the works in the show belong to Venet, whose private collection includes more than 150 pieces. "Being married to an artist, I have been closely con-





nected to the world of art, which has helped me build a collection over the years," she said.

Venet first became fascinated with artistmade jewelry over 25 years ago, when herthen-beau, sculptor Bernar Venet, rolled a thin piece of silver around her finger to form a wedding ring. Since then, she has acquired jewels made by her husband's confreres, a group that has included Arman, César, Mimmo Rotella, and Villéglé. Venet has also commissioned pieces by Kader Attia, John Chamberlain, Wim Delvoye, Orlan, and Frank Stella. "I'm careful to ask only those artists whom I think will find the request challenging and fun," she explained. "It's important they recognize that the jewelry should be seen as an extension of their art-making."

The history of modern artist-designed jewelry goes back barely a century. According to Marguerite de Cerval, a historian of jewelry: "The history really begins with the sculptors [Alexander] Calder and [Harry] Bertoia, who first had the idea to make with their own hands a new kind of jewelry, using unusual materials." Calder, who is best known for his mobiles and suspended sculptures, made more than 1,800 handmade pieces of jewelry, often using common materials such as steel wire and brass. "For Calder, making jewelry was not a marginal activity: He created a veritable oeuvre," said de Cerval.

Artists have also relied on the skills of goldsmiths and ateliers to produce their miniature

#### FROM PICASSO TO KOONS: The Artist as Jeweler



Louise Nevelson, Untitled, 1985-1986, pendant, painted wood, metal, 15.2 x 6.4 x 5.1 cm, Collection Diane Venet; Photo: Giovanni Tarifeno

Often conceived for a lover or a cherished family member or friend, a number of these pieces reveal a surprising tenderness or whimsy.







#### FROM PICASSO TO KOONS: The Artist as Jeweler



Middle and right:

Nam June Paik, Sense Amplifier-Inhibit Driver, 2012, solar panel, LED light, silver, brass, 2-3/4 x 2-3/4 x 2-1/2", Collection Diane Venet; Photo: Rose Deren

artworks. These richly imaginative pieces were never intended for mainstream production, but rather were created as one-of-a-kind pieces or limited editions. While many of these wearable sculptures are crafted out of precious materials, what makes them so compelling is the beauty and candor of the artistic expression. Often conceived for a lover or a cherished family member or friend, a number of these pieces reveal a surprising tenderness or whimsy feelings that are somehow imbued in each piece.

continued on pg. 66

Roy Lichtenstein, Modern Head, 1968, brooch, enamel on metal, 7.8 x 5.8 cm, Collection Diane Venet

These richly imaginative pieces were never intended for mainstream production, but rather were created as one-of-a-kind pieces or limited editions.



FROM PICASSO TO KOONS: The Artist as Jeweler





"The work of these artists blurs the line between art and craft.... An artist's jewelry is immediately recognized as something special." – ELISABETTA CIPRIANI

continued from pg. 63

This is the special appeal of these unique creations.

As collector interest in artist-designed jewelry has grown in recent years, a number of specialized galleries have opened, helping to elevate the status of art jewelry in the public

#### FROM PICASSO TO KOONS:

The Artist as Jeweler

mind. "The work of these artists blurs the line between art and craft," said Elisabetta Cipriani, a London-based dealer who specializes in artist-designed jewelry. "An artist's jewelry is immediately recognized as something special."

The pieces on display in the exhibition are presented in three groupings—the Early Masters, Representational, and Abstraction—with sections devoted to the human figure, nature, Pop subjects, words, geometry, and new technologies and materials.

From Picasso to Koons is accompanied by a fully illustrated catalogue published by Flammarion/Rizzoli. On VIEW

Opposite:
Man Ray, *Optic-Topic*,
gold mask, 1974,
79/100 edition, produced by
Gem Montebello,
Collection Diane Venet

Below:
Pablo Picasso, *Tréfle*,
brooch, gold, edition 9/20,
4.4 x 5.4 cm,
Collection Diane Venet





The **SOUTHEAST MUSEUM OF PHOTOGRAPHY** in Daytona Beach presents a dynamics of contemporary social and cultural issues taking place in Eastern E normal surroundings, present a sense of place and reveal the social context of t and captivation the photographers have with their subjects. Though at times in



series of special exhibitions that focus on the human aspects and complex urope. These intimate and thought-provoking portraits of subjects, within their heir lives. The images are also testament to the emotional dedication, sincerity tense in nature, hauntingly beautiful images emerge—the impact is profound.





# DANA POPA:

## not Natasha

On view thru **05.12.13** at

## SOUTHEAST MUSEUM OF PHOTOGRAPHY,

Daytona Beach

www.smponline.org

IN THE SUMMER OF 2006, DANA POPA TRAVELED TO the Republic of Moldova in Eastern Europe, to record the plight of sex-trafficked women. Sold by friends, family or even their husbands, for sometimes just a few hundred dollars, these women and girls live a tawdry and dangerous life on the fringes and in the shadows of our culture.

Since the collapse of the Soviet Union, Moldova has been one of the main trafficking source countries for women and children. It is estimated that between 200,000 and 400,000 women have been sold into prostitution abroad—up to 10% of the female population. These staggering numbers make Moldova the main exporter of 'sex slaves' for the European continent. Increasingly, Moldova has also become a major destination for sex tourism.

Dana Popa, from the series not Natasha, courtesy of the artist, Autograph ABP (www.autograph-abp.co.uk) and AnzenbergerAgency (www.anzenberger.com/webgate), ©Dana Popa, www.danapopa.com



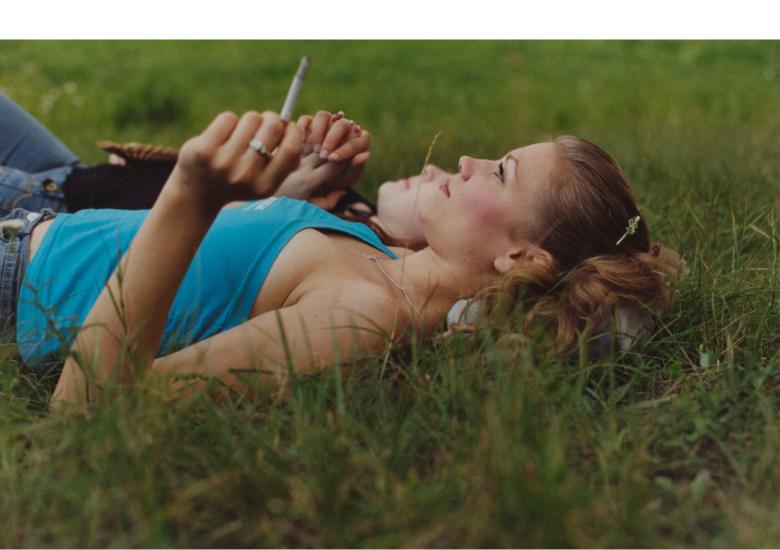


Dana Popa: not Natasha

In Moldova, Popa worked with the International Organization for Migration Shelters and Winrock International where she was given access to photograph and document the experiences of 17 women who had been trafficked. In 2008, Autograph ABP (www.autograph-abp.co.uk) commissioned Popa to return to Moldova where she began to collect the stories of the disappeared, and photograph the families, the homes, and in some cases, the children who have been left behind. Finally, Popa returned to the UK where she documented the spaces where trafficked women were brought in daily and forced into prostitution.

"I wanted to look at the deep marks that sexual slavery leaves on a human being. I wanted to show what one couldn't see—the interior hidden trauma—that

All images by Dana Popa, from the series *not Natasha*, courtesy of the artist, Autograph ABP (www.autograph-abp.co.uk) and AnzenbergerAgency (www.anzenberger.com/webgate), ©Dana Popa, www.danapopa.com



Dana Popa: not Natasha

was the challenge for me." Some of the women Popa met were very fragile, some very strong—all trying to leave behind an unwanted past. "I had to be both discreet and protective," she says. "These women were still dealing with strong emotional issues. In respect to their identity, all the names have been changed."

Popa was born and raised in Romania before moving to the UK. She holds a master's degree in Documentary Photography and Photojournalism from the

# "Natasha is a nickname given to prostitutes with Eastern European looks. Sex-trafficked girls hate it." – D. Popa







All images by Dana Popa, from the series not Natasha, courtesy of the artist, Autograph ABP (www.autograph-abp.co.uk) and AnzenbergerAgency (www.anzenberger.com/webgate), ©Dana Popa, www.danapopa.com



# "...for me it is essential that the audience can see the women who went through this ordeal that I am photographing. They exist." – D. Popa

London College of Communication.

Her photographs have been exhibited in solo shows in the UK and in multiple international shows. Her images are in the collections of Musée de l'Elysée, Portland Art Museum and Kiyosato Museum of Photographic Arts. Popa's series, *not Natasha*, received First Prize in the annual Project Competition at Center Santa Fe, NM, as well as the Jury Prize in the Days Japan International Photojournalism Awards 2007 and the Jerwood Photography Award 2007.

Dana Popa: not Natasha



All images by Dana Popa, from the series *not Natasha*, courtesy of the artist, Autograph ABP (www.autograph-abp.co.uk) and AnzenbergerAgency (www.anzenberger.com/webgate), ©Dana Popa, www.danapopa.com





"This project promotes self-reflection and enco contemplate their own beliefs, or the ideals of their the intensity with which belief affects their actio



urages viewers to communities, and ns and way of life."

-NATAN DVIR

# NATAN DVIR:

# Eighteen

On view thru **05.12.13** at

### SOUTHEAST MUSEUM OF PHOTOGRAPHY,

Daytona Beach

www.smponline.org

THE SUBJECTS FOR THE SERIES, EIGHTEEN, BY Israeli photographer, Natan Dvir, are 18-year-old Arabs living in Israel. Turning 18 is a critical turning point in their young lives—they have finished school, become legal adults and achieved the right to vote. Yet unlike their Jewish peers, most do not enter military service. They are members of a minority group which comprises more than one-fifth of the nation's population. As a photographer born and raised in Israel, Dvir undertook this project to better understand the experience of Arabs coming of age in a country defined by the majority's religion. "By photographing and portraying my so-called 'enemy,' I hope to highlight the impact that cultural and internal conflict have had on these young people, personally and collectively," says Dvir.

> Natan Dvir, Jehad with Friends, from the series Eighteen, courtesy of Anastasia Photo Gallery, @Natan Dvir, www.natandvir.com



"Eighteen is an artistic point of contact serving as an invitation to get closer...an inside view by one who is typically regarded as an outsider."

-N. DVIR

Above: Aseel (Umm Al-Fahm, Muslim)

All images by Natan Dvir, from the series Eighteen, Dye Coupler prints (Type C color), Courtesy of Anastasia Photo Gallery, ©Natan Dvir, www.natandvir.com

Dvir focuses on the human aspects of political, social and cultural issues. "I am fascinated and sometimes frightened by the extreme situations people reach in the pursuit and defense of their beliefs," he says. "I explore the various sides of how people practice their beliefs, the places it brings them to and the scenes in which they take part. Regardless of specific religious or political affinities, belief can provide a sense of community, belonging, safety and understanding, yet might also provoke hatred,

Natan Dvir: Eighteen



Left: Reeham (Rahat, Bedouin)

Below:

Iman Serving Her Father



Natan Dvir: Eighteen

Below: Card Game

All images by Natan Dvir, from the series *Eighteen*, Courtesy of Anastasia Photo Gallery, ©Natan Dvir, www.natandvir.com separation and aggressiveness. I wish to confront and dispute the widespread misconceptions and stereotypes about the people within my own country that I was brought up to consider more as foes than as allies."

Dvir received his MBA from Tel Aviv University and his MFA in Photography from the School of Visual Arts (NY). He is based in New York City and photographs around the world for Polaris Images. His work has been published in numerous international magazines, including the *New York Times* magazine and *Newsweek*. He is also the recipient of many awards, including the Picture of the Year Award (POYi), Photo District News (PDN) Annual, American Photography Award, New York Photography Festival Award, and Picture of the Year Award in the Israeli press.







Above: Mohammad (Nazareth, Muslim)

Left: Mohammad (Haifa, Muslim)





# IRINA ROZOVSKY:

## A Perpetual Hold

On view thru **05.12.13** at

### SOUTHEAST MUSEUM OF PHOTOGRAPHY,

Daytona Beach

www.smponline.org

THIS EXHIBITION CONSISTS OF TWO SERIES FROM Irina Rozovsky: This Russia presents Rozovsky's encounter with her native Russia when she returned for the first time in 2008 after leaving there as a child. Her ambiguous and beautiful images emerge from a struggle to engage her family and cultural origins, calling to mind her own recollections, memories and yearnings. In One to Nothing, Rozovsky traveled through Israel, finding in the mundane fabric of the everyday life that she encountered in that strife-torn and troubled country, the manifestation of the immense and continuing struggle that continues to rage there.

> Irina Rozovsky, Ballet, from the series This Russia, courtesy of the artist, ©Irina Rozovsky, www.irinar.com

Irina Rozovsky:
A Perpetual Hold

"My photographs begin by looking at the external world—real people living in real places to the beat of an everyday pulse. Yet what is pictured in the end is a distilled, abstracted version of what was there—an emotive landscape of the mind, an internalized sense of place. I am interested in the camera as a means to go beyond documentary facts and to convey a subjective proof of an objective truth. Photographs are by nature fragmentary and illusory—mirages of sorts. But through their combination, a whole is formed and a story is woven that talks to us about our lives, and calls up what Albert Camus said about literature: 'Fiction is the lie through which we tell the truth.'

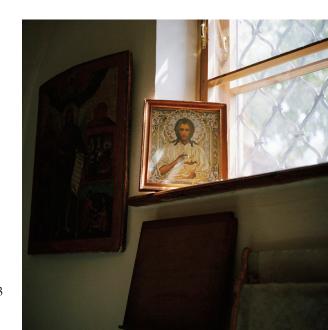
The places I tend to photograph are all in some way close to home and ask me to relate. As geographies, Russia, Israel and Prospect Park seem to have little in common, but photography allows me to spin a vital connective thread and tap into what I feel to be a complex past and present encoded in the land, in the gestures and body language of people, in the quality of light and air. In all these places I am searching for the layers of human presence and marking with awe its confirmation."—IRINA ROZOVSKY

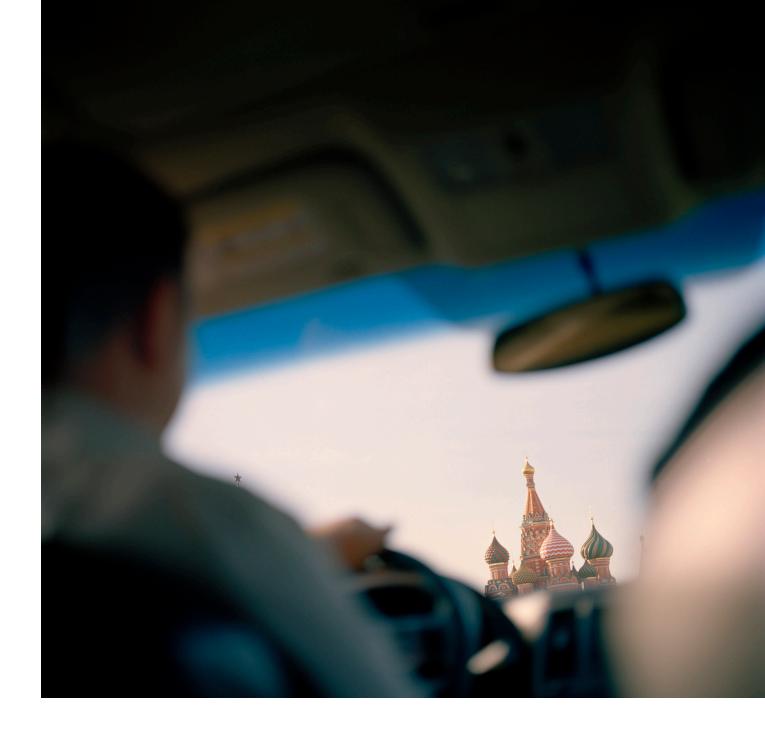
Clockwise from top left: The Overcoat; Kremlin in traffic; Icon on paper; Opera dress

All images by Irina Rozovsky, from the series *This Russia*, courtesy of the artist, ©Irina Rozovsky, www.irinar.com



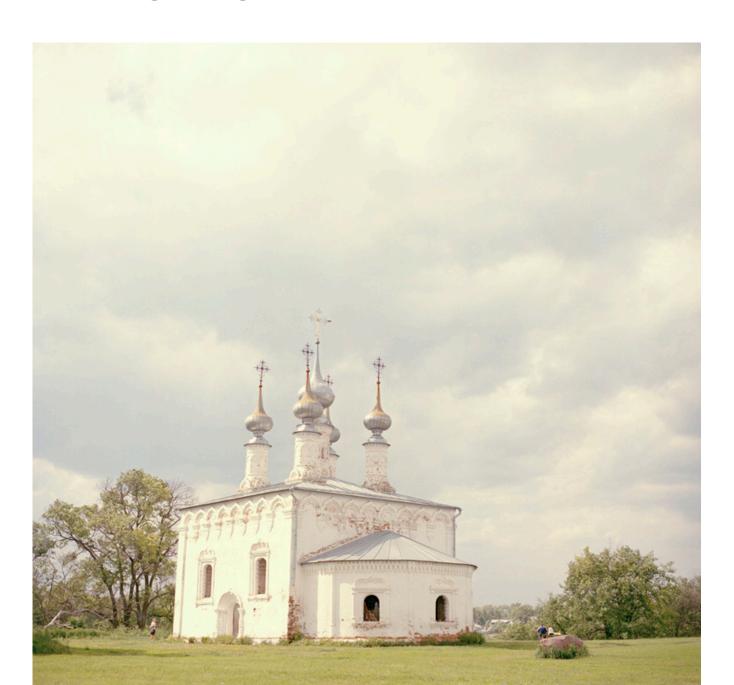






"These photographs describe a place both real and imagined by years of absence and the disorientation of being a stranger in a familiar land."—I. Rozovsky

"These images look for what has been left behind and disconnected—This Russia—its crumbling buildings, searching faces—its fairytale drenched in redeeming, yellow light, nostalgia tinged with harsh reality."—I. Rozovsky







Irina Rozovsky: A Perpetual Hold

Clockwise from top left:

Young Lovers II; Girl with green eyes;

Horse; White church

All images by Irina Rozovsky, from the series *This Russia*, courtesy of the artist,

©Irina Rozovsky, www.irinar.com





#### This Russia

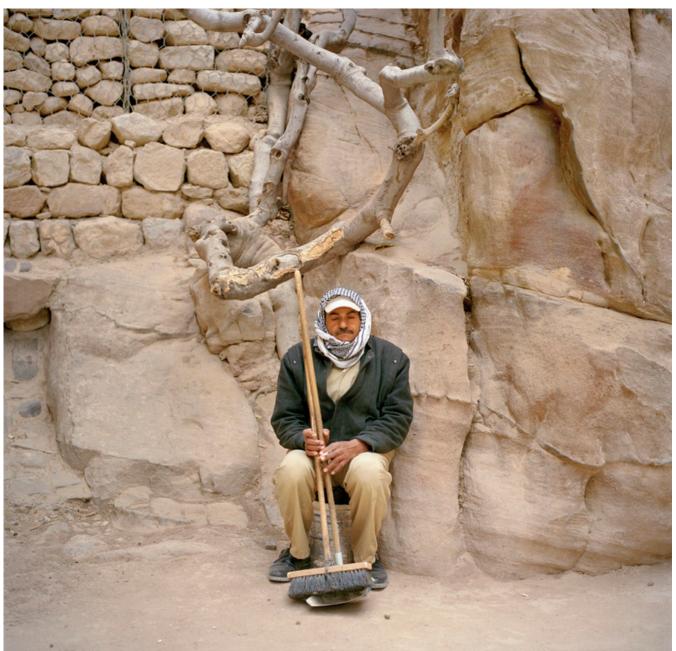
"In the summer of 2008, I returned to Russia for the first time since my family left, exactly twenty years before. As the plane began its descent and Moscow's boulevards became visible below. I remembered an idea that gripped me as a child: growing up in a suburban New England town, I questioned if my American existence was nothing more than the elongated dream of a seven-year-old girl, left napping in her grandmother's apartment in Moscow. I entertained that at any moment I just might wake up, in that darkened room with its blue wallpaper, and everything would be back to where we left off, as if my family's immigration and everything since, never happened. As life took root here, this vision eventually faded and Russia became a distant, miniature landscape on the face of a lacquered box, a place in books, old photographs and in my parents' stories. The summer I returned, Moscow was wrapped in a haze that rose like a mirage. Stepping into the heat and looking around, I began to rub two decades of sleep from my eyes."

—I. Rozovsky

Irina Rozovsky: A Perpetual Hold



All images:
Irina Rozovsky, *Untitled*,
from the series *One to Nothing*,
courtesy of the artist,
©Irina Rozovsky, www.irinar.com



"For me, a lasting image reveals the photographer's emotional dedication, sincerity and captivation with the subject.

In a way, I photograph not to record the facts, but to capture proof of a feeling."—I. Rozovsky





### One to Nothing

"IsraeI is a place of historic conflict where it is not always clear who is the victor and the victim. To an outsider watching the news, the score may appear easy to tally, but once immersed in the country itself, the struggle takes on daunting proportions and complexities. It is a Gordian knot, becoming ever more tightly coiled as you try to unravel it."

—I. Rozovsky

In late 2008 Irina Rozovsky traveled through Israel with three cousins in a rental car. What began as an unassuming two-week journey, resulted in a photographic turning point, yielding a complicated and surprising body of images.

"Shot with a Hasseblad, the square format images have an inquisitive and evidentiary quality—pointing and forcing you to look. Rozovsky utilizes a rich, but understated palette of colors. The dry and dusty land-scape of the Middle East clashes with the rich colors

Irina Rozovsky: A Perpetual Hold

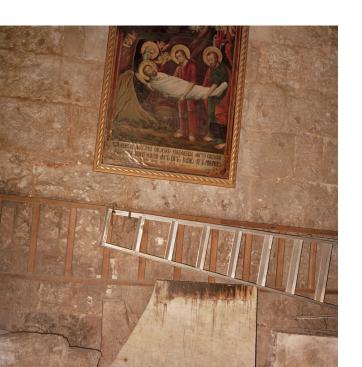
of night, ancient paintings and the blossoming foliage of gardens and parks."

— ADAM BELL, PHOTO-EYE MAGAZINE

One to Nothing depicts an Israel we do not see on the news. These images go beyond politics—they do not defend a side or critique the conflict. Here, Israel is seen in the unexpected light of empathetic neutrality, as a mythological backdrop to the age-long struggle between man and the dusty, sun bleached landscape of his origin. The score to this existential battle is locked at 1–0, with no finish line in sight. A loose, subtle, and open-ended narrative, One to Nothing describes a historic tension with unusual observations. On View

# "Rozovsky's Israel is a land of modern ruins and ancient mysteries that never offers solutions, only questions and riddles."—A. Bell,

PHOTO-EYE MAGAZINE

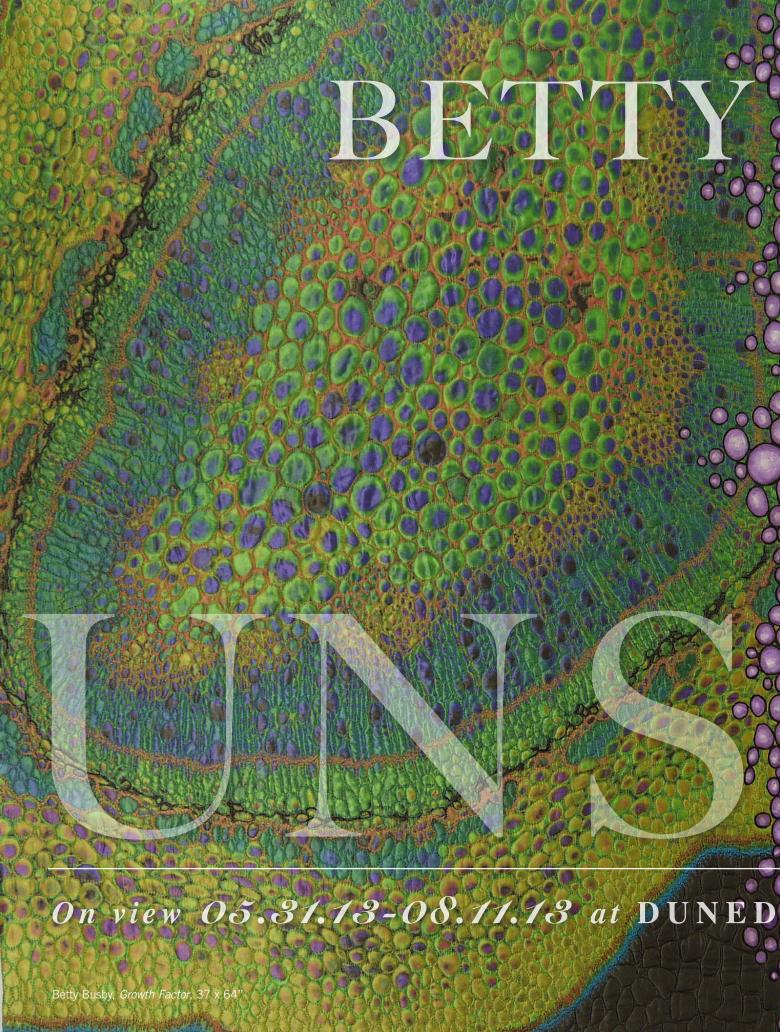


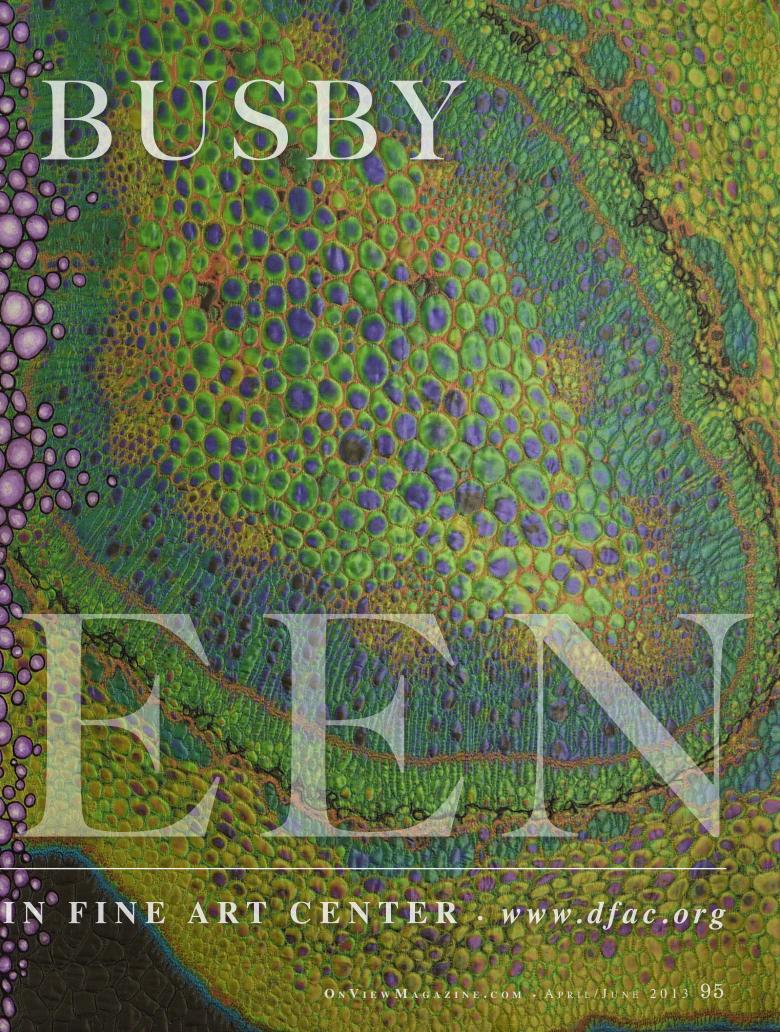






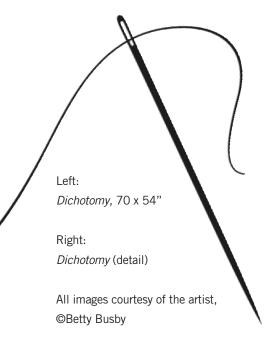
All images: Irina Rozovsky, Untitled, from the series One to Nothing, courtesy of the artist, ©Irina Rozovsky, www.irinar.com





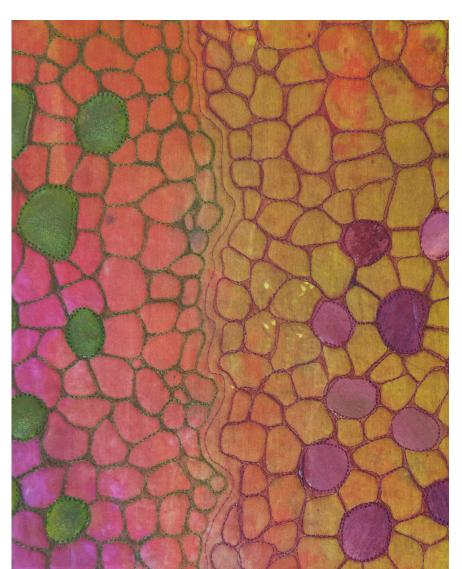


#### Betty Busby: UNSEEN





Betty Busby will give an Artist's Talk on May 31st from 6-7 pm, with an opening reception to follow, from 7-9 pm. Betty will also conduct a 2-day "MultiMedia Quilting" workshop at DFAC, June 1st & 2nd. Interested participants may register on-line at: www.dfac.org



FIBER ARTIST, BETTY BUSBY, TRANSLATES inspiration from microscopic images, abstracted through color and texture, into stunning art quilts in her new exhibition, Betty Busby: Unseen, at Dunedin Fine Art Center, on view from May 31st through August 11th.

The show is a testament to the artist's brilliance and innovation in fiber art. "My work is inspired by patterns found in nature, particularly those revealed through a microscope," says Busby. "I am fascinated by the fact that there is an invisible world all around us that can't be seen with the naked eye."

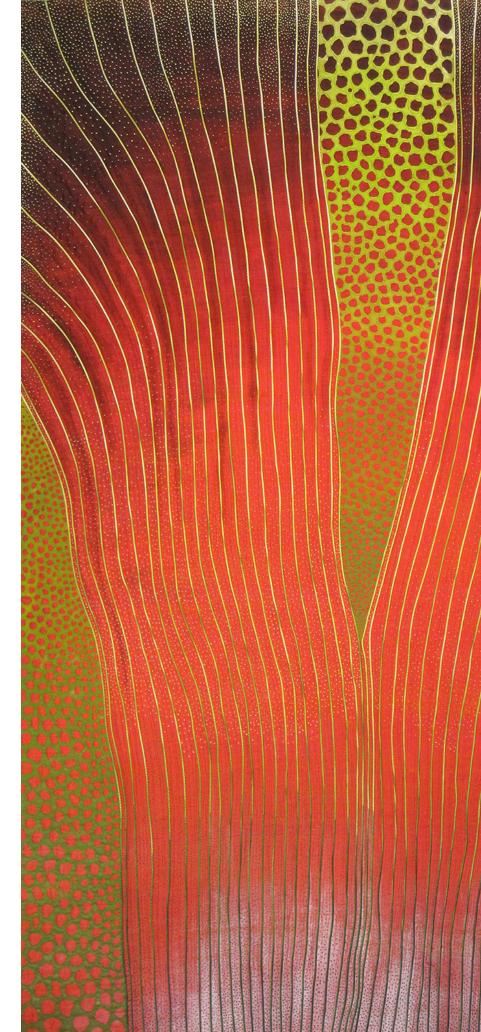
Betty Busby: UNSEEN

Below: Betty Busby has been working full-time making fiber art and teaching since she moved to New Mexico in 1994.

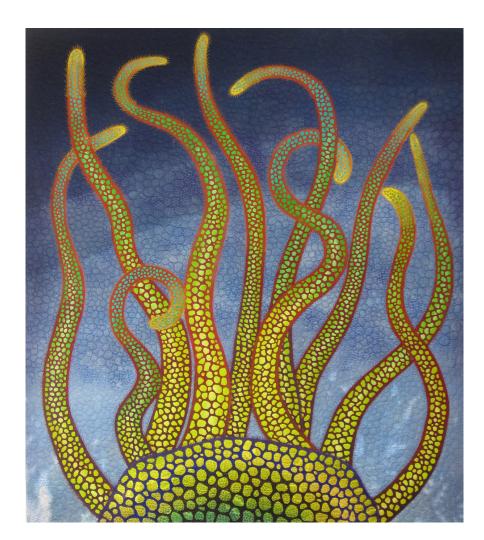


Opposite page: Tentacular, 52 x 59"

Right: Flow, 63 x 42"





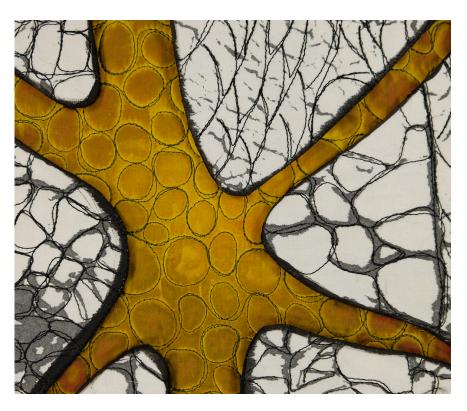


"Betty Busby's macro quilts read as distinctly modern. Her exploded views of the microscopic or otherwise 'unseen' realm are electric. That the artist is versed in other media comes as no surprise as the surfaces are alive with dimension and detail," says DFAC's Curator, Catherine Bergmann.

Busby majored in ceramics in college and received her BFA from the Rhode Island School of Design. After graduating from RISD, she founded Busby-Gilbert Tile, Inc., a custom tile

manufacturing business in Los Angeles, which she operated for nearly 20 years and then sold in order to move to New Mexico in 1994. "Spending nearly 20 years in the manufacturing business taught me to be inventive with the use of materials and processes," says the artist. "This is something that I continue to explore in my fiber work, combining many different woven and non woven materials to produce my visions."

Originally inspired by the Amish quilts she saw in county



Betty Busby: UNSEEN

fairs as a child, Busby began quilt making in the 1970s, however, it was only after her move to the high desert that she became really focused on fiber art. She started exhibiting and working with fiber full-time in 2004. Over the years, her style has evolved from traditional geometric designs and blocks of color to a more organic style.

Busby, who was born in Japan and is heavily influenced by Asian art, finds inspiration from the colorful, rocky landscape in which she lives as well as the fantastic and amazing world of nature and scientific imagery. Working with all types of fabric,

Right: Fracture, 31 x 49"

Above: Fracture (detail)







Betty Busby: **UNSEEN** 



### "Most everything I make begins with material that is painted, dyed or otherwise created by me."-B. Busby

including cottons, silks, polyester, nylon, and various materials and mediums, she continually explores new techniques, and pushes the boundaries of her art form.

"I enjoy creating works from the bottom up—most everything I make begins with material that is painted, dyed or otherwise created by me," she explains. "My background in ceramics has left me very process oriented, I enjoy the little surprises that come with working in new materials and techniques."

Typically, Busby does not work from sketches or plans, preferring to work on the full size piece itself. "Instead of a traditional quilter approach of choosing material, piecing, and finally quilting, I will often do surface treatment after stitching, or even cut apart a finished work to assemble into a better piece," she says.

Left:

Third Colony, 65 x 42"

Above:

Third Colony (detail)

Betty Busby: UNSEEN

From a distance, her work is vibrant, bold and powerful, yet upon closer inspection, viewers can see the intricate detail, dimensional quality and exquisite craftsmanship of each piece. Hand-dyed and painted fabrics, superimposed with elaborate hand-worked stitching and a selection of found objects, create a rich blend of color and texture—a delight to behold.

According to Busby, one of



## "I enjoy the little surprises that come with working in new materials and techniques."

-B. Busby

the most pleasurable aspects of her career has been getting involved with the international community of fiber artists. One of her goals is to see fiber art become more fully integrated in the fine art world. With more exposure and by aiming to reach the highest level in the medium, she believes fiber artists will get there. A member of Studio Art Quilt Associates (SAQA), Busby has worked with the

Top: Iridium, 21 x 32"

Bottom: Iridium (detail)



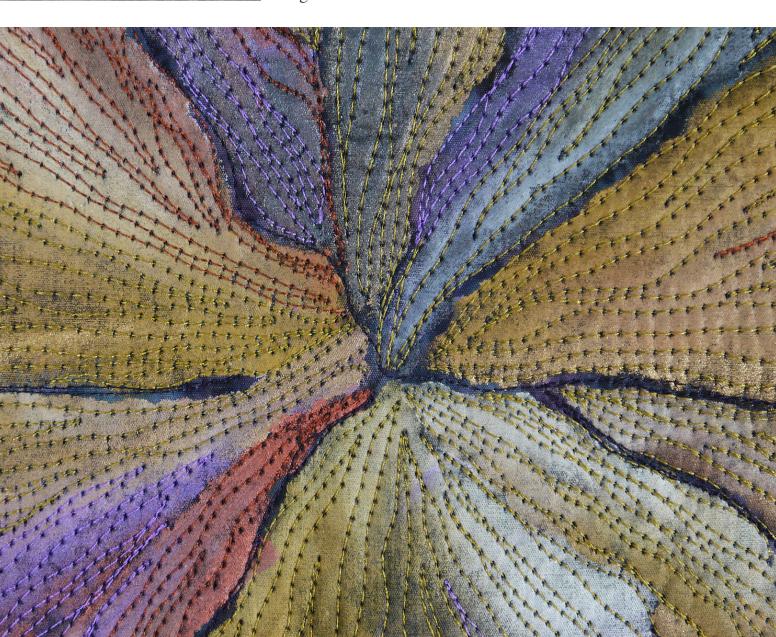


group to help organize art shows in her home state of New Mexico. "Some of the members have been able to see their work in a gallery setting for the first time, which has been very inspiring for them," she says.

Busby has exhibited widely in shows throughout the US and abroad, and enjoys teaching children and conducting workshops with adults on a regular basis. She has also won numerous awards for her quilts, including "Best in Show" at Form, not Function at the Carnegie Center for the Arts in 2012. Her quilt, Night Jungle, was chosen for the cover of the American Quilter's Society 2009 Calendar and SAQA Portfolio 15.

Betty Busby lives and works in Albuquerque, NM. To view more of her work, visit: www.bbusbyarts.com.

On VIEW



# the radical ca

NEW



## ON VIEW THRU 06.16.13 AT NORTON

WWW.NO

Jerome Liebling (United States, 1924-2011), *Butterfly Boy, New York*, 1949, gelatin silver print, The Jewish Museum, NY; Purchase: Mimi and Barry J. Alperin Fund, ©Estate of Jerome Liebling

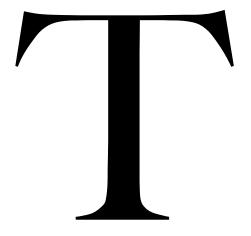
# mera:

YORK'S PHOTO LEAGUE, 1936-1951



MUSEUM of ART, west palm beach rton.org

The Radical Camera: New York's Photo League, 1936-1951



THE NORTON MUSEUM of Art's exhibition, *The Radical Camera: New York's Photo League*, 1936-1951, is a formidable survey of the League's history, and its artistic, cultural, social and political significance. This striking exhibit includes nearly 150 vintage photographs from Photo League collections at the Columbus Museum of Art, Ohio, and The Jewish Museum in New York City.

The exhibition premiered in November of 2011 at The Jewish Museum to rave reviews. *The New York Times* called *The Radical Camera* a "stirring show," and *The New York Photo Review* hailed it as





Alexander Alland (1902–1989, born Sevastopol, Ukraine), *Untitled (Brooklyn Bridge)*, 1938, gelatin silver print, The Jewish Museum, NY; Purchase: William and Jane Schloss Family Foundation Fund

The Radical Camera: New York's Photo League, 1936-1951

"nothing short of splendid." *The New Yorker* named the exhibition one of the top 10 photography exhibitions of 2011. The Norton is the last venue on the exhibition's tour.

The show explores the fascinating blend of aesthetics and social activism at the heart of the Photo League. League members were known for capturing sharply revealing, compelling moments from everyday life. The League focused on New York City and its vibrant streets a shoeshine boy, a brass band on a bustling corner, a crowded beach at Coney Island. Many of the images are beautiful, yet harbor strong social commentary on issues of class, race and opportunity. The organization's members included some of the most noted photographers of the mid-20th century—W. Eugene Smith, Weegee (Arthur Fellig), Lisette Model, Berenice Abbott and Aaron Siskind, to name a few.

The innovative contributions of the Photo League during its 15-year existence (1936–1951) were significant. As it grew, the League mirrored monumental shifts in the world, starting with the Depression, through World War II, and ending with the





1924, Frankfurt, Germany), *Lower Eastside Façade*, 1947, gelatin silver print, Columbus Museum of Art, Ohio, Photo League Collection; with funds provided by Elizabeth M. Ross, the Derby Fund, John S. and Catherine Chapin Kobacker, and the Friends of the Photo League

### The Radical Camera: New York's Photo League, 1936-1951

Red Scare. Born of the worker's movement, the Photo League was an organization of young, idealistic, first-generation American photographers, most of them Jewish, who believed in documentary photography as an expressive medium and powerful tool for exposing social problems. It was also a school with teachers such as Sid Grossman, who encouraged students to take their cameras to the streets and discover the meaning of their work as well as their relationship to it. The League had a darkroom for printing, published an acclaimed newsletter called Photo Notes, offered exhibition space, and was a place to socialize.

The Photo League helped validate photography as a fine art, presenting student work and guest exhibitions by established photographers such as Eugène Atget, Henri Cartier-Bresson and Edward Weston, among others. These affecting black and white photographs show life as it was lived

Sy Kattelson (born 1923, Manhattan, NY), *Untitled (Subway Car)*, 1949, gelatin
silver print, The Jewish Museum, NY;

Purchase: The Paul Strand Trust
for the benefit of Virginia Stevens Gift







Bernard Cole (1911-1992, born London, UK), Shoemaker's Lunch, 1944, gelatin silver print, The Jewish Museum, NY; Purchase: The Paul Strand Trust for the benefit of Virginia Stevens Gift

mostly on the streets, sidewalks and subways of New York. Joy and playfulness as well as poverty and hardship are in evidence.

In addition to their urban focus, "Leaguers" photographed rural America, and during World War II, took their cameras to Latin America and Europe. The exhibition also addresses the active participation of women, who found rare access and recognition at the League. The Radical Camera presents the League within a critical, historical context. Developments in photojournalism were catalyzing a new information era in which photo essays were appearing for the first time in mag-

## The Radical Camera: New York's Photo League, 1936-1951

azines such as *Life* and *Look*. As time went on, its social documentary roots evolved toward a more experimental approach, laying the foundation for the next generation of street photographers.

In 1947, the League came under the pall of McCarthyism and was blacklisted for its alleged involvement with the Communist Party. Ironically, the Photo League had just begun a national campaign to broaden its base as a "Center for American Photography." Despite the support of Ansel Adams, Beaumont and Nancy Newhall, Paul Strand, and many other national figures, this vision of a national photography center could not overcome the Red Scare. As paranoia and fear spread, the League was forced to disband in 1951.

The Radical Camera pays homage to the Photo League, its rich legacy and the influential role it played in redefining documentary photography for future generations. On View

Sid Grossman (1913–1955, born Manhattan, NY), *Coney Island*, c. 1947, gelatin silver print, The Jewish Museum, NY; Purchase: The Paul Strand Trust for the benefit of Virginia Stevens Gift







Ruth Orkin (1921–1985, born Boston, MA), Boy Jumping into Hudson River, 1948, gelatin silver print, The Jewish Museum, NY; Purchase: Horace W. Goldsmith Foundation Fund



Weegee (Arthur Fellig) (1899-1968, born Zloczów, Galicia, now Ukraine), *Max Is Rushing in the Bagels to a Restaurant on Second Avenue for the Morning Trade*, c. 1940, gelatin silver print, The Jewish Museum, NY; Purchase: Joan B. and Richard L. Barovick Family Foundation and Bunny and Jim Weinberg Gifts

# José Manus CONCEALI



On view through 06.23.13

at

THE PATRICIA
& PHILLIP FROST
ART MUSEUM,

Miami

http://thefrost.fiu.edu

ONVIEW MAGAZINE.COM · APRIL/JUNE 2013 117





#### IN A WORLD DOMINATED BY NOISE,

speed, and instant communication, José Manuel Ballester's work presents an oasis in which the absence of any type of action allows us to do something we do not often do—to contemplate. His series, *Concealed Spaces*, presents a unique approach to art, one that removes all living creatures from major masterpieces and rediscovers the beauty and peacefulness of their backgrounds. The works of this series are a tribute to art history's masters and an ode to the void.

José Manuel Ballester was trained as a painter, but found in photography the ideal medium to capture the emptiness that dominates his architectural landscapes. With digital photography, he was able to "photograph with the brush and to paint with the camera." In 2007, Ballester began working on a series of images inspired by well-known masterpieces, erasing from them all living beings and eliminating all references to action. By removing these from the original works, he rediscovered and recreated different scenarios where nature and architecture became the main subject.

The works in *Concealed Spaces* are the result of a long process that began with the artist's interest in art history's classical repertoire, including several iconic works from the Museo Nacional del Prado's art collection.

As a young artist, Ballester felt powerless when facing the works by the great masters displayed in the museum's Text consists of excerpts from the essay, Concealed Spaces: Ode to the Void, by Francine Birbragher-Rozencwaig, Ph.D., Curator

Opposite: Royal Palace, 2009, photograph printed on canvas, 122.05 x 108.66"

All works by José Manuel Ballester



José Manuel Ballester: CONCEALED SPACES

galleries. He often questioned himself, and then, how to fit in? How to establish a relationship with the past from the present's perspective?

Ballester tried many roads until, as he recalls, a painful personal experience led him to the right path. When Jocelyne, a loved one, passed away, he looked at her favorite work—Fra Angelico's *The Annunciation and* 



Life of the Virgin (in the predella), c. 1426—and tried to imagine how it would look if he erased from it all references to human activity. Without the religious subjects, Fra Angelico's piece acquired a whole new meaning. Using Photoshop, Ballester "erased" all the figures and "re-painted" the blanks, unveiling the meticulous details of the landscape and the richness of the archi-

Above: Last Supper, 2010, photograph printed on canvas, 186.61 x 337.79"

#### José Manuel Ballester: CONCEALED SPACES

tectural setting, which combine late Gothic and early Renaissance styles. The painting's background became the main subject of the painting, just like the architectural settings dominated his photographic work.

Beginning with that first experience, an endless repertoire allowed him to select and to manipulate a number of masterpieces that are meaningful to him. His selection features different themes, including mythology, religion, society, and esoteric views. He jumps from one theme to another, and from one period to the next. The original masterpieces belong to different historical periods, genres and themes, yet Ballester feels that, once he transforms them and erases from them all living creatures, they become united by a common web—a connection that ties them all.

The same way he feels free to make these connections, he gives the spectator total freedom to interpret his masterpieces' modified versions. If the viewer is aware of the paintings that inspired them, he or she will have a particular perception of the works, based on his or her individual memories. If he or she does not know the source, the interpretation will be determined by other sorts of influences formed by the viewer's individual and collective experiences. He wants us to think about and to see with new eyes the "empty" backgrounds of these well-known masterpieces.

An interesting feature of Ballester's work is the vaciados (emptying spaces) process. Once he photographs the original work, he uses Photoshop to "peel" the figures, leaving a series of "blanks." Filling in each "blank" poses a technical challenge. In each particular case, he carefully considers the technique and the vision of the master, tries to imagine how the scene would have been painted without the characters, recomposes





Left: Artist's Studio, 2008, photograph on Fuji Cristal Archive Preferred Paper, 47.36 x 69.25"



The works of this series are a tribute to art history's masters and an ode to the void.



#### José Manuel Ballester: CONCEALED SPACES

the image, and finally, repaints it digitally. Each finished work is not only the result of an impeccable technical achievement, but a tribute to the original masters that greatly influenced him.

According to Ballester, time plays a very important role in this series. His intention is not to follow a specific historical order, but rather to establish a dialogue between the spectator and the master's original painting, and between the viewer and his version of it. It is not possible to know if the new version represents the moment before or after the action occurred. Ballester enjoys playing with that kind of ambiguity. Only on rare occasions, as in *3 of May* (2008) and *The Cross* (2009), for example, specific details such as the presence of blood may indicate that the scene is painted



Right: *The Cross*, 2009, photograph printed on canvas, 98.03 x 66.94"





José Manuel Ballester: CONCEALED SPACES

after a specific fact. In most pieces, time becomes a variable of the artist's conceptual approach.

The exhibition, *José Manuel Ballester: Concealed Spaces*, presented by The Frost Art Museum in Miami, includes twenty-three works from the artist's *Concealed Spaces* series. Although the works are inspired by Western art, Ballester's views of the world are strongly influenced by non-Western philosophies. Taoism,





in particular, has a clear relation with this series that conceptually transmits the concept of wu-wei (action through non-action). Nature, simplicity, and spontaneity are qualities he transmits through his landscapes and architectural settings. In the end, it is the ideal of living in harmony, the spirituality of the magnificent landscapes, and the majesty of Ballester's monumental pieces that make them unique and inspiring. On View

Above: The Uninhabited Garden, 2008, triptych, photograph printed on canvas, 80.31 x 151.26"





# VIVIAN MAIER

# OUT of THE SHADOWS

ON VIEW

04.04.13-06.16.13

ΑТ

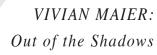
# FLORIDA MUSEUM OF PHOTOGRAPHIC ARTS,

TAMPA

www.fmopa.org

Vivian Maier, *Winnetka, IL (Interior with Telephone)*, April 1968, silver gelatin, printed 2012, edition 9 of 15, 12 x 12" framed





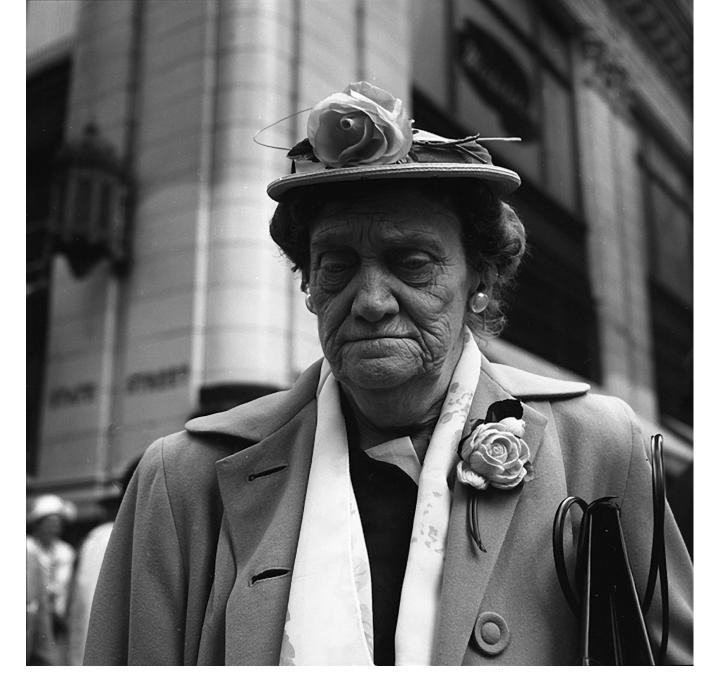


#### VIVIAN MAIER FIT THE STEREOTYPICAL

European sensibilities of an independent liberated woman, accent and all, yet born in New York City. Though intensely guarded and private, Maier could be counted on to feistily preach her own very liberal worldview to anyone who cared to listen, or didn't. Decidedly unmaterialistic, she would come to amass a group of storage lockers stuffed to the brim with found items—art books, newspaper clippings, home films as well as political tchotchkes and knick-knacks.

The story of this nanny who has now wowed the world with her photography, and who incidentally recorded some of the most interesting marvels and peculiarities of Urban America in the second half of the 20th century, is seemingly beyond belief.

Vivian Maier, Los Angeles (Two Children Kissing at Tennis Net), August 1955, silver gelatin, printed 2012, edition 3 of 15, 12 x 12" framed



**VIVIAN MAIER:** Out of the Shadows

Vivian Maier, Chicago (Woman with Floral Hat and Brooch), 1961, silver gelatin, printed 2012, edition 1 of 15, 12 x 12" framed

An American of French and Austro-Hungarian extraction, Maier bounced between Europe and the United States before coming back to New York City in 1951. Having picked up photography just two years earlier, she would comb the streets of the Big Apple, refining her artistic craft. By 1956, Maier left the East Coast for Chicago, where she'd spend most of the rest of her life working as a caregiver.

In her leisure, Maier would shoot photos that she zealously hid from the eyes of others. Taking snapshots into the late 1990s, she would leave behind a body of work comprising over 100,000 negatives. Additionally, her passion for documenting extended to a series of home-



made documentary films and audio recordings. Interesting bits of Americana, the demolition of historic landmarks for new development, the unseen lives of ethnics and the destitute, as well as some of Chicago's most cherished sites, were all meticulously catalogued by Vivian Maier.

A free spirit, but also a proud

soul, Maier became poor and was ultimately saved by three of the children she had nannied earlier in her life. Fondly remembering Maier as a second mother, they pooled together to pay for an apartment, and took the best of care for her. Unbeknownst to them, one of Maier's storage lockers was auctioned off, due to delinquent payments.

Vivian Maier, Los Angeles (Woman in Sweater From Behind), 1955, silver gelatin, printed 2012, edition 2 of 15, 12 x 12" framed

VIVIAN MAIER:
Out of the Shadows

Below: Vivian Maier, Wilmette, IL (Boys on Beach), c.1968, silver gelatin, printed 2012, edition 4 of 15, 12 x 12" framed

In those storage lockers lay the massive hoard of negatives Maier secretly stashed throughout her lifetime.





In those storage lockers lay the massive hoard of negatives she secretly stashed throughout her lifetime.

Maier's massive body of work would come to light in 2007, when her work was discovered at a local thrift auction house on Chicago's Northwest Side. From there, it would eventually impact the world



over, and change the life of the man who championed her work and brought it to the public eye—John Maloof.

Through the information John and his research partner, Anthony Rydzon, gleaned from the odds and ends Maier left behind, they were able to gather enough information to create a thorough timeline of her life.

Often described as "Mary-Poppins," Vivian Maier had eccentricity on her side as a nanny for three boys, who she raised like a mother. Starting in 1956, working for the Gensburgs in an upper-class suburb of Chicago along Lake Michigan's shore, Maier had a taste of motherhood. She'd take the boys on trips to strawberry

#### Above:

Vivian Maier, Coney Island, New York (Couple Kissing at Beach), c. 1951-55, silver gelatin, printed 2012, edition 8 of 15, 12 x 16" framed



Vivian Maier, Central Park, New York
(Couple on Park Bench),
c. 1951-55, silver gelatin,
printed 2012, edition 1 of 15,
12 x 16" framed

fields to pick berries. She'd find a dead snake on the curb and bring it home to show off to the boys, or organize plays with all of the children on the block. Vivian was a free spirit and followed her curiosities wherever they led her.

Having told others she had learned English from theaters and plays, Maier's 'theater of life' was acted out in front of her eyes for her camera to capture in the most epic moments. She had an interesting history. Her family was completely out of the picture very early on in her life, forcing her to become singular, as she would remain for the rest of her life. She never married, had no children, nor any very close friends that



could say they 'knew' her on a personal level.

Maier's photos also betray an affinity for the poor, arguably because of an emotional kinship she felt with those struggling to get by. Her thirst to be cultured led her around the globe. Her travels to search out the exotic caused her to seek out the unusual in her own backyard as well. Whether it was the overlooked sadness of Yugoslavian émigrés burying their Czar, the final go-around at the legend-

**VIVIAN MAIER:** Out of the Shadows



Vivian Maier, Highland Park, IL (Self-Portrait, Bedroom Mirror), January 1965, silver gelatin, printed 2012, edition 1 of 15, 12 x 12" framed



**VIVIAN MAIER:** Out of the Shadows

Vivian Maier, Chicago (Ticket Booth), 1968, silver gelatin, printed 2011, edition 1 of 15, 12 x 12" framed

ary stockyards, a Polish film screening at the Milford Theater's Cinema Polski, or Chicagoans welcoming home the Apollo Crew, she was a oneperson recording impresario, documenting what caught her eye, in photos, film, and sound.

The personal accounts from people who knew Maier are all very similar. She was eccentric, strong, heavily opinionated, highly intellectual and intensely private. She wore a floppy hat, a long dress, wool coat and men's shoes, and walked with a powerful stride. With a camera around her neck whenever she left the house, she would obsessively take pictures, but never showed her photos to anyone. An unabashed and



unapologetic original.

Currently, Vivian Maier's body of work is being archived and cataloged for the enjoyment of others and for future generations. John Maloof is at the core of this project, reconstructing most of the archive after having been previously dispersed at auction to various buyers. Now, with roughly

90% of her archive reconstructed, Vivian's work is part of a renaissance in interest in the art of Street Photography. Vivian Maier: Out of the Shadows at the Florida Museum of Photography in Tampa, presents a rare opportunity to view one of the most fascinating windows into American life in the second half of the 20th century. On  $V_{\text{IEW}}$ 

Vivian Maier, Marina City, Chicago (Self-Portrait, Reflection), c.1965, silver gelatin, printed 2012, edition 2 of 15, 12 x 12" framed



# TSUKIOKA YOSHITOSHI



0n view 06.15.13-09.08.13 at

POLK MUSEUM of ART

www.polkmuseumofart.org

Tsukioka Yoshitoshi, *Drowsy: the appearance of a harlot of the Meiji era*, 1888, woodblock print.

All images are part of PMoA's Permanent Collection, gifts of G.E. Robert Meyer.



# Tsukioka Yoshitoshi (1839–1892) is widely regarded as the last great master of the *ukiyo-e* tradition in Japanese printmaking.

POLK MUSEUM OF ART IN LAKELAND PRESENTS *Tsukioka Yoshitoshi: Master of Ukiyo-e*, featuring prints from the Museum's Permanent Collection, from June 15th through September 8th. The exhibition includes Yoshitoshi's series, *32 Aspects of Women*, which was produced during the Meiji Period (after 1885) and remains one of his most respected bodies of work.

Born in the city of Edo (modern Tokyo), Yoshitoshi showed early signs of artistic merit and at age 11, began an apprenticeship with the *ukiyo-e* artist, Utagawa Kuniyoshi. Kuniyoshi was revered as one of the greatest teachers of the Japanese *ukiyo-e* style of printmaking

Left:
Tsukioka Yoshitoshi,
Shy: the appearance of a maiden
of the Meiji era,
1888, woodblock print

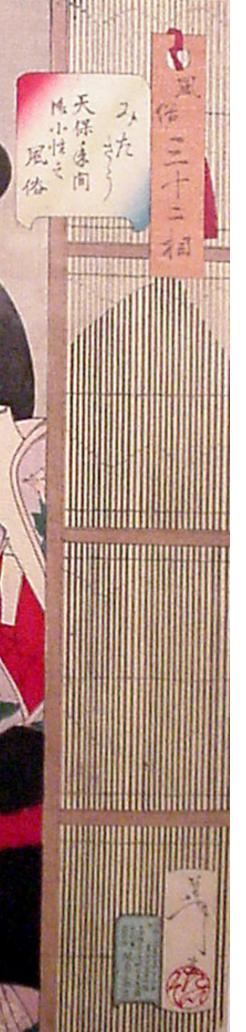
Right:
Tsukioka Yoshitoshi,
Cool: the appearance of a geisha
in the fifth or sixth year of Meiji,
1888, woodblock print

# TSUKIOKA YOSHITOSHI: Master of Ukiyo-e

and shared his knowledge with Yoshitoshi. Additionally, Yoshitoshi gained from Kuniyoshi's awareness of Western art.

Yoshitoshi designed his first woodblock print in 1853, then slipped into obscurity until he began producing comic prints in 1858. In 1862, his focus shifted from popular culture to historical subjects, the most admired of which were his warrior prints (mushae). Following the death of his father in 1863, Yoshitoshi was adopted by the Tsukioka family and began signing his works Tsukioka Yoshitoshi. In 1865, he saw his first critically acclaimed success with his series 100 Ghost Tales from China and Japan. Following the lifting of a Japanese ban on illustrations of contemporary events, Yoshitoshi worked with the newspaper illustrator, Utagawa Yoshiiku, to produce the series 28 Famous Murders with Poems in 1866-67. This was in response to







the increased popularity of violent and grotesque images during the late 19th century in Japan. In the early 1870s, Yoshitoshi suffered a mental breakdown, but he recovered in 1874 and adopted the surname, Taiso, meaning "Great Resurrection." This marked the beginning of his career as

#### Above:

Tsukioka Yoshitoshi, Undecided: the appearance of a proprietress of the Kaei era, 1888, woodblock print

#### Left:

Tsukioka Yoshitoshi, Inquisitive: the appearance of a maid of the Tempo era, 1888, woodblock print



Above:
Tsukioka Yoshitoshi,
Suitable: the appearance
of a geisha of the licensed quarters
in the Koka era,
1888, woodblock print

Right: Tsukioka Yoshitoshi, Tiresome: the appearance of a virgin of the Kansei era, 1888, woodblock print a commercial artist, primarily producing illustrations for newspapers. The notoriety he received as a commercial printmaker also caused his earlier bodies of work to attract attention and bolstered his reputation as the leading Japanese *ukiyo-e* artist.

Works produced by Yoshi-





# TSUKIOKA YOSHITOSHI: Master of Ukiyo-e

toshi during the Meiji Period are often regarded as his best. These include a series of diptychs titled A New Selection of Eastern Colour Prints and the series One Hundred Aspects of the Moon as well as 32 Aspects of Women.

In 32 Aspects of Women, Yoshitoshi acknowledges the new role for women established during the Meiji Period. It was not until this period that women were permitted to work outside their homes. This new role required that women don different clothing, determined by the details of their work. The revised liberation of women to have a social role beyond their homes primarily resulted from Japan's recent opening to Western influence. In this series. Yoshitoshi remains dedicated to the *ukiyo-e* style by depicting each of these women in fashionable attire, expressing genuine human emotion, and existing within a common contemporary Japanese society.



Along with his Japanese contemporaries, Yoshitoshi became the victim to the new modern era in Japan and its technological advances in the arts. By the end of his career, he found himself competing with more efficient Western print processes such as lithography and photography. As the demand for woodblock prints waned, so, too, did his popularity as an artist. Today, Yoshitoshi is often

of their technical antiquity.

Much of Yoshitoshi's work served as reminders to the Japanese people of the importance of their historical and cultural heritage. Most of the prints in this exhibit feature women who display traditional Japanese values; only nine of the 32 images feature women of the Meiji period and only one of his subjects dons western apparel (shown opposite). On View

# Much of Yoshitoshi's work served as reminders to the Japanese people of the importance of their historical and cultural heritage.

overshadowed by those artists who history deems as the last great masters of the Japanese woodblock print, most notably Hiroshige. However, Yoshitoshi's contribution to the progression of traditional Japanese arts is undeniable, and in our contemporary mechanical world, older processes such as woodblock printing are gradually becoming more sought-after because



Left: Tsukioka Yoshitoshi

Opposite:
Tsukioka Yoshitoshi,
Strolling: the appearance of
an upper-class wife of the Meiji era,
1888, woodblock print

# FORM

{YVONNE PARKER}





Exhibition

# Transformations: The Art of Yvonne Parker

On view May 1st through June 9th at Ann Norton Sculpture Gardens, W. Palm Beach

www.ansg.org

BEAUTIFUL, PLAYFUL, BOLD and expressionistic, Yvonne Parker's distinctive creations enchant and mesmerize the beholder.

"Eye candy fit for a king or queen—especially Marie Antoinette—Parker's pieces are a parfait of French Rococo and Baroque genius," says artist and art critic, Genevieve Steel. "Parker's work is like a confection of all the great modern moments in art history made into a delicate and expressive portion that makes you hungry for more."

Parker's highly imaginative mixed-media sculptures, composed of found treasures, are combined into a unified vision that defines the artist's unique perspective. "I juxtapose colorful, historic fragments and assemble them in a contemporary and unusual way to create sculptures that bring joy and delight to each viewer," says the artist.

Born in 1959 in Europe, Parker was raised in a family of artists. By the age of eighteen, under the guidance of her father, she was an accomplished porcelain painter. After moving to the US in 1985, she studied at the NY School of Interior Design and later managed art galleries in Newport, RI, and SoHo, in NYC. She is presently co-owner of PaPA (www.papa18473.com), an Art & Cultural Center in Eastern Pennsylvania.

As an artist/designer, Parker not only renovates architecturally interesting structures, but also makes her statements through imaginative installations within those spaces. Additionally, she creates original works of art to be placed in these transformed settings. While Park-

er's early interest, as an artist, focused on collage, decoupage and mixed media, her artistic expressions now range from functional art to major mixed-media sculptures.

Plucked from the past with her collector's eye, she combines precious articles of life, made of hand-painted porcelain, vintage ceramic, metal and glass, to fashion a world of contemporary, surreal fantasy she calls "Fragmented Beauty."

Parker considers her creations to be antidotes to the problems of the world we live in. Her sculptures have created beauty

from broken pieces of the past.

Her works often include porcelain roses that she creates in her studio, as her signature—the rose being the universal symbol of love. As Parker suggests, "What is art if not beauty, truth and love?"

Yvonne Parker's art has been exhib-

of Art and the Armory Art Center in West Palm Beach, among other venues throughout the US and Europe. She lives with her husband, Ron, in a converted nunnery in Pennsylvania, and maintains a studio/winter residence in Florida. On View





# OPPOSITE (LEFT TO RIGHT):

1. UNIVERSAL LOVE,
MIXED MEDIA, 47 x 17"
2. CELEBRATION,
MIXED MEDIA, 25 x 17 x 14"

#### авоvе (тор то воттом):

1. LA DOLCE VITA, MIXED MEDIA, 17 x 14" 2. CHERISHED, MIXED MEDIA, 7 x 3"

**LEFT: YVONNE PARKER** 

IMAGES COURTESY OF THE ARTIST



Yvonne Parker's
distinctive
creations enchant
and mesmerize
the beholder.

# **SPOTLIGHT**

{RAMÓN VILANOVA}





Exhibition

# Ramón Vilanova: Instantes de Vida

On view through June 1st at Coral Springs Museum of Art

www.csmart.org

RAMÓN VILANOVA WORKS exclusively "plein-air," at that time and place, giving his compositions a special sensitivity, an emotional experience of the scene he has chosen to commit to canvas. He must fully experience the environment in order to paint. He needs to smell the flowers, be caressed by the breezes, and witness the light filtering through the foliage.

"My works are made with exhilaration, and with this excitement, I continue creating, with the sky above me and the field under my feet," says the artist.

Nature, like life, is imperfect, and in his work, Vilanova shows us all of nature—the perfect and the not so perfect. This natural beauty is captured within each scene, just as the artist experienced it, on that day, in that moment.

Born and raised near Barcelona, Spain, Vilanova continues to live and create in the idyllic surroundings of rural Catalonia. His love of the landscape is deep and

he senses instinctively, how to interpret its beauty in his paintings.

Employing a complex and unusual technique, Vilanova spreads generous amounts of oil paint onto the canvas with a spatula. He then uses the spatula to model the paint into his representation of the land-

scape before him. Occasionally, he will further utilize a "dripping and splattering" technique, reminiscent of the works of abstract expressionism. Vilanova's drippings are more contained, but appear on the canvas as an integrating

element. All of his creations are complex and symphonic in nature.

Several prominent European art critics have described Vilanova as a "colorist," as his works contain a palette that demands the nuance and surprise of color to properly interpret his sense of immediacy. He is an instinctive painter with a need to paint in tune with his environment, and he is acutely aware of the tonalities that light creates with color.

The world of landscape is what intrigues him—a farm-house in a field, an island off-shore, an urn overflowing with flowers in a private gar-

den, a field of brilliant wildflowers, or even an errant weed.

A self-taught artist, Vilanova's works have earned him more than 30 first place prizes in major competitions worldwide. Though new to the US art market, he

has been exhibiting in Europe with great success since the early 1970s, and continues to refine and further define his craft. His paintings are represented in prominent and distinguished collections throughout Europe and featured in the permanent collections of numerous museums. On View



The world of landscape is what intrigues Ramón Vilanova





# OPPOSITE (TOP TO BOTTOM):

1. THE RAIN HAD KEPT SOMETHING FOR THE SUNSET, A DAMP SILENCE, OIL ON CANVAS, 32 x 73" 2. LET IT BE A WHITE DOVE THAT WAKES YOU FROM YOUR DREAMS, OIL ON CANVAS, 29 x 45"

## аво**v**е (тор то воттом):

1. AS TIME PASSES, THE AFTERNOON DISPERSES, OIL ON CANVAS, 29 x 36" 2. AUTUMN HAS PASSED AND NOW WINTER HAS LEFT THE TREES LINING THE ROAD WITHOUT LEAVES, OIL ON CANVAS, 52 x 63"

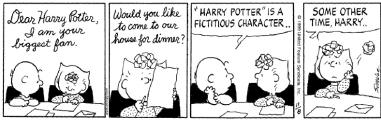
LEFT: RAMÓN VILANOVA,
PHOTO: SCOTT DINGFELDER

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# **PROFILE**

{CHARLES M. SCHULZ}





Exhibition

# Charles M. Schulz: Pop Culture in Peanuts

On view June 8th\* through September 1st at Art and Culture Center of Hollywood

www.artandculturecenter.org

presents a rare opportunity to see 70 original cartoon strips—not reproductions—spanning nearly five decades by the legendary Charles M. Schulz. This is the largest exhibition of original *Peanuts* drawings to be exhibited outside the Charles M. Schulz Museum in Santa Rosa, CA, in more than a decade.

From coon skin caps to macramé to 3-D glasses, Schulz made reference to pop culture in his *Peanuts* comic strip. *Pop Culture in Peanuts* delves into the fads, trends and contemporary influences on *Peanuts* and how those references changed over the 50 years of the strip. Like any writer, Schulz used all of his experiences, observations, and reflections in creating his comic strip, and the eccentricities of pop culture were often a rich source of material.

Charles M. Schulz was born in Minneapolis, MN, on November 26, 1922. His father, Carl, was of German heritage, and his mother, Dena, came from a large Norwegian family. Throughout his youth, he and his father shared a Sunday morning ritual—reading the funnies. Schulz was fascinated with strips like *Skippy*, *Mickey Mouse* and *Popeye*. In his deepest desires, he always knew he wanted to be a cartoonist. As a senior in high school, he completed a correspondence cartoon course with the Federal School of Applied Cartooning (now Art Instruction

Schools) and continued to hone his artistic style from the late 1920s through the 1940s.

After returning from the war in the fall of 1945, Schulz found employment at his alma mater, Art Instruction Schools, sold intermittent one-panel

cartoons to *The Saturday Evening Post*, and enjoyed a three-year run of his weekly panel comic, *Li'l Folks*, in the local *St. Paul Pioneer Press*.

The first *Peanuts* strip appeared on October 2, 1950, in seven newspapers nationwide. As a 27-year-old, he could not have foreseen the longevity and

global impact of his seemingly simple four-panel creation.

Schulz's understated genius lay in his ability to keep his well-known and comfortable characters fresh enough to attract new readers while keeping his current audience coming back for more. His humor was at times observational, wry, sarcastic, nos-

talgic, bittersweet, silly, and melancholy, with occasional flights of fancy and suspension of reality thrown in from time to time.

When Schulz announced his retirement in December 1999, the *Peanuts* comic strip was syndicated in

over 2,600 newspapers worldwide. His work received the highest honors from his fellow cartoonists, Emmy Awards for his animated specials, and had NASA spacecraft named after his characters. Still today, the "Peanuts Gang" continues to entertain and inspire the young and the young at heart. On View



Charles Schulz always knew he wanted to be a cartoonist.



#### OPPOSITE

#### (тор то воттом):

1. DETAIL FROM PEANUTS,
JULY 28, 1966,
©1966 PEANUTS WORLDWIDE LLC
2. PEANUTS,
NOVEMBER 8, 1999,
©1999 PEANUTS WORLDWIDE LLC

#### ABOVE:

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#### LEFT:

CHARLES M. SCHULZ, CIRCA 1956, PHOTOGRAPHER: FRANK ROSS, STAFF PHOTOGRAPHER AT THE SATURDAY EVENING POST

IMAGES COURTESY OF THE CHARLES M. SCHULZ MUSEUM

#### \*SPECIAL EVENT:

A "SNOOPY JAZZ PARTY" WILL
ACCOMPANY THE EXHIBITION ON
JUNE 8TH, FROM 12-5 PM.
FOR DETAILS, CALL 954. 921. 3274