

Art **OF THE TIMES**

The Magazine of the arts in **SOUTH FLORIDA** ♦ **NEW YORK** ♦ **LOS ANGELES** ♦ **EUROPE**

Vol. 18 ♦ Winter - Spring 2012



THE BUDDY BOMBARD EXPERIENCE

www.BuddyBombard.com

**COVER STORY
PAGE 1-7**

GRAND TOURING

WHEN IT COMES TO ELITE WORLD TRAVEL,
BUDDY BOMBARD'S BALLOONS RISE ABOVE ALL ELSE

How's this for a dream vacation? Imagine floating through the European countryside, Tuscany, the French wine country, or the Alps. Wait—it gets better. You check in to a five-star hotel, and then dine in a magnificent, historic castle. There is a serene tranquility in gently drifting over some of Europe's most spectacular countryside.

The entire Buddy Bombard travel program succeeds so well because of his exceedingly creative spirit. From his judgment in the choice of hotels, pilots, take-off sites to even designing a better burner and basket for his balloons. This very original program bears all the signs of an incredibly creative person who has spent the last 42 years designing romantic 1st class adventures for himself and his many friends. This is something he runs personally, serving as a pilot and welcoming host for his guests. He is there for every trip he created, and still directs with much pleasure. His company has reached the maximum size Mr. Bombard envisioned, and his attention is now turned to fine tuning his operation to even more exacting standards of perfection and client satisfaction.

Bombard's clients are worldly, making them ideal travel companions. As they float in his gaily flowered balloons, drifting just above treetops and church steeples, the European countryside drifts slowly below them. Buddy Bombard's Europe is one of those vacation secrets known to travel aficionados. His trips occur during January and February, and again in August through October. The itineraries include the towns, hotels, castles and manors of thoroughly established Europeans whom



Hospices de Beaune -
Burgundy France



Ready for take-off at Chateau d'Esclimont

Buddy has befriended during decades of business and social associations.

Each trip focuses on a unique region of Italy, Austria, Turkey, Switzerland or France. A maximum of three balloons, each with a maximum of six guests, take flight. Buddy Bombard personally guides and escorts the group on every trip.

During flight, passengers often hold friendly conversations with welcoming locals just feet below their baskets. It's always amusing when the pilots choose a farmhouse or picturesque village to slowly descend for a friendly chat and perhaps a convivial coffee, or a glass of local wine.

Only 1st class hotels and chateaux are chosen for this program, and are all well-known for the exceptional quality of their service and their charm. Each trip has approximately as many staff as guests. Each balloon has three uniformed ground crew as well as a licensed pilot, all chosen for their superior skills and out-going personalities. They all speak English, and have a lot to do with the remarkable camaraderie that stems from sharing such an unusual adventure with the interesting people Buddy's programs attract. There are no age restrictions for participation in a Bombard trip.



A basket full of smiles



Buddy Bombard:

fully, both on the ground and floating through the landscape, providing vacations even the most worldly individuals find unique.

In the end it is not just the highly original daily balloon voyages that impress people. It is how Buddy has researched, created, organized and blended the sightseeing, the private visits, the sumptuous meals and the fine hotels into a surprisingly enjoyable whole, that leads so many of his guests to come back to do another trip with him so often. He really enjoys the entertainment he creates for his guests, and it seems to be working well. Last season, 32% of his guests were taking their 2nd, 5th or 10th trip with Buddy. One lady from Naples, Florida has completed her 23rd such Bombard Adventure, an unusually attractive way to enjoy some of the most interesting and beautiful places in Europe.

Come join Buddy on his romantic European balloon adventures. Become part of the endless discoveries and warm receptions. Balloons are pure symbols of joy and happiness and with them we create smiles and generous hospitality wherever we go.

The highly competitive world of adventure travel these days is an arena of one-upmanship, elephant polo in Jaipur, following Scott's path through Antarctica, or birding in Tibet. But Buddy Bombard's excursions offer a spectacular opportunity to experience a region



Floating thru the San Gimignano towers of nobility in Italy

When we arrive in our balloons we are no longer tourists but rather extremely interesting travelers and everyone wants to meet us. Balloons have no other purpose than to make people happy, and to this end they are monumentally successful. It's rare for travelers to have the meaningful contact with local people in foreign lands that one does with him.

By blending his Bombard style of ballooning and his highly skilled staff, with a full program of well thought out sightseeing, luxurious dining and superior hotels, the result is a truly unusual, brilliantly delivered and fulfilling experience. His well-travelled guests often say that their Bombard Balloon Adventures are the most interesting vacations they have ever taken.

As a past guest once told us, "You guys are really in the entertainment business. You give us a new show every day."

We are all still enjoying what we do very much. As one of our lady guests told us, "I'm really pleased for you. I can see it's never too late to have a happy childhood."



A balloon with a view



Continue on next page Whirling Dervishes - Cappadocia Turkey



Pizza del Campo - center of Siena, Italy



This family of 40 enjoyed 6 days with us



We bring the 14th century of Europe to life for our guests



Some of our remarkable pilots, Bill, Mike, Bob and Steve



Our private chef with his exceptional buffet



Luncheon at Princess Manni Wittgenstein's seated at the right



Moët's private dining room – Champagne, France



Mounted police of Rome start the "Palio" pageant in Siena, Italy



Exotic Cappadocia - Turkey



Istanbul, Turkey

Blue Mosque



Inside the exotic Cappadocia



Exploring the cones of Cappadocia



Drifting through the canyons of Cappadocia



Homes of the 7th Century



Cocktails in Cappadocia - Turkey



Exploring the romantic canyons of Cappadocia



Over the river and thru the woods



Landfall, shores of Lake Gruyere



It was indeed a very beautiful flight



Fanciful shapes at the festival



Chateau d'Oex Balloon Festival - Swiss Alps



Malcolm Forbes and Buddy Bombard

Back in 1964, Buddy Bombard founded Chalet Club, a highly successful travel organization of 14,000 members for whom he created and escorted many unusual soft adventure programs. Typical offerings of 1 to 10 days included skeet and trap shoots, scuba diving school and trips, balloon weekends, Grand Canyon river raft trips, wilderness horseback trips in the Rockies and glider soaring in Sugarbush, Vermont. And then, in 1970 Buddy bought his first balloon for the Chalet Club.

Several years later Buddy trained Malcolm Forbes for his FAA balloon pilot's license and years later, Malcolm recognized Buddy with his annual Chateau Balleroy award for Buddy's outstanding contribution to the ballooning world.

Buddy holds a multi-engine airplane license with 1,500 hours as pilot in command, and in 42 years accrued more than 5,000 hours as a commercial balloon pilot

During 22 years of active competitive sailing, Buddy completed two transatlantic crossings in small yachts and served as first-string crew member during four America's Cup defenses aboard Vim, Weatherly, Constellation and Intrepid. ♦

For complete information and a brief video tour, check out our website: www.buddybombard.com. Or call toll free (800) 862-8537.

Unsolicited Testimonials to Buddy Bombard

"We did so much enjoy our time with you, a unique adventure indeed ... We thoroughly enjoyed every moment, including the excellent dinners."

Julia Child, Cooking Personality

"Buddy Bombard, certainly one of the most successful as well as charming balloon pilots, always was there with his balloons and his entertaining and highly skilled pilots. The pleasure of being with Buddy attracted so many that straws had to be drawn to pick the lucky passengers."

Walter Cronkite, News Broadcast Personality

"I will always remember the French family where we landed, especially their happy faces. It was truly a great treat."

Mrs. Douglas MacArthur (New York)

"Thank you. It was all superbly beautiful. And amazing. I arrived wondering how such an exotic act could be kept together and be all the things promised in your fetching brochure. Well, you certainly did pull it off and the only question remaining is How . . . Superior skills and organization and a great deal of hard work and cooperation. Congratulations!"

Mrs. Arthur Hartman, wife of the former U.S. Ambassador to France

"The ballooning scenes you created for us are the highlight of the film. But the real surprise was that the filming of the balloon scenes was the highlight of our production. A magical sense of childlike wonder touched all of us as we stood beside our cameras and watched your beautiful balloons rise up through the morning mist in Rocamadour Canyon. Also on the technical side, the professionalism and artistry of your pilots and crew dazzled us all. Those who had previously been skeptical about your claims became Bombard supporters when they saw the precision and delicacy with which you and your people maneuvered those giant balloons. Thank you, every last one, for a complete success."

Bob Rogers, Producer - French Pavilion Film at Walt Disney Epcot Center

"Buddy, we are still knocked out by our wonderful ballooning trip with you. You made it absolutely perfect. Thank you more than I can possibly ever say- we have told enough people about Buddy Bombard to start a stampede and we never shall forget the wonderful time we spent in your balloons."

Helen Gurley Brown, Editor, Cosmopolitan Magazine



June 10, 1999 marked our 10,000th landing!

More than half our landings are on the trailer behind the truck

2012 Europe Summer

ITALY Aug 14 - 21
The Medieval Splendor of Siena and Its "Palio"

SWITZERLAND Aug 24 - 28
Highlights of the Jungfrau Region

AUSTRIA Aug 31 - Sept 4
Lakes & Alpine Foothills of Salzburg

FRANCE Sept 7 - 11
Burgundy Medieval Castles & World Famous Vineyards

TURKEY Sept 15 - 24
Istanbul & Exotic Cappadocia

2013 Swiss Winter Alps

These two identical trips, based in Gstaad, explore the Alps by balloon, including 4 days of the 35th Chateau d'Oex Balloon Festival, two very colorful 9 day carnival-like events.

SWISS ALPS & FESTIVAL Jan 15 - 23

SWISS ALPS & FESTIVAL Jan 22 - 31

LILY, DUCHESS OF MARLBOROUGH (1854—1909): A PORTRAIT WITH HUSBANDS

A new book casts light on America's unknown "Buccaneer."

by Sally E. Svenson

Jennie Jerome, mother of Winston Churchill, was one. Consuelo Vanderbilt, wife of Winston's cousin, the Duke of Marlborough, was another. But it is not widely known that there were three American women who married into the illustrious Churchill family of England in the last third of the nineteenth century. Lily Price of Troy, New York, was the third. Sister-in-law to Jennie and stepmother to Consuelo, she was, for a brief four years, the reigning Duchess of Marlborough and chatelaine of Blenheim, the Churchill family seat in Oxfordshire, and the most imposing stately home in Great Britain. Despite the brevity of her tenure, she left a distinctive legacy at Blenheim, endowing the palace with two of its most beloved features: a handsome lakeside boathouse and a magnificent organ that surpasses many a cathedral instrument in its size and tone.



Grand exterior of Blenheim Palace with a central fountain Credits:©Britainonview / - Britain on View. Getty Images on behalf of VisitBritain

Lily's father was a United States naval officer from Lancaster, Kentucky. Her mother descended from two leading families of Troy, a bustling urban center on the east bank of the Hudson River some 150 miles north of New York City. Raised primarily in Washington, D. C., the statuesque beauty made a fortunate 1879 marriage to Louis C. Hamersley, a well-heeled New Yorker whose sudden death three years later left Lily with the lifetime use of his fortune. This was a mixed blessing, as the widely publicized but ultimately unsuccessful effort of her husband's family to break his will cast Lily in a far from flattering light that undermined her social position in New York. An offer of marriage from the eighth Duke of Marlborough provided her with a chance to start afresh on the other side of the Atlantic Ocean.

The title of "duke" represents the highest category in the British peerage below royalty, and Marlborough ranked tenth in precedence among English dukes and was thus a very big fish in the

nation's rank-driven puddle. Unfortunately, he was a man with a clouded history. Divorced by his first wife in an era when divorces were rarely heard of, and featured as the most celebrated of several co-respondents in what became the longest, most sexually explicit divorce trial to date in British history, he was branded by society as "the wicked duke" and shunned by the aristocracy. Lily married him anyway, and provided him with the funds he needed and couldn't seem to raise elsewhere. Her life as the Duchess of Marlborough was interesting but short. In 1892 her husband died suddenly from a heart attack at the age of forty-eight, when he was immediately supplanted at Blenheim by his son, the ninth Duke of Marlborough.

Lily, although she had only shallow roots in England, stayed on. She purchased an important but neglected home, turned it into a showplace, and became close to her nephew Winston Churchill. In 1895 she married again. Her choice this time was an ebullient, socially impeccable Irish-Anglo lord, William de la Poer Beresford, recently returned from government service in India, who was said to glow "with some of the popularity of modern film stars."



Thanks to Lily's resources and his partnerships with two wealthy Americans, he was able to collect a stable of racehorses and became one of the most vibrant and successful racing men on the English turf. Lily took on new roles: first-time motherhood at the age of forty-two and a reputation as a "well-known racingwoman." But less than five years later, she was once again a widow. She devoted the rest of her life to her son, her estate and its dependants, and the Surrey town outside of London in which she resided. The London Telegraph eulogized her at her death in 1909 as "an American lady who had won for herself a secure place in the affections of the British people. . . . Of handsome and dignified presence, she was always a remarkable figure in society. Kind-natured, hospitable, and generous, she had crowds of friends."

I stumbled upon Lily several years ago. Finding little biographical material about her, I couldn't wait to delve into her history. . . . "Lily, Duchess of Marlborough (1854—1909): A Portrait with Husbands" is the result. It traces the life of this spirited woman who surmounted a conventional upbringing to orchestrate a life very different from that expected for her. Eric Homberger, professor and author of "Mrs. Astor's New York: Money and Social Power in a Gilded Age," was kind enough to observe after reading the biography that Lily's "three marriages, her confident ease in moving into impossibly complicated and exalted social realms, and her decades of dealing with legal complexities related to wills, estates, and trusts make her story read like a newly discovered Edith Wharton novel." The book is available in paperback at Amazon and other on-line booksellers. ♦

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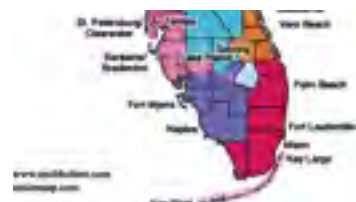
Palm Beach | Feb 3-12, 2012

NAPLES INTERNATIONAL ART & ANTIQUE FAIR

Feb 24 - 28, 2012

TABLE OF CONTENTS

- 2 GRAND TOURING WITH BUDDY BOMBARD
- 8 LILY, DUCHESS OF MARLBOROUGH (1854-1909): A PORTRAIT WITH HUSBANDS BY ISABELLE KELLOGG
- 11 MIAMI INTERNATIONAL ART FAIR
- 12 NEW ORLEANS TREASURE HUNT BY SARA EVANS
- 14 THREE TALES OF A CITY BY SARA EVANS
- 16 THE CHESSMEN HAVE LANDED BY SARA EVANS
- 18 HYPERGRAPHIA: THE CUP DRAWINGS-STUDIO IN THE PROW BY TINA SELIGMAN
- 20 WOMWN, WEALTH, AND LEGACY BY THE LANCET GROUP AT SMITH BARNEY
- 22 NORTHERN LIGHTS BY SARA EVANS
- 30 ART NOTES FROM MONACO BY DAVID SCHILLING
- 31 MIKE WEISS GALLERY
- 34 WEB LINKS TO SOUTH FLORIDA COUNTIES



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Published by Diamond A & M Inc.**

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MIA will bring together international and emerging artists to the waterfront scene for a five day extravaganza of art and culture.

The 3rd edition presents a strong and diverse contingent of 28 international galleries representing over 100 artists. Significant presentations of renowned modern masters, contemporary, as well as cutting-edge, emerging talents will be showcased. In addition MIA will premiere Sculpture Miami, a waterside installation and sculpture exhibition in Bayfront Park. Over thirty large scale sculptures by major international sculptors will be on public display.

HIGHLIGHTS:

Butter Gallery (Miami) will present a solo exhibition of works by master mason Phil Stapleton. Stapleton transforms ordinary found objects into functional design creating a unique breed of sculpture. His innovative works, most frequently resembling transportation vessels, take on a life of their own as the artist incorporates each piece into the storyline of Jack Wolf – the artist's imaginary character that rides his works to an alternate reality.

Robert Fontaine Gallery (Miami) will present cutting-edge, emerging artists from the international art scene. Among the artists represented will be Japan-based artist Matsueda Yuki whose 3D creations have the subjects literally escaping from the foundation of the work. Inspired by the physical, emotional and spiritual relationships between humans and machines, Troy Abbott brings art to life with his digital bird cages. Nick Gentry who is best known for his floppy disk paintings, placing an emphasis on recycling and the reuse of personal objects as a central theme. Also among the galleries exhibiting artist include Polish born fiber artist Olek and international renowned English artist Damien Hirst.

Rudolf Budja Gallery (Austria | Miami Beach) will bring works by the iconic Andy Warhol, renowned photographer Frank Orth and celebrated international artists Marilyn Miner, Marc Quinn, Takashi Murakami, Invader, Tim White, Lawrence Schiller, Dieter Blum, Heidi Popovic, Wulf Treu and Zevs, and Miami's own graffiti master Jona Cerwinski.

Evan Lurie Gallery (Carmel) will feature works by renowned Italian sculptor Oriano Galloni, whose stunning figures in marble, wood, and aluminum range in height from 6 to 30 feet. A monumental 30-foot high marble sculpture entitled "White Moon" has been generously donated by the artist, and is expected to fetch an estimated \$2.5 million at auction, with the proceeds from the sale benefitting the non-profit Arts for India. Galloni has also designed and donated 30 small-scale sculptures for the launch of Arts for India at the Guggenheim Museum New York on April 26, 2012. Among the pieces exhibited at the Miami International Art Fair will be additional new works by Galloni available for sale. The Evan Lurie Gallery will also feature new works by sculptors Brad Howe, Carlo Borer, Kevin Barrett, and Gino Miles, as well as two-dimensional pieces by Jorge Santos, Victor Wang, Alexi Torres, and Jason Paul Bennett.

Nina Torres Fine Art (Miami) will be exhibiting a provocative and charged international band of artists including photographer Dunia Gatica from Dubai, and painters Melanie Prapopoulos from Greece, Ivonne Gil Madrid from Mexico, Rodolfo Sanchez from Columbia and celebrity portrait artist Peter Engels from Belgium.

Galeria Medici (Caracas) will present moving works from Luis Alberto Hernandez. Hernandez recently participated in the IV International Biennial Artist Books in Alexandria; leading to a distinguished invitation to exhibit in the "Musée du Hiéron Eucharistique," the Museum of Sacred Art in Ville de Paray Le Monial, France. Hernandez has had solo exhibitions in England, America, France, Germany, Spain, Monaco and the United Arab Emirates. Manuel Mendive will also be showcased. Mendive is one of the leading representatives of Cuban and Latin American art. His work is surrounded and permeated with religiosity and the roots often speak to the heirs of Santeria religion, a world that is torn between - light and darkness.

Ascaso Gallery will showcase work by the internationally recognized optical and kinetic artist, sculptor and painter Jesus Rafael Soto. Soto's energetic and striking works are representative of some of the most successful of the Op Art-

Kinetic Art movements. He has had over 70 solo shows and has been exhibited among the most respected art institutions in the world. The Gallery will also bring works by Venezuelan Sculptor James Mathison and kinetic and optical artist Carlos Cruz Diez.

Cernuda Arte (Coral Gables) specializes in the exhibition and sale of Colonial, Early Republic, Vanguardia, and Modern master Cuban paintings, as well as fine artworks by contemporary artists. At MIA 2012, the Gallery will exhibit a collection of established and emerging Cuban artist including Wilfredo Lam, Agustin Cardenas, Mario Carreno and René Portocarrero among others.

Black Square Gallery (Miami) has flourished in the Miami art scene since the Gallery was founded in 2010. Specializing in works from both accomplished, as well as promising young artists from around the world, Black Square Gallery will exhibit works by Emilio Garcia, Pablo Lehmann, Victor Sydorenko, Tasha 3.14, Zhanna Kadyrova, Anibal Vallejo, Jorge Chirinos Sanchez and Taro Hattori.

Additional exhibitors include Art Link International (Lake Worth), Edwina Sandys (Palm Beach | London | New York), e.jung Gallery (Seoul), DiCecca Fine Art (Falmouth), Hardcore Art Contemporary Space (Miami), Kavachnina Contemporary (Miami), Lelia Mordoch Gallery (Miami | Paris), NAC Gallery (Miami | London), Pamela Hughes Design (Sarasota), Projects Gallery (Philadelphia | Miami), Stars Bridge (Moscow), Artmosphere (Vienna | Salzburg), Galerie Baobab (Bogota) and Olyvia Fine Art Ltd. (London).

FAIR HOURS AND INFORMATION: Fair hours are January 13-14, noon to 10 PM on January 15-16, noon to 7 PM. ♦

For more information on participating exhibitors and programming, please visit the Fair website at www.mia-artfair.com. For information on the one-of-a-kind venue, SeaFair, please visit www.expoships.com.



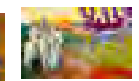
Phil Stapleton
Thunderbird, 2011.
Sculpture, Found objects.
Courtesy of Butter Gallery, Miami



Nick Gentry, Generations
Mixed paint and used computer disks on wood
33 x 31 inches, 2011
Courtesy of Robert Fontaine Gallery, Miami



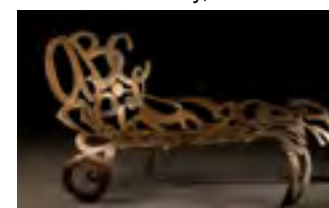
MM-007-C Luz de Oro.
66x106x5, Mixta sobre mader. 2009, Courtesy of Galeria Medici, Caracas



Andrei Sharov, "Boticelli's Premonition" 2011, canvas, acrylic, collage, 150 x 100
Courtesy of Stars Bridge, Moscow



James Mathison,
Mano Puño, 2009, Bronze
Courtesy of Ascaso Gallery, Miami



Sarah Peters
Courtesy of DiCecca Fine Art, Water color Head

NEW ORLEANS TREASURE HUNT

M.S. Rau Antiques celebrates its Centennial in March, and continues to raise the bar on collecting

by Isabelle Kellogg

As owners of the country's largest and oldest antiques, fine arts and estate jewelry dealers in the US, the Rau family has seen its share of ups and downs over the decades at its historic gallery located in the French Quarter of New Orleans. Three generations of the Rau family have weathered the best and worst of New Orleans and been an integral part of the city's economy and recovery.

Like this city that keeps bouncing back, one can easily make the comparison to M.S. Rau Antiques, which has operated on Royal Street for one hundred years. Since 1912, when Max Rau set up his gallery to sell wrought and cast iron, art and cut glass, and Victorian furniture, the business has seen a significant share of the world's pre-eminent antiques, fine arts and jewelry pass through its doors, even through the Great Depression.

Works by some of the most famous Impressionist artists from Cezanne to Monet, as well as America's own illustrious painters like Norman Rockwell, and recently a few canvases by Sir Winston Churchill, spend very little time at M.S. Rau before being snapped up by collectors, celebrities and museums around the world.

From its humble beginnings, M.S. Rau went on to develop its specialization in 18th and 19th century antiques. Its vast inventory is spread over a sprawling, two-story gallery. The second floor of the gallery opened in the late 1940's. Visitors to the

gallery can really get an in-depth art history lesson. Furniture from Versailles and other royal houses, and early American industrialists, vie for attention next to massive sets of sterling silver from King George VI and other pedigreed decorative art objects, porcelains and unusually rare items. Provenance at Rau is a signature of the business; reading where the pieces come from is an amazing experience. There is even a small salon devoted to "mechanical" musical boxes with miniature singing birds. Decorative and unusual canes also occupy a significant part of the selling floor.



A solid walnut carved cabinet that was designed in 1904 for the St. Louis World's Fair.

"Collecting has been the DNA of my family for years," explained Bill Rau, who is the third generation owner of the business. "Being able to source, sell and appreciate the heritage side of the business continues to be my passion, and I expect that M.S. Rau will be around for another 100 years in the same location."

In the past two years, Bill Rau opened Le Salon around the corner from the main store, where an ever-increasing selection of antiques and decorative objects are on display in a more residential setting. The company is ready to publish its first hardcover book covering 19th century painting. In order to preserve the legacy, a short documentary film is also being produced that highlights the history of the family and the business.

Not one to rest on its laurels, Bill Rau is an energetic supporter of initiatives that benefit New Orleans. The Rau for Art Foundation kicks off the centennial celebration with its first art contest for local high school students. Seen as a way to promote art appreciation at the high school level, Rau for Art Foundation's contest will award scholarship and prize money totaling \$17,000 to winners and their high school art departments, as well as exhibit the winners' artwork at the gallery.

M.S. Rau employs an in-house team of photographers and researchers who diligently record and detail every piece for the website, which is a veritable lesson in art history. For lovers of prestige antiques and fine arts, M.S. Rau is unlike any other antiques and fine arts gallery in the US. In addition, a visit to M.S. Rau allows experienced collectors and antiques neophytes the opportunity to converse with experts about museum quality art and memorabilia, as well as offering a hands-on experience that no website can equal. The Impressionist gallery on the second floor is a highly recommended stop for visitors to New Orleans by hotel concierges.

While the gallery is in constant flux with antiques coming in and going out, some of the



Famed silversmith Paul Storr crafted these matching wine coolers for HRH Princess Beatrice, the youngest daughter of Queen Victoria and Prince Albert. Isabelle Kellogg Kellogg & Partners NY Paris Philadelphia LA +917 361 2866 www.ikellogg.com Cottages & Gardens Luxury Editor The Epoch Times Contributor

recent acquisitions include a silver mounted fusee bird box (29-1546); a Versailles Palace chair (29-5370); the Louisiana World's Fair Cabinet (29-5491); the King of Hanover inkwell (29-0889); the Furstenburg dinner service commissioned by George V, King of Hanover (29-1395), and a pair of Royal Regency silver wine coolers by silversmith Paul Storr (29-6602).

Bill Rau maintains an aggressive schedule of antiques shows throughout the year, where he meets local collectors and loyal patrons of his gallery. Among the shows that M.S. Rau participates in are The Los Angeles Fine Art Show (01/18/2012 - 01/22/2012); the Naples Art, Antique & Jewelry Show (02/9/2012 - 02/13/2012); the Palm Beach Jewelry, Art & Antique Show (02/17/2012 - 02/21/2012); the Chicago Merchandise Mart International Antiques Fair (04/27/2012 - 04/30/2012); the Aspen Antiques & Fine Arts Fair



An original Louis XVI chair, formerly from the Versailles palace collection, and dated 1775.

(07/06/2012 - 07/15/2012); the Baltimore Summer Antiques Show (08/23/2012 - 08/26/2012), and the New York Antiques, Art & Design at the Armory (09/21/2012 - 09/24/2012).

M.S. Rau is located at 630 Royal Street, telephone toll free (800) 544 9440. www.rauantiques.com. ♦



Sir Winston Churchill became an accomplished painter after he left office and painted this seascape, "The Beach at Walmer", in 1938.



This painting, "Chateau de l'Horizon", was done in 1935 by Sir Winston Churchill and depicts his son, Randolph Churchill and Lady Castlerosse.



This exquisite mechanical music box features a bird and was made in Geneva in 1888 by Pierre Jaquet-Droz. Because it resembles a tobacco box, it is also called a "tabatière".



These books were owned by J. Pierpont Morgan and are a four-volume catalogue of his miniatures (cameo, small objets d'art).



There are 89 pieces in this dinnerware set which was commissioned by King George of Hanover.

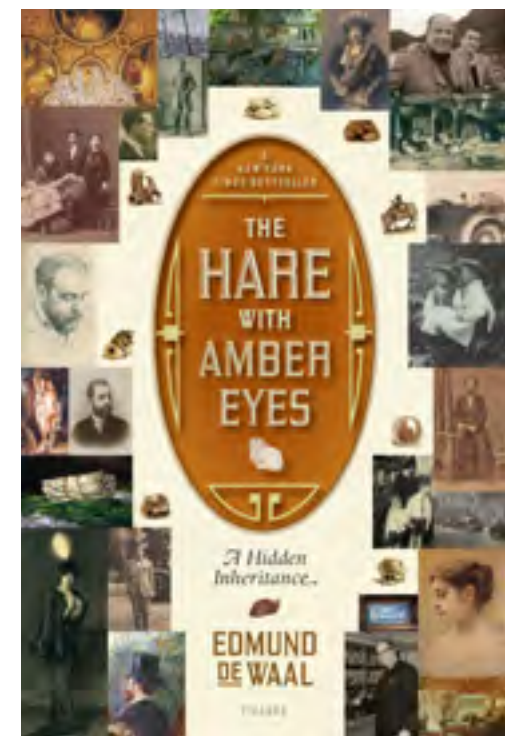
THREE TALES OF A CITY

A clutch of recent books casts new light on the Nazi looting of art in Vienna.

by SARA EVANS

Have you read it yet? "You have got to read it!" Last summer, there was so much buzz about a book called "The Hare with Amber Eyes" that I bit the bullet and borrowed it from my local library. When I opened the first few pages to an elaborate family tree that ran across two pages, my heart sank. Way too complicated for a summer read. But I couldn't put this engaging and heartbreaking book down and I referred to the family tree incessantly.

When renowned British ceramicist, Edwin de Waal inherited 264 netsuke, tiny intricately carved wood and ivory carvings, from an uncle who lived in



Japan, he realized that the legacy came with unwritten instructions, a mandate to explore the history of a once-important family that has all but disappeared.

His ancestors, the Ephrussi, were the wealthiest grain merchants in Russia in the middle of the 19th century. Like the Rothschilds, they became wealthy bankers, sending sons to Paris and Vienna from their native city of Odessa. They built fortunes and palaces, and they collected art, lots and lots of art. De Waal's odyssey and mission, to trace his family, took him around the globe, to cities he visited over and over again, to Tokyo, to Paris and Vienna, in search of both lost lives and the family's lost art.

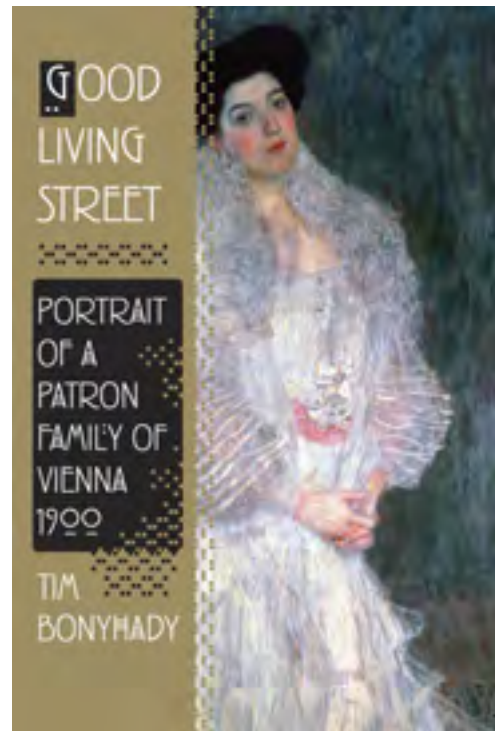
On his journey, he learned that his forbear, Charles Ephrussi, had been a major collector and art critic in Paris, the builder of an important house on the Rue de Monceau, and the model and inspiration for Proust's Charles Swann.

He learned how the family in Vienna built an immense palace just off the Ringstrasse which they filled with generations of children and an important collection of art. He learned how the palace was requisitioned by the Nazis, its contents looted and dispersed, and the family along with it. De Waal's story is both sad and riveting—and not to be missed.

The Australian writer, Tim Bonyhady, tells a similarly fascinating family saga about his Viennese forbears, the Gallia family, who, like the Ephrussi, were enormously wealthy and influential, and major collectors of art. His book, "Good Living Street: Portrait of a Patron Family, Vienna 1900," tells the tale of a family who were major movers and shakers behind Vienna's famed Secessionist movement. Like so many of their generation, the Gallias were



Anne Gallia Bonyhady in Canberra, 2002, photo by Jon Rhodes



Gustav Mahler by Emil Orlik, 1903; Moritz Gallia by Ferdinand Andri 1901



Robert von Mendelsohn



number 10



bland final



Pissarro's Blvd

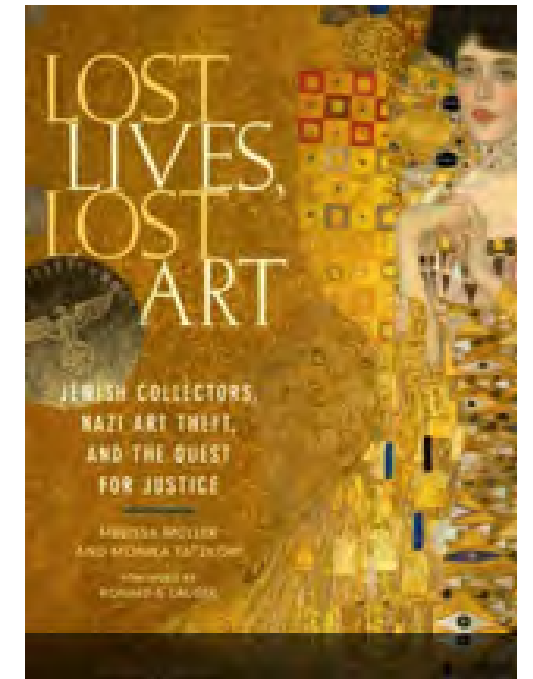
among the hundreds of thousands of Jews who flocked to Vienna from the far-flung corners of the Austro-Hungarian Empire. Within fifty years, under the benign leadership and welcoming borders of Emperor Franz Josef, Vienna went from being a provincial backwater to the most modern—and most Jewish—city in Europe.

They supported the important artists and designers of their day, Gustave Klimt, Egon Schiele, Josef Hoffmann, and countless others. Their home expressed the new modernism that gripped the city, filled with furniture and paintings, porcelains and glass, pieces that emblemized both contemporary art and the modernist outlook.

But converting to Catholicism, like so many of the fellow Viennese Jews, did not help the Gallia family. They were on the hit-list, a target of the rampant anti-Semitism that was not far beneath the surface in Austria as well as other countries in Europe. Luckier than many other families, the Gallias managed to get their art and furniture, their modernist clothes and furs and silver, out of Vienna and to their new home in Australia. Like de Waal's book, Bonyhady's is a fascinating and sad read.

"Lost, Lives, Lost Art: Jewish Collectors, Nazi Art Theft and the Quest for Justice" by Melissa Müller and Monika Tatzkow, takes a broader and more scholarly view of the subject. It explores collections not just of Viennese families, but of others throughout Europe, the collections of such prominent families as the Bloch-Bauers, Mendelssohns and Rothschilds, as well as twelve others. These families all shared a passion for the arts—and the fate of those persecuted for being Jewish. Exiled, killed, scattered, their art collections stolen and dispersed, the fates of these families and their art is both intriguing and heart-breaking.

Many pieces of looted art have disappeared forever; they have either been destroyed or are in private hands. Many others were bought in good faith, by galleries, dealers and art museums. There is an ongoing attempt to right the vast wrongs of the Nazi regime, by finding the remnants of original

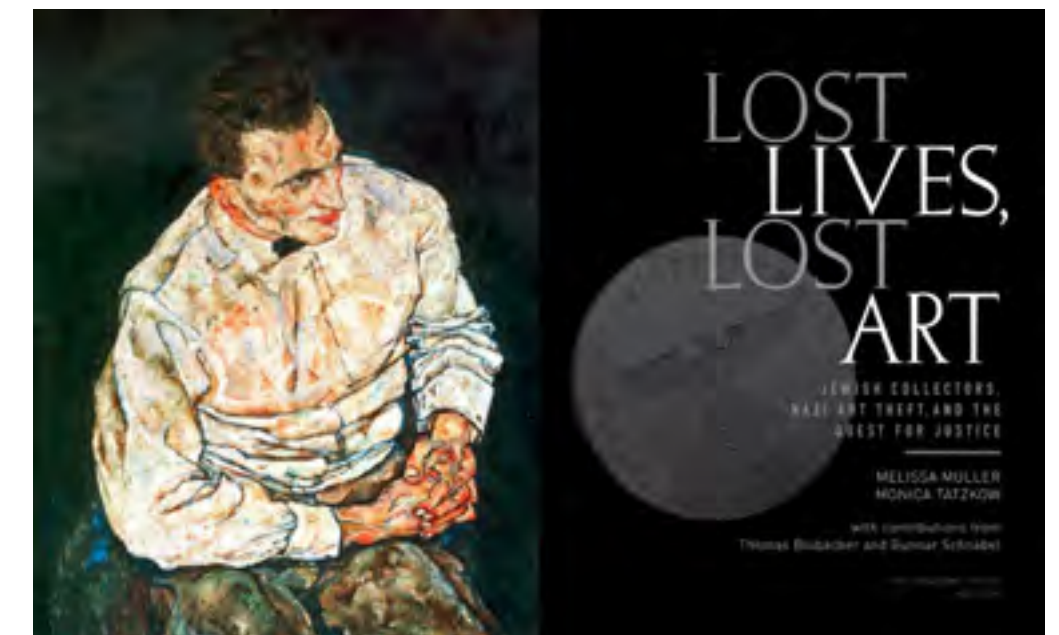


owners or their heirs, and restoring to them their family treasures.

This book details fifteen families and their collections, and traces the works they owned and lost, and the endless attempt, by both their heirs and a dedicated group of international lawyers, to restore artworks to their owners, tracing pieces by Klimt, Pissarro, Klee, Manet, Monet and others, from their acquisition, theft and restoration to the present day.

Collector and museum-owner Ronald Lauder, who is Chairman of the Commission for Art Recovery, observes, "Today, sixty-five years since the end of World War II, we are still trying to liberate these works of art—the last prisoners of the war."

("The Hare with Amber Eyes" is available in paperback from Picador; "Good Living Street" is published by Pantheon, and "Lost Lives, Lost Art" is published by Vendome.) ♦



THE CHESSMEN HAVE LANDED

“The Game of Kings: Medieval Ivory Chessmen from the Isle of Lewis” is luring crowds to New York’s beloved Cloisters

by Sara Evans

When I lived in London after college, I was head over heels in love with all things medieval. Living in England was like living in a time machine. Weekends were spent visiting ancient cathedrals, old walking tracks and treasure houses. And whenever I could, I made a beeline to the British Museum, where I spent hours gawking at the Saxon jewels from the Sutton Hoo Ship Burial, the magnificent Lindisfarne Gospels—and the Lewis Chessmen.

The Lewis Chessmen were discovered by a farmer in a field on the remote Isle of Lewis in the



Chess Piece in the Form of a Pawn, ca. 1150–1200, Scandinavian, probably Norway, found on the Isle of Lewis, Outer Hebrides, Scotland, 1831, Walrus ivory, H. 2 in. (5.1 cm) The British Museum, London (1831,1101.127) Image: © The Trustees of the British Museum. All rights reserved.

wild Outer Hebrides in 1831. The seventy pieces in the horde, which included intricately carved chessmen from four different but incomplete sets, as well as other luxury goods, such as belt buckles, were all carved from walrus ivory and date from the twelfth century. The pieces are believed by experts to have been made in Trondheim, Norway, the seat of that country’s kings and an important center of ivory carving. How they got to the Isle of Lewis is a mystery that is forever buried in time; we’ll never know how they got there or why, although the Hebrides were then under the rule of Norway, and the Outer Hebrides islands were on a major shipping route.

What is endlessly fascinating about these chess pieces is their amazing individuality. Each piece exudes character and expression, and each piece is an exquisite piece of human sculpture. The kings all sit with their swords on their laps, some with beards, some clean-shaven, while the queens all have their hair hidden under their crowns, with their hands held to their faces, and facial expressions that literally say, “what’s going on here?” out loud. The knights ride shaggy, short Icelandic-type ponies, and wear differing headgear. The bishops, each mitered and holding a Bible and a crook, are also highly individualized. The warders, or rooks, have been identified by experts in Northern mythology as “Berserkers,” warriors so eager to go into battle that one of them is actually biting the top of his shield in excitement. The carving of each piece is utterly exquisite, each demonstrating the hand of a master.

On loan from the British Museum in London, the current exhibition is the largest group of Lewis Chessmen ever to travel outside Britain. The



Doorway of Moutiers-Saint-Jean.



Chess Piece in the Form of a Queen, ca. 1150–1200 Scandinavian, probably Norway, found on the Isle of Lewis, Outer Hebrides, Scotland, 1831, Walrus Ivory, H. 3 3/4 in. (9.6 cm) The British Museum, London (1831,1101.84) Image: © The Trustees of the British Museum. All rights reserved.

Chessmen are displayed in the large Romanesque Hall of the Cloisters, with its imposing carved stone doorways from 12th and 13th century France, its walls painted with Spanish frescoes and interiors filled with French ecclesiastical stone carvings. It is the most ideal venue imaginable for the visiting chessmen; they are drawing droves of New Yorkers and visitors alike.

The game of chess is believed to have originated in India in the sixth century. From there it traveled westward to Europe and eastward to East Asia. In Europe in the Middle Ages, the pieces were changed and adapted to the European



Chess Piece in the Form of a King, ca. 1150–1200, Scandinavian, probably Norway, found on the Isle of Lewis, Outer Hebrides, Scotland, 1831, Walrus Ivory, H. 4 1/16 in. (10.3 cm) The British Museum, London (1831,1101.78) Image: © The Trustees of the British Museum. All rights reserved.

environment, with elephants morphing into bishops and viziers into queens. Along with the Lewis Chessmen, the exhibition also includes some breathtaking examples of medieval ivory carvings from the Cloisters’ own collection.

The Cloisters, a branch of the Metropolitan Museum devoted to the art and architecture of medieval Europe, is one of the great treasures, not only of New York City, but also of the United States. Perched high on a hilltop in the northernmost reaches of Manhattan, in Fort Tryon Park, the



Chess Piece in the Form of a Bishop, ca. 1150–1200 Scandinavian, probably Norway, found on the Isle of Lewis, Outer Hebrides, Scotland, 1831, Walrus Ivory, H. 3 5/16 in. (8.4 cm) The British Museum, London (1831,1101.93) Image: © The Trustees of the British Museum. All rights reserved.



View of the Cuxa Cloister

Cloisters overlook the vast Hudson River and the dramatic Palisades of New Jersey. The original core of the collection was that of George Grey Barnard, a sculptor who returned to the U.S. after World War I with a personal collection of artifacts and art from medieval Europe. Realizing the potential of this collection, John D. Rockefeller bankrolled the dismantling of four French monasteries in Europe

nearest one can come to experiencing Europe in the Middle Ages without getting on a plane.

Perhaps the best known and most beloved of all the treasures housed in the Cloisters are the famous Unicorn Tapestries, a set of seven breathtaking pieces that are believed to have been designed in France and made in Brussels. Visitors from all over the globe are drawn to the elegant and epic tale of the hunt and capture of the unicorn, and guess at its powerful symbolic meanings. The Unicorn Tapestries are among the greatest treasures of the art world, and a continual source of wonder to all who view them.

“The Game of Kings” was made possible by the Michel David-Weill Fund. It is on view until April 22 at the Cloisters. It is a wonderful exhibit and a perfect excuse to make the trek northward to experience the national treasure that is the Cloisters). ♦



Chess Piece in the Form of a Berserker, ca. 1150–1200, Scandinavian, probably Norway, found on the Isle of Lewis, Outer Hebrides, Scotland, 1831, Walrus ivory, H. 3 3/8 in. (8.5 cm) The British Museum, London (1831,1101.124) Image: © The Trustees of the British Museum. All rights reserved.

and their artful reconstruction and reassembly in 1925, brilliantly reconfigured and filled with astonishing treasures. Set on four acres, the Cloisters center around an exquisite medieval garden and are surrounded by a beautifully planted park. To ensure that the superb views from the Cloisters would be forever maintained, Rockefeller also bought 65 acres of undeveloped land across the river. Designated as a landmark in 1974, the Cloisters today houses over 5,000 important pieces from the Middle Ages. It is the only museum in the country exclusively devoted to medieval Europe. Its walkways and courtyards, chapels and halls, are the



Chess Piece in the Form of a Knight, ca. 1150–1200, Scandinavian, probably Norway, found on the Isle of Lewis, Outer Hebrides, Scotland, 1831, Walrus Ivory, H. 2 7/8 in. (7.3 cm) The British Museum, London (1831,1101.102) Image: © The Trustees of the British Museum. All rights reserved.



Hypergraphia at Sprint Flatiron Art Space
Courtesy of Cheryl McGinnis, Curator

HYPERGRAPHIA: THE CUP DRAWINGS- STUDIO IN THE PROW

Gwyneth Leech's work personifies New York City, measured in coffee cups.

by Tina Seligman

Due to rapid advancements in wireless technology and the nonstop pace of 21st century life, we access and touch the world with the palm of our hands. Curated by Cheryl McGinnis in partnership with Sprint, "Hypergraphia: The Cup Drawings – Studio in the Prow" explores how the gallery and art studio can be simultaneously anywhere and everywhere with an installation of Gwyneth Leech's upcycled take-out paper coffee/tea cups. The exhibit is on view 24 hours a day through February 18 in the glass-enclosed prow space adjacent to Sprint's retail store in Manhattan's iconic Flatiron Building. If you don't

happen to be in New York, you can still follow the exhibit over 75 national and international blogs (and counting), which have become addicted to the project, as have thousands of passersby daily, many of whom choreograph their activities to return and watch the ongoing jewel-like transformation of the ubiquitous object they were about to toss. Drawing on cups in the window from 11am-2pm Tuesdays through Saturdays, Leech's presence is not a performance or demonstration, but rather a necessary extension of her compelling "hypergraphic" need for mark-making wherever she is. Interestingly, that craving to draw, so publicly



Hypergraphia (Detail) at Sprint Flatiron Art Space
Courtesy of Cheryl McGinnis, Curator

visible at the Flatiron, is contagious, and everyone seems to love the feeling of a cup in their hand. It's a comfort. "When viewers find their way inside the prow," Leech notes. "I often offer them an unadorned cup with Faber Castell brush pens for impromptu drawing workshops. It's quiet and people become focused, feeling what it is like to be in an artist's studio." With a shared passion for making art accessible and mobile, McGinnis and



Hypergraphia at Sprint Flatiron Art Space
Courtesy of Cheryl McGinnis, Curator



Hypergraphia at Sprint Flatiron Art Space Artist's Materials inside the space
Courtesy: Cheryl McGinnis, curator

Leech invite a dialogue about what art is and how it connects to everyday life.

Leech's own blog, Gwyneth's Full Brew, is an extension of the project featuring cup drawings with witty observations of the city, her experiences from the window, and interactive comments and images sent via web at all hours from viewer cell phones and professional cameras. Several photographs spotlight her grandmother's hand-painted empty chair, surrounded by stacks of rinsed cups and a variety of drawing materials awaiting her arrival. As an artist, filmmaker, choral singer, wife, and mother of two daughters, like many women, Leech is constantly on the move. Three years ago, while sitting in a meeting without a sketchbook, she drew on the only available surface -- her empty paper cup. Initially journaling her movements throughout the boroughs of the city, the project transformed when it travelled from the solitude of her art studio to conventional pop-up storefront windows in the garment center district and Upper East Side. Working now from a fixed, albeit temporary position within the Flatiron's glass peninsula, the city itself comes to Leech, widening her connection with viewers and bloggers who share their own experiences with the exhibit.

Born into a multi-generational family of women who created with their hands, Leech was infused with patterns and design from early childhood. Working from memory, observation and from within, her bottomless well of imagery spans flora, fauna, cityscapes, including vendors, passersby and fire escapes seen from her expansive vantage point inside the prow, as well as biomorphic and purely non-objective shapes sometimes inspired by the Flatiron's unique architecture. As Leech's fingers fluidly and deftly build and carve lines around the curved form, the challenge of working with existing shapes, colors and text offers infinite variation. Although using a domestic "pop" object, Leech's process is the opposite of Andy Warhol's. While he

referenced marketing and advertising with multiples of a single soup can image, Leech takes the commercial object to its elemental form by incorporating and/or obliterating logos from a wide range of mom and pop delis, fast food franchises, and elegant high-end tea shops. Leech records the date, location and related circumstances on the bottom of each cup, which, when finished, will be dipped in encaustic (wax) for archival preservation.

As an art dealer, Cheryl McGinnis, has always chosen non-traditional gallery spaces that encourage viewers and collectors to discuss the work in a salon atmosphere while having a cup of tea. After conversations with Leech about possible installation ideas including stacks and pedestals, McGinnis felt that the cups should activate the space in movement mirroring the artist's ceaselessly drawing hands. Suspended like molecules from the ceiling, with looped monofilaments, the cups slowly



Inside Hypergraphia at Sprint Flatiron Art Space
Courtesy: Cheryl McGinnis, Curator



Hypergraphia Private Collection, New York City
Courtesy: Cheryl McGinnis Gallery

revolve and sway against a city in constant motion. Translucent or opaque depending on shifting light and weather, they are frequently reorganized by Leech to create new relationships between shapes, colors and subjects. Captivating numerous collectors who have installed smaller versions in their homes within Plexiglas enclosures, the purity and immediacy of Hypergraphia contribute to its mesmerizing allure. So grab a cup of your favorite beverage and/or web-device and visit the prow. For additional information, contact Cheryl McGinnis at CMGgallery@rcn.com or www.cherylmcginnisgallery.com and follow updates at www.gwynethsfullbrew.com. ♦

WOMEN, WEALTH, AND LEGACY PLANNING

Whether nurturing the values of children, fulfilling charitable goals, or making investment decisions that affect their own as well as their beneficiaries' financial security, women play a central role in establishing and preserving family wealth. Women need to be involved, informed, and comfortable with their role as guardians of family wealth. Active participation in wealth management can strengthen women's commitment to protect and grow their assets with the goal of leaving a legacy for their children, their community, and beyond.

Best Practices in Legacy Planning

The following strategies may help assure the smooth transfer of both your measurable wealth and your values surrounding wealth to the next generation.

Education leads to confidence. Attaining financial security for you and your heirs typically requires you to accept responsibility for the management of significant investment assets. Whether you are single, married, or a surviving widow, it is in your best interest to receive as much education as possible about wealth planning, investments, succession, and related matters. Even if you are not directly responsible for making important financial decisions, it is vital to have knowledge in these areas in order to communicate effectively with professional advisors charged with these duties.

Professionals offer objective, qualified services. Relying on professional advice as opposed to family and friends is extremely important when making decisions affecting the accumulation, preservation, and distribution of wealth. What should you expect

from a qualified professional? A good wealth advisor -- or a team with other professionals, such as attorneys and accountants -- should offer guidance and services in most areas of wealth management, including estate planning, retirement planning, insurance needs assessment, and college planning. On a more personal note, a wealth advisor should work closely with you to:

- Identify areas requiring special assistance, such as creating trusts.
- Minimize taxes and planning costs.
- Develop and implement a personalized wealth management plan.
- Review your plan periodically and suggest changes when needed.

Philanthropy is integral to family legacy planning. Wealth holders have a greater opportunity -- if not responsibility -- to make charitable giving an integral part of the legacy planning process. Families that are charitably inclined may have clear goals in mind, but they may not know where to begin. In order to choose the best strategy, you should work with a trusted advisor to evaluate a number of factors, such as tax management objectives, types of assets to be gifted, and your specific strategic intent. Then choose from among a range of charitable giving vehicles, such as donor-advised funds, family foundations, gift annuities, and charitable remainder trusts/charitable lead trusts.

Children should learn about the responsibilities of wealth. Wealth is a gift that opens doors of opportunity not only for you, but also for your children, their children, and generations to come. Yet wealth can be a weighty responsibility that takes time to manage, maintain, and preserve. If you are a

parent, you are no doubt concerned about the effects of wealth on your children's values and how the "money" lessons you pass on to them will resonate as they mature to adulthood.

Family values should be held in the same high regard as family wealth. Family values -- those traits, behavioral patterns, beliefs, goals, and morals that are shared by members of a family group -- define a family's character as much as dollar signs measure a family's wealth. By holding shared values in high regard and setting an example of commitment to financial responsibility, philanthropy, and volunteerism for the younger generation, you will enrich your family's legacy for generations to come.

A Woman's Worth

As stewards of the family legacy, women are in a unique and influential position. They are holders of great wealth as well as keepers of the family's moral and philanthropic vision. There are many financial, accounting, legal, and business tools to assist women in implementing a plan of action. Contact your financial advisor for guidance in mapping out a legacy planning strategy unique to your situation.

For More Information

If you'd like to learn more, please contact

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NORTHERN LIGHT

A landmark exhibit at Scandinavia House in New York illuminates the Scandinavian Modernist tradition.

by Sara Evans

One hundred years ago, in 1912, an entire year before the Armory show that shook the art world and turned it forever on its ear, an exhibit of 165 pieces of contemporary Scandinavian art was held. It had paintings, sculptures, textiles and ceramics, that were unlike any works previously seen in this country. It was called "The Scandinavian Exhibition" and was considered to be truly radical. Last year, as part of its centennial celebration, the ASF, the American Scandinavian Foundation, reassembled many of the paintings from the 1912 exhibition, and added some additional works. "Luminous Modernism: Scandinavian Art Comes to America, 1912" provides a roadmap of how once-radical art morphs into the traditional over the course of a century.

The 1912 survey of contemporary Danish, Norwegian, and Swedish painting traveled to Boston, Buffalo, Chicago, and Toledo following its debut in New York City. The exhibition had an enormous impact in and beyond the cities to which it traveled. It provided the first and most shocking glimpses for Americans of the paintings of Edvard Munch, an artist whose influence still resonates among contemporary artists, and strongly influenced such artists as Marsden Hartley. Munch's "Bathing Boys" (1904-1905), which was on view in the original exhibition and is also part of the current one, caused a genuine outcry.

In each of those four American cities where it was held, the 1912 "Scandinavian Art Exhibition" drew some of the largest audiences of any art exhibition up to that time. Although it was eclipsed just two months after it closed by the arrival of the even more radical Armory Show, the ASF-organized exhibition and its reception constitute a significant chapter in the history of art and culture in America.

The current "Luminous Modernism" exhibition features 20 of the same artists and eight of the same works that were originally included in the 1912 exhibition, providing a rich picture of that earlier presentation and highlighting the unique qualities that visitors found so compelling about it one hundred years ago. The current exhibition has been expanded in scope to encompass all five Nordic countries, including Finland and Iceland,



Akseli Gallen-Kallela: Mary Gallen on the Kuhmoniemi Bridge (private collection), 1890.

illustrating the full range of artistic expression throughout the region during this period.

Like the region itself, Scandinavia has a unique sensibility, not just in painting, but in all the arts. Perched as it is at the northern edge of the continent, it is of Europe—but is also its own place. In 1912, there were only three Scandinavian nation-states, Denmark, Sweden and Norway. Finland was part of Russia and was not yet a nation, while Iceland still belonged to Denmark. Several of the forty-eight paintings in the current exhibit embody

the new nationalism that was sweeping northern Europe, as countries struggled to create their own unique sets of social structures, national values, languages, literature and art. Separate and yet a part of Europe, these Scandinavian paintings all reflect the major artistic trends that were sweeping the rest of the continent, Realism, Naturalism, Impressionism, Expressionism and Symbolism among them. The new additions speak to the national yearnings that playwrights, poets, novelists and painters expressed at the time. One haunting



Edvard Munch: Bathing Boys (private collection), 1904-5.

painting, "Hvita" by Iceland's Thorarinn Thorlaksson, dating from 1903, shows an Icelandic pony grazing by a fjord. It is Iceland personified, a country that was waiting to be born in 1912 and one that has fully achieved its unique identity in 2012.

A country's geography always informs its art. These works from Scandinavia demonstrate this truism strongly. Many show fields of ice and snow, native pines, birches and beeches, while others are filled with subdued northern light. The elegant interiors of the Danish master, Vilhelm Hammershoi, perfectly reflect the subdued light of Denmark, while his painting 'Landscape from Virum near Frederiksdal: Summer' captures the flat, sweeping fields, clustered farmsteads and windmills of his native country. Even the brightest of Scandinavian landscapes, such as the Norwegian Harald Sohlberg's "Flower Meadow in the North" and "Church with Cloud" by Sweden's Prince Eugen, are softly hued. There is no sun-drenched, dazzling Provence in the North.

Patricia G. Berman, along with a team of scholars in the field of Scandinavian art, curated the current exhibition. She notes in the catalog, "Perhaps because of their marginal place in European culture, and their peripheral location on the European map, the Scandinavian nations were often imputed with an uncorrupted innocence...." But, like the plays of Ibsen and Strindberg, these paintings reflect a much darker, more complex heritage, a sensibility that, like "Luminous Modernism," demands a close and careful look.

(The exhibition brings together important works by Nordic artists who embraced and pioneered the transformative aesthetic innovations that swept the European continent during late 19th- and early 20th-centuries. It remains at New York's Scandinavia House at 58 Park Avenue, through February 11, 2012. Check out www.amscan.org ♦



Harald Sohlberg: Flower Meadow in the North, 1905. Source for Flower Meadow: (National Museum of Art, Architecture and Design, Oslo)



Vilhelm Hammershoi: Landscape from Virum near Frederiksdal, Summer (The Ambassador John L. Loeb jr. Danish Art Collection), 1888.



Thorarinn Thorlaksson: Hvita River (The National Gallery of Iceland), 1903.



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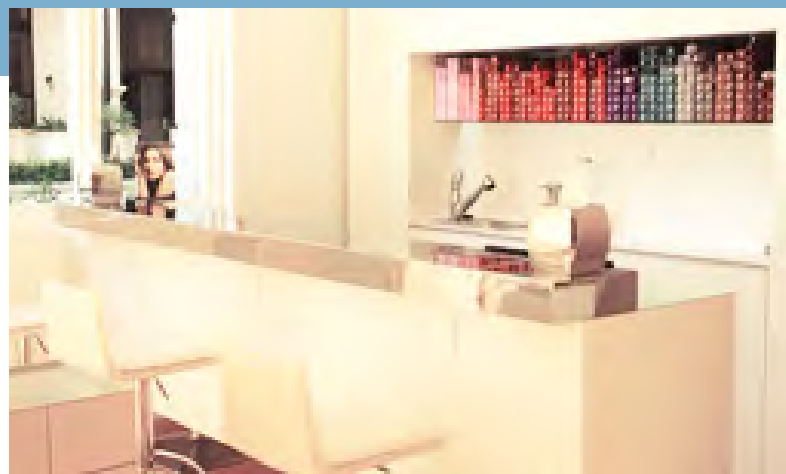
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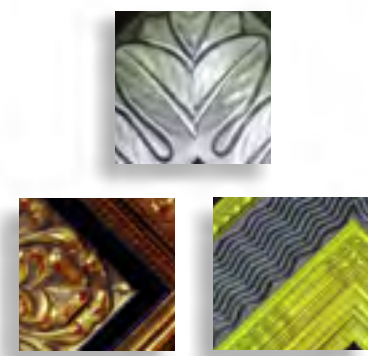
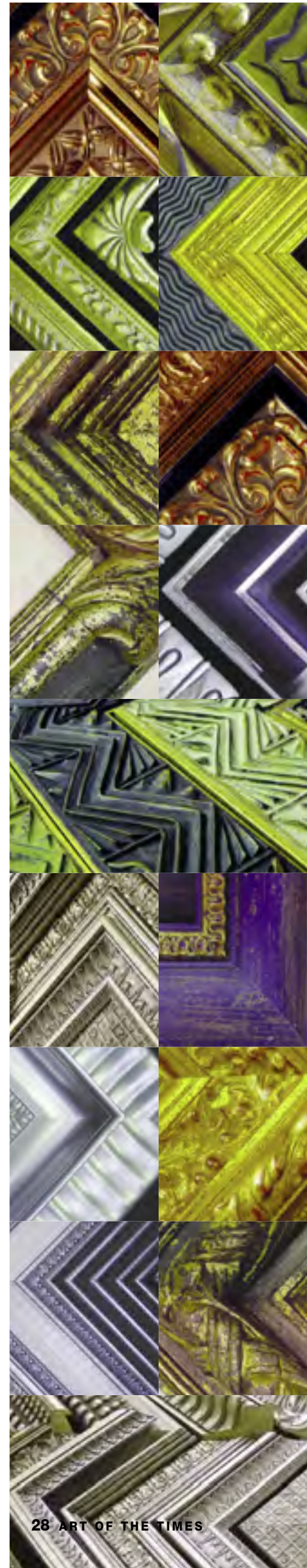


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ART NOTES FROM MONACO 2012

by David Shilling

The Festive Season comes and goes but even in this era when we are all concerned over the ongoing financial crisis and its far reaching effects and we are laden down with guilt and guilt, in some areas we have never been more festive. And have you noticed? Now there is not just one, there are not even just two Festive Seasons, each year and I don't mean the Festivals of the variety of religions, from Chanukah, through Xmas to Diwali, or the non-religious ones like Chinese New Year, I mean that in the creative world of the Arts, the world is suddenly run amuck with Festivals, all over the world and all the time. And they seem to be thriving. You might even be forgiven for thinking that Festivals have made Museums and Galleries redundant.

And today Art Fairs like Frieze in London and Art Basle Miami have never had it so good! In fact they never had it good before, because both of these are such recent, upstart additions to the International scene and when they started just a few years ago they seemed doomed for early consignment to the bin, albeit an artistically gilded bin. And that was way back then, in an age of unrivaled consumer spending and optimism. And yet here they were still healthy, youngsters thriving in 2011, and putting on weight as youngsters do! As resplendent as ever full of works that well, varied in quality so greatly that to call some of these works "work" is hard when they defied the description and it appeared that several pieces had actually demanded no work at all from the artist taking the definition of "conceptual" art to a new level.

In truth Art Fairs are wonderful places to get an overview, and if you seriously do want to acquire art you can meet any number of the galleries very conveniently, and if you want to you can check out what the market is up to. At these International Fairs, you'll see some of the top International galleries pitching their best shots. Art shows are wonderfully entertaining because however high the standard there always seems to be something that slips through the net and allows you to stop and stare in amazement. Its like a family wedding, however glamorous your family, there is always one family member who gets it terribly wrong, and provides the best entertainment unintentionally! Just recently, a friend of mine challenged me to defend Contemporary Art as it were standing on one

foot; by stopping dead in front of an accumulation of bathroom artifacts and demanding I explain why that piece merited the space in this very expensive and prized wall-to-wall carpeted show. Luckily I managed to pull a few timely references to other artist's work, threw in a couple of popular names, enough to satisfy him and get us back on track and on the final leg to the exit after what was a long but worthwhile visit to one of the winter's finest fairs. The opposite of course is true and equally in even what you might consider the worst possible fair that has been a real let-down, you are bound to find at least one piece whose quality shines above the rest - but then that is true of a Sunday morning Garage sale, where we all love to live out of dream of being the one to discover something priceless but hitherto overlooked. But if you really are interested to study "art" at any level and can bear to leave the comfort of your computer screen, you still cannot beat the one-person show. Or at least a well and expertly curator and themed show, and we have been so blessed with some amazing shows this year Too many to mention but I have to admit the Gerhard Richter at the Tate Modern Gallery which dealt in depth with the artist's life work, is a case in point. It had that added dimension that you can't appreciate just by witnessing a couple of pieces, in a mixed show. This is why you can't do without these shows in International Museums and Galleries. A good solo show gives you that all important context. Unlike the block buster International Fairs where there are just so many galleries and just so many works its hard to learn a lot. OK themes emerge; trends are traceable, especially if you attend year by year. This year I found Frieze more full of "decoration" (in a positive way) and less high on angst than I recalled before. It seems there is Color, and light beyond the black. But the best solo shows tell a story they inform you about a painter and a period in the ongoing history of art. And the very best offer a once in a lifetime opportunity, like the Leonardo Da Vinci exhibition at the National Gallery, London where the two versions of Leonardo's Virgin of the Rocks were displayed in the same room for the very first time ever. The recently restored version is now in the National Gallery London collection and after February you will have to travel to the Louver in Paris again to see the other. It was an unforgettable

moment to stand there and realize that experience was never possible before and never likely to happen to me again in my lifetime!

Performing Arts Festivals are something different. One of my favorite times of the year in Monaco is when I get the chance to see a different Contemporary Dance company perform every night for over a week during Monaco Dance Forum. Monaco Dance Forum was for some time only held every second year, but now has become an annual Festival. This year was as usual exceptional, so many styles and different approaches to dance. And there were even more signs this year that dance and installation art have a lot to gain from each other. A striking example was Malou Airaud's Irgendwo. The highlight of this festival had to be a unique one-night only collaboration of Monte Carlo Ballet and the Bolshoi. If you are thinking of coming to the Riviera and its a really long way to come, there is also a Dance Festival in Cannes which is close and also it took place just before the Monaco events started. Although also very highly praised by the critics, it is still slated to happen only once every two years.

Festivals like these offer fantastic treats and great value. But if, in spite of this all year round festive spirit, you still can't get the financial crisis off your mind, there's still something to celebrate. There are an abundance of public art manifestations that cost you nothing at all. When I came out of the National Gallery in London after the Leonardo exhibition (all advance tickets sold out months in advance, some tickets available at the door each day first come first served, some people start queuing the night before!) there was a plethora of art on the streets outside, and more free art all around the city, the temporary exhibit of a vast ship (Nelson's) in a glass bottle by Yinka Shonibare in Trafalgar Square (yours to take home though for a mere 362,500 pounds if the National Maritime Museum have not snapped it up by now - they have launched an appeal to raise the funds!) and getting a bit more down to earth, I don't think pavement artists have ever been so sophisticated! And then of course there is a wealth of talent turning to the Internet to show their creations. Art for all and all for Art! That's the message for 2012! See there is always something to celebrate!! ♦

Mike Weiss Gallery

Will Kurtz Extra F***ing Ordinary January 12 - February 18, 2012



Will Kurtz / Studio view / Brooklyn, NY / 2011

Mike Weiss Gallery is pleased to present Extra F***ing Ordinary, Will Kurtz's debut exhibition at the gallery. The show consists of life size figural sculptures constructed of collaged torn sheets of newspaper, wood, wire, screws, tape and everyday objects which depict the characters captured by Kurtz's iPhone camera lens.

Utilizing the observing eye of a curious urban voyeur, Kurtz spends large portions of his days combing the streets of New York for his subjects which are later transformed into sincere and amusing life-size sculptures. It is not the subjects' aesthetic appeal that draws Kurtz as much as their essence and strong representation of the multitude



Will Kurtz / Studio view / Brooklyn, NY / 2011

of prototypes that typify New York City: from an old married couple and endearingly eccentric dog owners to curmudgeonly middle-aged smokers.

Kurtz's sculptures openly reference real people engaged in real scenarios, be it posing for group shots at a tourist attraction, walking their dog, awkwardly changing their clothes or reluctantly sweeping the floors. Kurtz holds an admiring magnifying glass to the genre of subjects and scenes that are commonly overlooked. The subjects collectively present a candid and unapologetic mosaic of New Yorkers in their blunt, colorful, borderline-maniac ways made of the same papers they read in coffee shops and subways during their morning commute.

As important as the subjects are to understanding Kurtz's works is the medium—discarded and recycled bits of print publication, DIY building and packaging supplies, along with everyday objects that bring a sense of familiarity to the works. Kurtz leaves the subjects' skin and clothes unpainted, inviting a closer inspection of the kaleidoscopic bits of text and images that form each figure. By emphasizing the technique and the material life of his figures, Kurtz diverges from such realist sculptors as Duane Hanson and Ron Mueck,

famous for their meticulous replication of the human skin. Kurtz's figures, therefore, are more emblematic than realistic, reminding viewers they are constructs of Pop-culture references—from daily savings coupons and scandalous political headlines to the cultural and fashion icons of the style section and page six. Kurtz's work is more closely affiliated with the everyday reverence seen in Bill Cunningham's snapshots of fashionable New Yorkers than any unifying sense of timeless existence. It is Kurtz's own insouciant and humorous reminder of life's temporality.

Will Kurtz received his MFA from the New York Academy of Art where he was the recipient of the Postgraduate Fellowship, 2009 – 2010. His work is currently in the Eileen S. Kaminsky Family Foundation, Jersey City NJ; Tullman Collection, Chicago IL; Krupp Family Foundation, Boston, MA and the Collection Majudia, Montreal CA. Kurtz was born in Michigan and currently lives and works in Brooklyn NY. ♦

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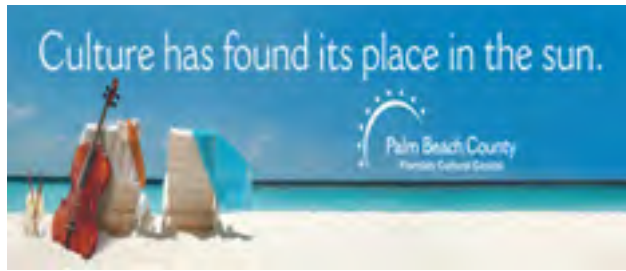
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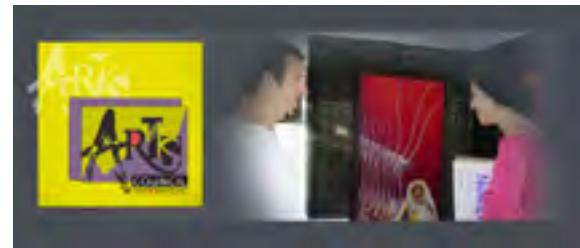
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