

Gallery & Studio

arts journal

Fall

galleryandstudio

Vol. 1, No. 1



Celebration!

Gallery&Studio Arts Journal



Art cover by Sébastien Aurillon

Sébastien Aurillon is a Parisian artist who was nurtured by his love and respect for the form and style of early 20th century European painters. He has managed to combine the inspiration that he garnered from that era to create work that is uniquely his own.

For the past few years, Astrology—a symbolic language that has been around for many millennia—has been the main focus of his work. As an ongoing project he creates astrological charts of cities based on the year of their official designation and using painting, drawing, photos and other media, digitalizes the artwork before transferring it on mirror.

For this cover, he used the natal chart from the incorporation date of the new Gallery&Studio Arts Journal Inc., connecting the past and the new by using older covers and geometric patterns to inspire the success of the new Gallery&Studio.

IG: @sebastiendesigns



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Introducing our Juried Arts Competition

Gallery&Studio Arts Journal will be running several different competitions throughout the year. The first competition will be for visual artists of all media.

- Theme:** “Celebration”
Submission: Up to 3 images per entry.
Images must be of artist’s own original work.
Prize: A review of the winning artist’s work to be published in the January 2020 print edition.
Images of runners up will also published.
Deadline: December 15th 2019
Entry Fee: \$20 for 3 images

For Further information including guidelines,
please see our website: galleryand.studio/competition

Gallery&Studio Arts Journal

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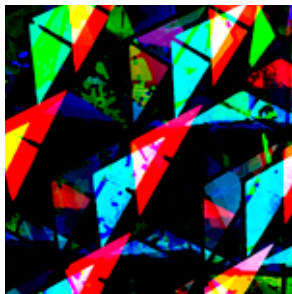
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Cenedella's Back

(And we need him...)



by David Rodgers

**“Cenedella is,
and always
will be a
rebel. Good!
That’s his
real job. As
a rebel, he is
absolutely a
role model.”**

Robert Cenedella has been away, in a manner of speaking. At least to me. No, he didn't stop painting, leave town, or give up his studio, or fold his easel and stash it in the corner with a sheet over it. He was working on something else over the past couple of years, a different kind of project than his artwork, and he has decided that he's finished with it. I wish I could now commission him to turn out a new painting every month or so, continuing to demonstrate how much we need to get to work on ourselves, collectively, morally. That's what Cenedella does with his paintings. Cenedella is a moral man. We need him in these amoral times. Cenedella is an honorable man, and I won't hesitate to praise him.

Robert Cenedella is not somebody you forget easily, either from meeting in person, or after seeing his paintings. When meeting him in person, one is struck by the strong physical presence: tall, stout, with a deep resonant voice. Well planted on the Earth. He speaks softly and clearly; one listens. You may feel that his eyes look at you warily at first, but then soon you detect the playful twinkle working within. One would not automatically assume that the man has a rebellious nature and cultivates the persona of the curmudgeon, the artistic bad boy, the cage-rattler. He is a jovial people-person, maybe a little bit like the free-thinking uncle some of us have been lucky enough to have. He is quick and certain in his opinions of the world and his place within it. And yes, he

continues to have a long and successful career as an artistic master of satire. It's not what he does; it's what he is.

I first met Mr. Cenedella at an opening he was having at the Cornelia St. Café, almost two years ago. This is the kind of place where he likes to show his work: small, lively and convivial, rather than in the chilly-white atmosphere of the commercial art venue. The gallery space at Cornelia St. was completely packed with friends and well-wishers, and full of energy. I realized I had actually seen Cenedella's work before, having been amused and admiring of his well-known crucified Santa Claus image. But seeing it at the Cornelia Street opening, the connection between this image, the man, and his other artwork suddenly became clear. I was fascinated by the other paintings on display there, which were very much in his style of hallucinogenic imagery, often packed with large numbers of figures, reminiscent of James Ensor or perhaps even Hieronymus Bosch, but of recognizable contemporary people, frequently engaged in some kind of questionable pursuit. Fascinated, I wanted to see more. Mr. Cenedella graciously invited me to visit him at his studio in Manhattan.

There in his studio, classical music blasted out at a volume that made conversation impossible until he turned it down. He provided me with copious articles that others had written about his artwork over the years. A new painting rested on his easel; others leaned

“The first project was his personal attempt to illustrate (and to participate in) the growing commodification of artwork, in which an artwork’s value is subverted by its cost.”

against the walls. We chatted not only about his painting, but several other projects he had worked on over the years. The conversation centered on his continued ‘outsider’ status as a painter, and how he has been largely ignored by what can be called ‘the art establishment.’ He lamented that none of his paintings were currently in any major museum and that the auction houses, which generally provide the benchmark for the value of an artist’s work, had not picked up on any of his offerings or sales. A shame in one way, since satire in painting has always had great relevance to our society and the world. Self-reverential, they are not. But they satirize politics, pompous celebrities, the vacuousness of art-world tastemakers and people with more money than brains. I can’t picture the art establishment welcoming him with open arms, if at all. Cenedella is, and always will be a rebel. Good! That’s his real job. As a rebel, he is absolutely a role model. But rather than talk at length here about his career and history as a painter, I want to mention three of his alternative projects which demonstrate other ways in which he has been in touch with the times in which he

lives, and what that signifies.

The first project was his personal attempt to illustrate (and to participate in) the growing commodification of artwork, in which an artwork’s value is subverted by its cost. The year was 1965, and Cenedella called the exhibition “Yes Art”, and he was also open to the possibility that it would become a ‘movement’. He occupied a gallery on Madison Avenue for six weeks (at a time when Warhol had just begun offering his faux Brillo box objects), and sold real Brillo boxes, courtesy of the Brillo company, signed and numbered, and priced at a discount if the buyer folded and assembled the box themselves. He also gave away real S & H Green stamps with the sale of artwork (courtesy of the S & H Company), and also sold numerous other items which he did not hesitate to call ‘jokes.’ The show gained him a lot of attention, but Cenedella’s satire took a literal and personal turn when shortly after the “Yes Art” exhibition, he left the art world for ten years to become a successful graphic designer, producing countless iconic posters which I remembered clearly from my youth. I was astounded to learn that Cenedella was behind them.

This was all part of a plan, since he said that before he ‘retired’ from the fine art world, he wanted to go out with a bang.....

The second project, from 1986, in the middle of a period of financial boom, was a more ambitious attempt to further reflect on artwork’s new dual role as both art object and commodity, in a literal way. Cenedella brilliantly combined these roles in a timely way, cleverly offering shares in a painting called “2001: A Stock Odyssey,” to investors who would receive a bonus payback once the painting was sold at a high price. He got a lot of enthusiastic notice on this project, with articles appearing as frequently in financial journals as in the art press. Although the 80’s might be remembered as the ‘Greed is Good’ decade (think of Ivan Boesky), investing in art in this way perhaps did not sufficiently inflame the lusts of those who wanted a quicker and more lucrative payoff, and the experiment’s conceptual daring was not repeated. The idea still seems viable to me, and I am surprised that no one else has ‘capitalized’ on it.

The third and most recent project seemed much less of an artistic project than a



"We All Live in Harrisburg" from the "Yes Art" exhibition

self-conscious social project: Cenedella's museum conspiracy lawsuit of 2018, alleging that certain museums had consciously made moves to keep Cenedella's paintings out of their collections and off their walls. I was a bit puzzled by this change in creative tactics, and where he wanted to go with it. Once again Cenedella demonstrated his predilection to be a man of his times, those

times now being such that extended fighting in court takes the place of common concern and interpersonal discourse. His suit, though, never came to trial, a presiding judge deciding it was too difficult to prove. Cenedella was left with the option of refiling the case in different form, if he later decided to do so. But if this project was intended to have a 'creative' component, then something was

missing, something essential to Cenedellaism. It is rather more difficult to satirize something you are participating in. When we spoke about it, his normal sharp sense of wit and mastery seemed to be missing. I felt that somehow, Cenedella the satirist had been co-opted and sucked in by evil forces beyond him.

He was an individual trying to
Continued on page 20



WRESTLING WITH PAINT

After I started my career as a commercial artist for a few years, I entertained the idea of putting my toe into the sea of fine art. My friend Jeannie gave me an empty canvas that measured six feet by six feet and I began my first acrylic painting. It was of my living room as I stood in my living room and it posed for me. I took liberties with the chairs, tables, lamps, and painted them in a decorative style, using pattern, hoping to ape Matisse who was my inspiration.

My style was stiff, uncontrolled, amateurish. I had trouble using the acrylics and tried to figure out how much lubricating with water I needed to make the paint pliant. I spent days

struggling with the paint until it was about three quarters finished. In a fit of artistic temperament, I grabbed a kitchen knife, slashed it, feeling burdened by the heavy hitting judgment of my talent. I placed the canvas behind my bookshelves and ignored it for a year.

Finally, I couldn't stand looking at the edges of the canvas stick out from the bookshelves because it reminded me of my failure. I carried the canvas downstairs, placed it next to the garbage cans facing against the brick exterior of my apartment to remain hidden. As was my habit, I walked down my block on East 84th Street and enjoyed looking into the windows of apartments to see how other people lived and decorated their spaces. I glanced at one window and saw a large, colorful painting, unfinished, with a slash in it hanging over someone's fireplace mantel. The universe told me to keep going and I did.

*Christine Graf
from her upcoming memoir*



A BOHEMIAN TRUISM

In youth, you worry
about making art.
By middle age there's
no need to worry.
Surrounded by
your unfinished
paintings, unpublished
poems, and other
evidence of a bohemianly
exemplary existence,
you yourself
are the work of art
—or at very least
a one-of-a-kind relic.

Ed McCormack

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A Vision of Manhattan in Hand-Quilted Art

by Bobbie Leigh

Marilyn Henrion's new series, Mannahatta, is a bold, geometric expression of a life-long New Yorker's reverence for and devotion to the city. "My work has always been deeply rooted in the urban geometry of my surroundings," says Henrion who has a poetic frame of mind, an artist's unbound creativity, and a

a trendy new restaurant in the Financial District. In today's New York, the past meets the present in many ways. "My work in this series focuses on architectural structures that range across the centuries and can still be appreciated as the visual heritage of my 'hometown,'" says Henrion who has lived in New York City for all of her remarkable 87 years.

"which is why I love it," she says. It is almost impossible to describe the infinitesimal labor, the intensive process which goes into each work. When asked about the evenness of her stitching, this age-defying perfectionist grins and admits "it takes years of practice." ❶



"Highline Triptych"

fascination with the layers of the city's history. "The presence of the human hand on the landscape expresses our yearning for immortality, evidence that says I was once here."

The title of Henrion's new series is an adaptation from the Native American Lenape language meaning city of hills. Manhatta (a derivative) is also the name of

Henrion's work is composed of digitally manipulated photographs, sent to a lab to be printed on cotton which becomes the top layer of her art work. The second layer is batting. The bottom layer—where much of the genius resides—consists of meticulously hand-stitched concentric circles requiring precise mathematic calculation,

Henrion's work will be featured in an upcoming spring exhibition at the Noho-M55 Gallery
530 West 25th Street,
New York, NY 10001.

For now, your best bet is to visit her studio by appointment.
email: marilynhenrion@mac.com;
www.marilynhenrion.com.



Art On A Summer's Day

by Marina Hadley

On a burning hot afternoon towards the end of the Summer holidays, with the cicadas buzzing incessantly, Jonathan with his faithful sister Michelle by his side, sat on the grass outside their home. They were selling not the ubiquitous lemonade that was being plied on many front lawns of this suburban American neighborhood, but a treasure trove of his artwork that he had created this year in kindergarten.

"Art for sale. Art for sale." His strong voice called out to an assortment of passing cars, dog walkers and joggers. There were over 20 pieces laid out on the grass beside them. There was also a book that he had written and illustrated to show how multi-talented he is. Equipped with drinks, snacks and the occasional ice-pop supplied by his grandmother, they were there for the long haul.

The artwork was laid out neatly in rows on the grass, on either side of their seats. The prices ranged from one to two

dollars depending on size, a format used by many artists. This was giving him the opportunity to practice addition and giving change, studying his market, interacting with customers. He was quick to jump up and hold up any piece that a potential buyer showed any interest in, while explaining the work and its merits. Understanding what it takes to sell his art will stand him in good stead as he matures and continues to sell his work. It's information that many grown-up

creations which ends up either very unfortunately in the garbage or boxed away in a dusty corner of an attic, never to see the light of day again. Jonathan's mother is very diligent and photographs much of his work to ensure that they can be accessed easily and in perpetuity.

Jonathan loves to paint he says, but he also loves (electronic) games, football, tennis, soccer, baseball and basketball. He is a busy man. However, his large collection of work shows his



artists could benefit from.

His mother who stood by keeping an eye on them said that he didn't put all his work out for sale. Some of his paintings meant a lot to him and he was keeping those. For all those parents whose refrigerators are covered with their children's artwork, what a wonderful solution to finding a home for the priceless

strong interest in arts supported by a school and parents that still encourages it.

Jonathan's entrepreneurial spirit and artist's drive are strong. He is an artist already. It will be interesting to see where his interests and creative talents take him. Keep up the good work Jonathan! We all support you. ①

“Tiny Pricks Project”

by Anne Rudder

Summer 2019 brought us continued political turmoil and a prime opportunity for farce so inspirationally realized in the stitched textile public art outing entitled “Tiny Pricks Project” at Lingua Franca at 382 Bleecker Street, New York City. The exhibit is the hilarious and simultaneously serious brainchild of artist and curator Diana Weymar.

Ms. Weymar has mined the daily words from our bloviating President, stitching his Twittered phrases into hankies, linen napkins, placemats and other domestic prosaic cloths to create miniature artworks. They demonstrate our leader’s unique abilities of expression, that when quoted and sewn into the pretty fabrics, provide the opportunity for juxtaposition of delicate textile grounds



with clumsy language, making for both lovely and derisive commentary.

The artist encourages like-minded folks to create their own “Tiny Pricks” to be added to the textiles that have already been produced for the project. Weymar’s goal is to collect 2,020 pieces by 2020, the artist hoping that

our Leader will only have one term in office. You can find out more about the project and how to participate by going to TinyPricksProject.com/. Participate where you may enter into this sly, sublime and most satisfying political conversation. ❶



“Tiny Pricks Project”
Curated by Diana Weymar
Recently seen at
the Lingua Franca,
382 Bleecker Street,
New York, N.Y.
Next Tiny Pricks Project
exhibition will be in
Portland, Maine
<https://tinypricksproject.com>

CARL HEYWARD:



A man on the move, Carl Heyward is also a man with a message. The founder of the Global Arts Project (GAP), an artist and writer in his own right, he is a traveling man. He doesn't travel alone. His companions are artists hailing from the far-flung to the familiar, voyagers all, their works, if not themselves, traveling from either the "everyday" (USA) to the exotic (Senegal) each time GAP unfolds its wings. This time around, GAP VIII glided into Ghent, Belgium with its CrossingBorders (A Long Way From Home) show.

The GAP's core group are as international as their destinations. Besides himself (USA), he is joined by Akiko Suzuki (Japan), Chaewon Oh (Korea), Lorna Crane (New South Wales) and Vered Gersztenkorn (Israel). This "core group" was formed after Heyward's 2012 project involving "mail art" that "connected 500 artists internationally and produced more than 3000 one-of-a-kind works."

Three years later, in 2015, Heyward encountered Ron

Weijers during GAP III in Lecce, Italy. Weijers is a "Dutch multidisciplinary artist working primarily with painting, photography and music." He also runs the Iodence Studio Gallery in Dordrecht, the Netherlands. The two men's personal visions melded. As Heyward puts it, "I consider him my counterpart... and a collaborator." Although they operate independently of each other, "there are frequent overlapping projects."

"Because we seek security in the concept of home as a base from which we might come and go or even invent anew," writes Heyward, "when that real brick-and-mortar sense of place is threatened or limited, when perceptions of difference and fear of the encroachment of the OTHER outweigh compassion, tolerance, love or logic, we land in a place of uncertainty and suspicion.... CrossingBorders addresses personal, psychological, political, even aesthetic limitations imposed by the dynamics of fear...."

"The intermingling of peoples from 'foreign' places enriches us in terms of art, science, literature, education and language in a reciprocal cross-pollination that enhances rather than contaminates, that stimulates what would otherwise become stagnant..."

The underlying concept seeks to eradicate the barriers, boundaries and barricades that separate us—"the uncertainty of the immigrant" or for that



Carl Heyward



Ron Weijers

matter all manner of constraints confining and restricting any traveler, be it "intellectual, psychological, conceptual or physical." Those "lines in the sand," as Heyward describes them, are too easily erased. But what better alternative, if not through art?

Recently exhibited from August 31st to September 15th, in

A Global Gaze

by Diane Root



*"Crossing Borders:
A Long Way
From Home"*
Carl Heyward, 2019

Ghent, Belgium, the exhibition will return to the USA by June 2020 at the Gallery Renee Marie in Benicia, CA, where Heyward is director and curator. That does not mean the exhibit has come home to roost. On the contrary. In the interim, GAP VIII may also be going to Japan and Mexico pending final negotiations. Heyward's aim is to keep

Crossing Borders doing precisely that—crossing borders—a never-ending world itinerary, replacing artworks as they are sold.

It is said that home is where the heart is. Heyward is blessed with a global heart, and home is where the art is. (And, as some would say, where he is.)

Carl Heyward,
Director and Curator;

Gallerie Renee Marie, 1038 First Street, Benicia, CA 95410
Ron Weijers, Director;
Iodence Studio/Gallerie,
Gravenstraat 33, 3311 BC Dordrecht, Netherlands ❶

Global Art Project
Curated by Carl Heyward
(artist/curator)
East Village Art View Gallery, NYC
through November 21st, 2019

VERNITA NEMEC:

Vernita Nemec, aka Vernita N'Cognita, is anything but incognita. Her travels as a performer encompass the United States, Hungary, Japan, Ireland, Mexico and France. In fact, she is a force to be reckoned with. "All my performance work," she says, "concerns womanly issues—beauty, aging, or love."

This year, she will be part of the annual Arts in Odd Places (AiOP), an event entitled "Invisible" is scheduled for October 17-20. The route runs from 14th street between 5th and 6th Avenues all the way to the Hudson River. Nemec is slated for Friday, the 18th from 3-6PM.

Entitled "I Still Am," Nemec's performance art embraces the very fabric of life, including the greatest anxiety of all, especially for women: aging—one that resonates within everyone—the prelude, after all, to the unknown. Her performances for the past few years tackle that secretive subject—decrepitude. Her interpretations of its vicissitudes are nothing short of beautiful, brave, and riveting.

"Autobiography and what it is to be female is a constant thread, whether I am performing a word and movement piece...or creating a physical artwork." Performance art is precisely that—a physical art-work. Aging, now the underlying thread, is the woof and warp of the tapestry interwoven

within her very being, the real-life story line, such as *Invisible Woman* (2012). Invisibility, Nemec observes, is the lot of the aging woman. "No one looks at me," she declared during that 2012 performance.

Discounted, older women disappear like still-living, breathing ghosts inhabiting our youth-oriented society. It is the truth we all face, men and women alike, although Nemec's focus is clearly aimed at women. That said, Vernita N'Cognita, a striking woman, is not about to become invisible anytime soon—or ever.

Most notably inspired by Japanese butoh, which she describes as an "avant-garde form of dance that arose...in the '50s as a rebellion against Western and traditional Japanese dance." A highly fluid art, it is open to as many different interpretations as there are performers. "Even the Japanese can barely define it."

It is difficult, demanding skill and discipline from the performer, whose face may be masked as is Nemec's during part of her performances, then "taking it off to reveal my true aging self."

"So much of what I do...is intuitive. I don't choreograph any of my performance work." Self-taught, her artistic roots evolved from a visual art background, not a theatrical one. Improvisation, however, is the backbone of her performances, only somewhat



Vernita Nemec in Germany

structured when performing with a partner.

She once wrote: "I use my art as a way to understand." As do we, her audience, and with any luck, perhaps to accept.

Vernita Nemec is us. ❶

Recently seen
Arts in Odd Places,
"Invisible"
performed by Vernita Nemec
ran on 14th Street
between 5th and 6th Avenues
to the Hudson River

Vital and Visionary

by Diane Root



North

People thirsting for liberty and safety, crossing a perilous and sometimes arid border, traversing mountains and ravines after journeying through a dust-filled Tijuana, stopping momentarily on the way, gaining nourishment at that town's autonomous kitchen, Comedor Contra Viento y Marea (the dining room against wind and wave), then walking slowly again northward to a fragile new life in the almost mythic United States. The kitchen is welcomed by these grateful travelers, young, old, fathers, mothers and children, providing them rest, renewal and hot meals during their caminos de ensayos (rehearsal path), as they hold hopes in their hearts for freedom in a new country.

Espacio Pino Suarez is a printmaking workshop in Oaxaca, Mexico, producing works of Mexican as well as American and International artists. The Jalopy Theatre in New York City just recently displayed four artists from this workshop in "Brooklyn Loves Oaxaca: Printmaking Exhibition @ The Jalopy," and twenty-five percent of the proceeds from sales of the artwork will be donated to Comedor Contra Viento y Marea, for the benefit of those migrating north.

The workshop was established by Marco Velasco and his partner, Phebe Macrae Corcoran in 2016 in Oaxaca, one of its purposes being to nurture emerging artists, and the works shown here at The Jalopy not only exhibit the art of Espacio Pino Suarez's



"Untitled," Phebe Macrae Corcoran

founders but also two other artists from the group, Ernesto Gomez and Jeff Tocci. All four of them, printmakers, display works in accomplished etching and aquatint technique providing, primarily, commentary on Latino life's difficulties.

The majority of these emotional works have a darkness to them with pieces conjuring up for me Francisco Goya or Jiri Anderle's depictions of phantasm and oppression. In "El Chato,"

"Cabeza en Ejido," "Prohibicion" and "La Detencion de mi tindes" by Velasco, and "Untitled," by Corcoran, both artists give a strong voice to this realm of shadow and danger. Jeff Tocci approaches this vein with almost sardonic humor in his prints "Thrill Hill," "The Lion and the Lamb," "Black Vulture," and "La Cruda." In contrast, "Wohoco" and "Cabellosa" by Ernesto Gomez demonstrate some sly mirth. The artists of Espacio Pino Suarez



"Black Vulture," Jeff Tocci



"Wohoco," Ernesto Gomez

hail from Oaxaca's jagged terrain and as such, these creative people know about suffering in life. They empathize with those on the viaje al norte (trip north), supporting their brothers and sisters as they search for safety and peace. What better way than to care for them with proceeds from this exhibit giving sustenance in solidarity with such a profound quest? ❶

Jalopy Theatre Presents
Brooklyn Loves Oaxaca
Printmaking Exhibition,
315 Columbia Street,
Red Hook, Brooklyn, NY
through October



"Cabeza en Ejido," Marco Velasco

Every Woman I Know

by Alyssa Meadows

Every Woman I Know, is a portrait series depicting every woman I personally know, who has been a victim of sexual violence. Participants are photographed anonymously, and those who elect to have a public portrait, are photographed both ways. Despite the safety of many voices and the #MeToo movement, many women still do not feel comfortable coming forward publicly, and this is visibly represented by how many women only participate anonymously.

I also give each participant blank paper to submit a handwritten account of their experience(s).

Creating art that empowers these women has been the singular goal I've had for the project, by giving them the opportunity to heal through speaking out on issues and experiences that have troubled them for too long. I know each time I share my own story; I feel lighter, less inhibited by the shame that society burdens victims with, and the women who have participated so far have said the same.

"Thank-you for being there for me...you make me feel like my story is worth knowing." Woman #5

In these exceedingly hostile times, the voices of women need to be echoed more than ever, our stories need to be heard, and through creating a space for women to safely and anonymously share their stories, we as a collective community are reclaiming our voices and breaking our silences on the all-too-



common experience of sexual violence that so many women share. By standing together, we can change the perception that this is not a serious or frequent issue and bring attention to how necessary a shift is in our society's values regarding women and our place in it.

I am working to exponentially expand the spread and reach of this project by working with other like-minded female photographers, to help women heal on an individual level. Sexual violence is not restrained to a region, space, or time—it is pervasive, constant, ubiquitous, inescapable, and to localize this project would be doing a disservice to women everywhere. ❶

Alyssa Meadows Photography
ameadowsphoto.com



CENEDELLA

Continued from page 7

play a corporate game he likely could not win; like a jester, but without real jesting, only blurred pantomime..... In the lawsuit, irony and humor had necessarily been abandoned. It had no more slyness than a judge banging his gavel with finality; less even than Donald Trump glowering at the camera and growling, "You're fired!"

Sometime shortly after my studio visit with Cenedella, I learned that my application to work as an art handler for one of the large arts auction houses had been accepted. I mentioned this to Cenedella and I suggested that I was about to enter the belly of the beast. I told him that it might be difficult for me to continue with the article during my temporary employment period of five months. He joked with me, "If you don't think you want to work there, I'd be happy to give you a recommendation that will guarantee you'll be heading back out the door again right away. Just mention my name and see what happens."

He didn't need to. It didn't take long to see how things worked there. Art equaled money. Or rather, they weren't equal; money

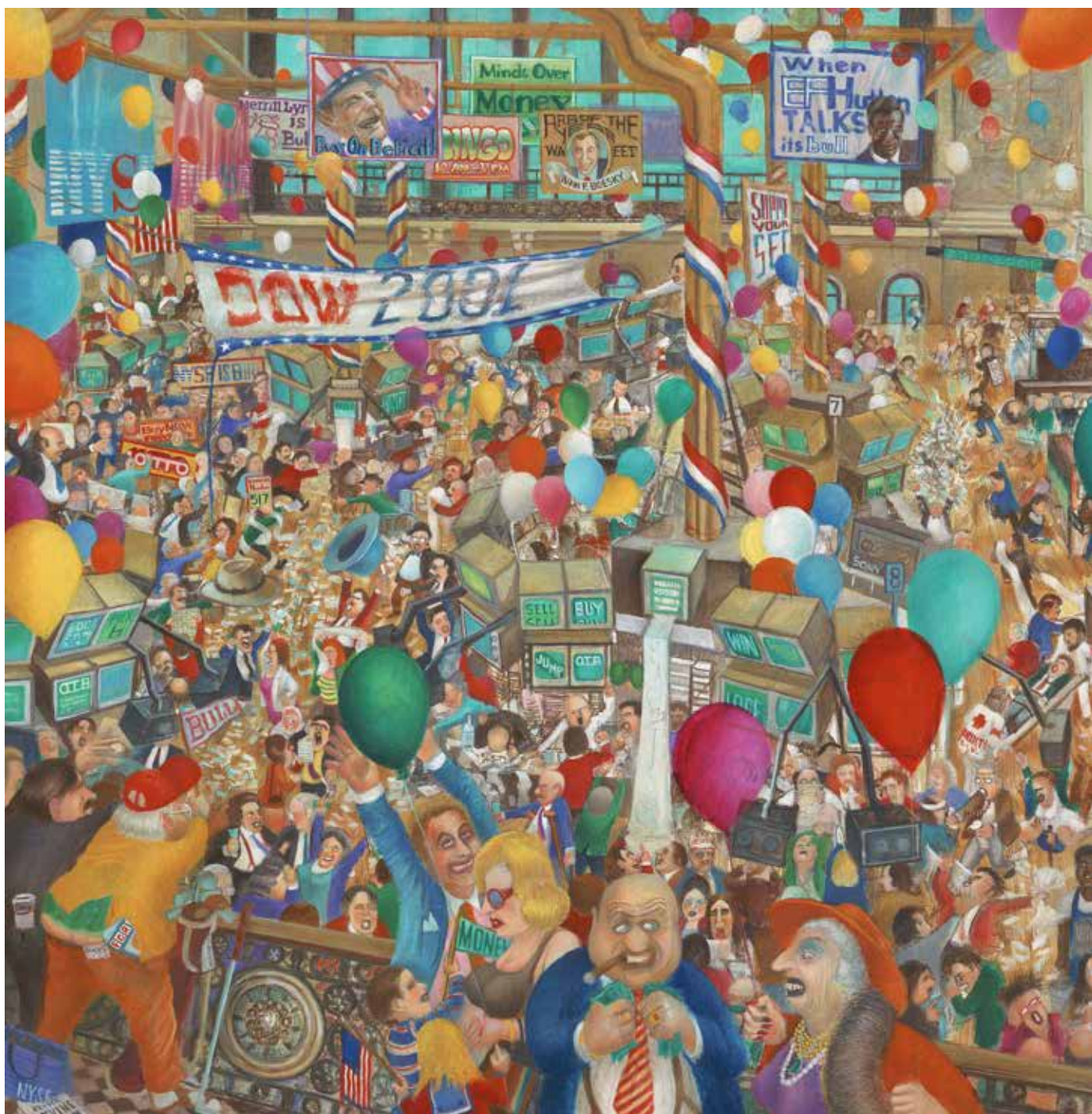
was much more important. Their mission was to turn artwork into as much money as possible. Since the art-selling industry is unregulated, they are very clever at coming up with ways to improve their financial results, not all of which are legal. Even Trump couldn't resist opportunities to finagle at one local auction in the Hamptons. He hired a fake bidder to bid up the price of a portrait of himself, to guarantee that it would end up being the highest priced work in the sale. Yikes.

As a worker at the very bottom of the pole, however, I spent little time worrying about the CEO, and more time worrying about how I would get enough sleep, since I was subject to 'mandatory overtime.' Sixty to seventy hour weeks were normal, and my personal best was 84 hours. My co-workers would joke that going home at 5:30 p.m. was 'half a day.' In my 'temp' contract, I had signed all of my rights away, except for that of quitting without notice. And please allow me to also mention the punitive management style; a class-attitude worthy of 18th century England, (when the business was originally founded); rodent-infested locker rooms; huge turnover and overall bad morale. I felt like my five months was more of a sentence than a trial period. No sour grapes, though; I learned what I needed to...

Afterward, it took me a long time to get back to this article about Cenedella, but I thought of him and his critical abilities often. He clearly had gotten under my skin. Every time I went to the computer, however, to continue this article where I

had left off, there was more news about American politics that was astonishing, flabbergasting and dreadful. I would read ravenously for a day about the insanity emanating from our government, and then immediately become a horrified recluse, not turning on the computer for days or even weeks at a time. Somehow I kept hoping that things would get better. Sometimes it seemed difficult to even define 'better.' Points of reference had been lost. Where the heck was Cenedella when we needed him?

Then at last, one day earlier this year, as I sat at the computer trying once again to shake Cenedella back to life in my mind, I came across something about him that I was overjoyed to see, a very small, single reference on the Internet, stating simply, "Artist decides not to pursue court case." Ironically, and I think Cenedella would appreciate this, the announcement was in an obscure law journal, not in an art magazine or newsletter. The announcement was simple, but it gave me a great lift to hear that Cenedella would not be taking up his option to refile his suit, that he would not be taking up his very precious time with lawsuits. As the critic Ed McCormack once told him, "When your work speaks for itself, don't interrupt." Out of the courts and back in the studio, Bravo! We need Cenedella on the firing line now more than ever. His paintings are so good, so pointed in their ability to show us exactly what is wrong with not just the government and the art business, but many of our attitudes and opinions, and even



"A Stock Odyssey"

with this country itself. We need Cenedella fighting in the trenches; we need Cenedella doing what he does peerlessly. Which is showing us clearly what and who is acting stupidly, dangerously and greedily, even if it might be, at the core, all of us. This is what he does best, does so clearly, easily,

and to my mind, importantly. Too bad we can't clone him...

Art, according to current wisdom, has lost its power to influence society. But that doesn't mean it has lost its power. In this way, Cenedella goes beyond what countless other artists do. He gives it context. I recall Pete Seeger

talking about music and saying, "Don't ask if the music is good, but rather what is the music good for." The same could be said about Cenedella's painting. ❶

Bob Cenedella teaches at the Art Students League, NYC
theartstudentsleague.org

The Haas Brothers Bright New World

by Bobbie Leigh

The Los Angeles-based Haas twin brothers, Nikolai and Simon, are having a banner year. “Madonna,” their first solo exhibition, perhaps the most cheerful, upbeat art show in New York City, recently opened at the Marianne Boesky Gallery on West 24th Street. Next, they will

hand that appears to be sinking and shrinking. What is it suppose to announce? One thought is that the artists’ view of masculinity is changing or at least requires new interpretations. Turn a corner and you are in the main gallery, not exactly a woman’s world, but a happy place, blazing with bright

2015 when they met a group of women artisans in a craft market in Cape Town, South Africa. Eventually, the brothers set up a women’s beading collaborative in South Africa and workshops in California. Some 50 women, known as the Haas sisters, worked on the glass beading in this



be the star attraction at Boesky’s Frieze London presentation.

A huge sculpture, weighing five tons and made of Portuguese Pele de Tigre marble, is the first thing you see as you enter the gallery. It is a monumental man’s

yellow walls, a fantasyland of biomorphic creatures, flora, and fauna that evoke femininity.

The immensely talented twins explore a variety of materials, especially beadwork. They were first introduced to beading in

incredibly tactile and playful show.

Along with beadwork, several sculptures demonstrate the brothers’ skill as master stone carvers, a skill they first learned from their father, Berthold Haas, a painter and sculptor. Their



Installation Views, Courtesy of the artist and Marianne Boesky Gallery, New York and Aspen. ©The Haas Brothers. Photos: Object Studies

mother, Emily Haas, is an established screenwriter. The monumental stone work in this exhibition contrasts dramatically with the delicate, intricate, and finely detailed beadwork sculptures.

These contrasts make “Madonna” an eye-popping experience. “The art community rewards risk taking,” says Boesky. Once again, Marianne Boesky trusts that new and exciting work will be appreciated. ❶

The Haas Brothers: Madonna
Marianne Boesky Gallery
On view through October 26, 2019
509 West 24th Street,
New York, NY 10011
marianneboeskygallery.com

New on 23rd

by Marina Hadley



Fremin Gallery is the latest art gallery to move to 23rd street in the heart of Chelsea, New York. With his name in neon lights, Emmanuel Fremin welcomes art lovers to see his collection of artists; predominantly photographers and sculptors.

Nearly two decades ago, Fremin started by representing a single artist, Michel Giliberti. Fremin was modelling for the French artist, who at one time

had seen success, particularly in Japan, as a surrealist but had seen his work plateau in his home country. Fremin who was about to leave for further education in Paris, suggested that while he was in the capital city, he could find a gallery for him to exhibit his work. Giliberti laughed, knowing how difficult it was to break into the Paris art scene.

Fremin went to Paris, found a gallery and introduced Giliberti's work. A few days later, he called Giliberti to Paris and was able to present the artist with a contract for a two-month gallery exhibition. The exhibition was such a success that it was extended for an additional four months. Fremin was only 17 years old.

Some would have called it beginner's luck, but that drive to accomplish his goals has been Fremin's *modus operandi* ever since.

A vacation travelling through the USA eventually brought him

to New York, where he decided to put down roots. Modelling with a major agency, got him settled and brought him into contact with a professional fashion photographer named Drew Tal, who was looking to branch into Fine Art. A chance encounter with gallerist Bob Hogge, gave them their first gallery show in Chelsea and his own first gallery followed soon after.

The culmination of 20 years of hard work, perseverance and a strong sense of direction and belief in his artistic vision has brought him to where he is today. He has brought together a diverse group of contemporary, international artists. Although their styles may be different, a powerful sense of elegance, beauty and sensitivity course through every artists' work.

Fremin Gallery has grown steadily over the years, moving locations as it has developed its talent and collector base. They have also shown at numerous

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Gallery directors, Emmanuel Fremin and his wife Mary Nguyen

Journey Through A Radiant World

by Anne Rudder

For shattering scientific discovery, empiricism must be based on the hunch. Intuition arising from somewhere in the human being to become hypothesis and, ultimately, disrupting proof. Changing thought into evidence in a new realm and transforming humankind.

Wally Gilbert, who in the capacity of Nobel Laureate scientist, along with Fred Sanger, accomplished just that, by finding ways to decipher chemical groups in DNA, making it possible for the first time to read genes. It was a seminal event in our understanding of the Genome, profoundly influencing our knowledge of all organisms and therefore the foundations of life as we know it.

Gilbert's long time as a scientist, testing ideas, helped to realize his more recent vocation as a photographic artist, a hat he has worn for almost 20 years. He experiments with color and form through use of a small digital camera and the computer to create glorious, huge aluminum prints of



"Joy" 36"x12", 2019, printed on aluminium, edition of 5

layered, abstracted images of the world he sees. His interpretations are results of deformations of reality in saturated colors, dynamic geometrics and gorgeous renderings of nature all displayed with panache in "Worlds," shown here at Viridian Artists – serving to delight our senses and transforming our feelings into grand appreciations of what it means to be alive. We are almost

breathless when seeing these beautiful pieces.

His deep reverence for the human is expressed in some of the quasi-metaphysical titles he has chosen for his works. Indeed, the name of the show, with words such as "Crossing," "Edges," "Veils," and "Mystic Blue Flower," among others gracing the pieces, symbolize Gilbert's searches for depth beyond the picture plane and for mystery—desires of both an artist and scientist toward culmination of the elemental quest for *raison d'être*. Here, the computer picture plane is a digital representation of our world's three dimensions just as the double helix is the shorthand symbol for the building blocks of human biology.

This artist's infusion of magnificent colors in our post-minimalist world brings new life to the computer's data analytics and Gilbert does not just rely on this machine's remarkable capabilities, he adds the element of human love to it while superimposing, by trial and error,

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Artful Anti-War Commentaries

by Bobbie Leigh

David Nolan Gallery's fall show is "Wars," but it could easily be dubbed "Anti-wars." Each of the 13 artists, spanning 80 years and several generations, explores various responses to the vagaries of battle, suppression, and conflict.

"Man with Panzerschreck," a classical replica of a Greek sculpture by Ian Hamilton Finlay, is one of the most arresting works in this exhibition. A seemingly benign classic Greek statue holds a rocket launcher not the javelin you would expect. According to gallery assistant, Amanda Hunter: "He is, in part a figure of melancholy all the more achingly acute for his form's natural gracefulness: the embodiment of our deep 'homesickness' for a lost (mythical) Golden Age." Finlay (1925-2006), a Scottish poet and artist, joins other artists in this exhibition, whose works are timely and influential.

Another powerful piece is George Grosz's 1940 "Self-Portrait with Bird of Prey and Rat." Grosz (1893-1959) left Germany only weeks before the Nazis declared him an enemy of the state. He portrays himself as an outcast, an exile, not

in his studio but surrounded by mystifying props—a bird carrying a dead rat in its beak as it flies past the painter who is besieged by a flying black spider. The dark sky is ominous, reflecting Grosz's

state of mind and the state of mind of someone isolated and lonely.

Peter Saul's 2007 large format, cartoon-like polemical painting depicts Stalin personally shooting



Ian Hamilton Finlay (1925-2006), "Man with Panzerschreck," 1993, plaster and metal, 61 x 17 3/8 x 19 1/4 in, 155 x 44 x 49 cm, (IF2794)

©The Estate of Ian Hamilton Finlay. Courtesy David Nolan Gallery, New York

Each of the 13 artists, spanning 80 years
and several generations, explores
various responses to the vagaries of battle,
suppression, and conflict.



Peter Saul (b. 1934), "Stalin in 1943," 2007, acrylic on canvas, 78 x 108 in, 198.1 x 274.3 cm, (PS7272)
©Peter Saul. Courtesy the artist and David Nolan Gallery, New York.

German soldiers with a machine gun. In a magazine interview Saul (b.1934) wrote: "I am concentrating on Stalin because he's a useful bad guy. I can use him to destroy the German army."

"Untitled (North Koreans)" is one of the show's most haunting

works. The 2002 charcoal on paper drawing by Richard Artschwager (1923-2013) evokes the traumas of war which the painter encountered as a soldier in World War II.

David Nolan Gallery's "Wars" is especially poignant and

could not be more socially and politically relevant today. ❶

"Wars"

David Nolan Gallery,
527 W. 29th St., New York, NY
through November 2, 2019
davidnolangallery.com

Gibney: The Beating Heart

by Trina Mannino

American modern dance companies have diminished considerably in recent years. For the few companies that have survived, leadership is at a crossroad. They can reinvent, or face irrelevance.

In downtown New York, there is a small company that is emerging as a beacon of a sustainable, relevant, and radical model.

Gibney Dance Company (GDC) began in 1991, inhabiting one studio at 890 Broadway, under the direction of Gina Gibney. It is now one part of an expansive organization. Gibney, as it was renamed last year, now inhabits 53,000 square feet and 23 studios, between its 890 and 280 Broadway spaces.

The Gibney has expanded its mission to offering open classes, curating and commissioning other artists, and Community Action work, the center's social justice arm. GDC however remains the beating heart of the organization.

Several years ago Gina Gibney handed the day-to-day company duties to Amy Miller and Nigel Campbell, as Co-Directors. "I am in awe of the many ways that Amy and Nigel have built on Gibney's history and continue to carry the company forward," says Gibney. "They are both uniquely talented and skilled, and they often approach a challenge or opportunity from a different perspective, then land on an extraordinary resolution. That's what makes their partnership work. Together, they're



Amy Miller and Nigel Campbell (photo by Scott Shaw)

unstoppable!"

Miller is a native Ohioan and former gymnast who went on to dance in Ohio Ballet and co-found GroundWorks DanceTheater where she and Gibney originally met. She can often be found whizzing from studio to conference room to even a school in the Bronx where she may lead a Community Action assembly.

Though Miller's schedule is jam-packed, she is a loyal colleague and mentor. Whether it's coffee with a former student or making the trek to a Brooklyn theater to see a friend's show, community-building is paramount to her ethos.

Campbell is the grounding yin to Miller's speedy, Midwestern yang. Possessing self-assured moxie, the 32-year-old artist is refreshing in a field that often works from the unknown and abstract. Campbell partly attributes this sensibility to

growing up in the Bronx: Tenaciousness is part of a New Yorker's DNA. His infectious, uproarious laughter can be recognized by anyone on the Gibney staff, reminding them that 'dance is fun' with a capital F.

Like the ambitious Miller, Campbell's calendar is chockful. In addition to his full-time position at Gibney, he co-directs MOVE(NYC), a platform that gives New York City youth, training and mentoring opportunities to prime them for the country's most prestigious dance institutions.

Together, the directors have been instrumental in GDC's growth, in becoming a creation-based repertory company. This season, there are six members, referred to as Artistic Associates, hailing from far-flung areas of the dance world. "As a cohort, we're continuing to learn to find a shared language between all of the diverse aesthetics that we

bring,” says Miller. “I love that we’re making a space where folks who’ve had very different sorts of experiences are coming together.”

One way they’ve endeavored to celebrate varied backgrounds and lineages is by inviting other choreographers in all stages of development to create world premieres, in addition to continuing to perform Gibney’s repertoire. GDC now commissions five choreographers a year — a number that they hope continues to grow. “I always felt that Nigel and Amy were not only the directors, but they were also my collaborators,” says Chanel DaSilva, former Trey McIntyre dancer, on her experience of creating “Swept” in GDC’s EMERGE 2019 Season.

Beyond the studio and working with the likes of DaSilva, Bryan Arias, Adam Barruch, Shamel Pitts, Bobbi Jene Smith, and Micaela Taylor, the company is involved in social and entrepreneurial initiatives. Artistic Associates are trained in the organization’s Community Action work, which includes leading movement workshops for survivors of intimate partner violence and facilitating Hands Are for Holding (HAFH) assemblies in middle and high schools. The assemblies, which address healthy relationship building, has reached over 25,000 New York City youth since 2014. Earlier this summer, company members spent a week teaching the elements of HAFH to Colorado-based Ormao Dance

Company, who will be sharing it with their own community this fall.

Artistic Associates also have the chance to put on their entrepreneurial hats in addition to their artistic and socially-minded ones. Each artist develops their own Advocacy Fellowship projects, which are aimed to serve the dance community. Current projects involve destigmatizing mental health issues in the field, building confidence through photography courses, and demystifying the choreographic process through modes of technology. Some fellowships, like Campbell’s MOVE(NYC), have become stand-alone programs that serve beyond the Gibney community.

“I believe that sharing artistry on stage is powerful beyond words, but creating and nurturing communities off stage is equally important,” says Artistic Associate Leal Zielińska. “And whether it’s leading an assembly, a movement workshop or my own fellowship program, I’ve learned how to hold myself within a space, which has helped me to develop into the artist I’ve truly strived to become,” adds Artistic Associate Zui Gomez.

Community Action and fellowship work are far from auxiliary tasks for GDC. They are woven into the very fiber of the company’s daily artistic practice. “We have a holistic approach to our work as artists, activists, and entrepreneurs, and believe that all of that feeds back into



Artistic Associate Zui Gomez

each other,” says Campbell. “The social engagement aspect of our work and the awakening of our entrepreneurial selves feeds our artistry and technical capacity. The result is beautiful, well-rounded artists.”

While GDC is an amalgamation of a namesake and repertory company, its commitment to social justice and entrepreneurship make it something that defies category. Its vast programming is a launching pad for the dance community at large. By being a nexus of opportunity, Gibney is paving the way for the future of dance with the goal that its unique model will one day be the standard versus the rarity. ❶

Learn more about GDC
and its upcoming season
at gibneydance.org

Balancing Vulnerabilities and Strength

by Bobbie Leigh



Kishi Eiko (b.1948). Compilation of Recollected Images no.6, Shigaraki stoneware with colored-chamotte and colored-clay inlays, 30 1/2 x 28 1/2 x 6 3/4 in. Photograph by Nagata Yō. Image courtesy of Joan B Mirviss LTD.



Ogata Kamio (b.1949). Lunar Landing, 2017, marbleized (neriage) stoneware with transparent matte glaze, 10 1/8 x 10 7/8 x 7 in. Photograph by Inoue Kōji. Image courtesy of Joan B Mirviss LTD.

The gallery of Joan B. Mirviss is where you will discover striking new works of Japanese clay art. On view this fall Mirviss presents the dazzling work of two artists, the talented Kishi Eiko (b 1948) and Ogata Kamio (b 1949), who is not as yet well-known in this country. That is bound to change as both artists' sculptures are now in the Metropolitan Museum of Art as well as other major museums here and overseas.

Since opening her gallery some 40 years ago, Mirviss has introduced the American public to modern and contemporary Japanese ceramic art. She consistently seeks out artists who demonstrate complex harmonies and a mastery of materials long associated with traditional Asian art. Yet her exhibitions, especially the current show, break all the barriers. These are ceramics that sustain the vitality of venerable Japanese traditions, but they exist in their own mythic realm.

Kishi Eiko, who has won awards in both Japan and Europe, is one of the foremost artists for contemporary Japanese clay sculpture. She lives in Kyoto where she says she is inspired by the ancient city's tranquility and peace. Her work is just the opposite. It is dynamic and impossibly complex. She builds each piece based on a maquette, a scale model of how she will shape and balance her multi-

slab sculpture which is meticulously formed, scored, carved, and inlaid with small applications of colored clays. Each work has the surface complexity of the finest needlework delicately "stitched" in the clay.

Ogata Kamio was born in Hokkaido, the most northern of Japan's main islands. It is known for hot springs and ski lifts. Ogata, a self-taught artist, didn't even begin to work with clay until his early thirties. It is remarkable that he was drawn to the ancient Chinese technique of "neriage," a complex process of working with clay so that it has streaks or veins of color resembling marble. Ogata's painstaking technique is to layer hundreds of paper-thin strata of gradated hand-colored clay to create a striated linear surface pattern. On some of his forms, the surfaces are pleated and carved, often on the diagonal. Because his palette is subdued—delicate shades of teal, powder blue, gray, and white—the optical effect is like flowing water, expanding, quivering, creating vessels of uncommon beauty. ❶

Kishi Eiko and Ogata Kamio,
Joan B Mirviss LTD.,
39 East 78th Street, Suite 401, New York, NY 10075
through October 25, 2019
mirviss.com

FREMIN GALLERY

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art fairs around world; Houston, Miami, Philadelphia, Palm Beach, Istanbul, Hongkong, Santa Fe, and New York, just to name a few.

However, it has not always been plain sailing. There have been a few moments when Fremin has found his back against the wall. The vagaries of the economy, consumer confidence, untested new markets, the weather, have sometimes hit sales. Fremin drives through these moments regardless. His positive outlook and belief in the very select group of artists that he represents has paid dividends, time and time again. His magic is in exhibiting excellent, quality work to a discerning audience and working very, very hard. A simple example is that his gallery is open 6 days a week in a neighborhood that usually only opens 5 days a week. It is also open, even when he is manning a booth at an art fair, and on occasions managing two fairs at once. His blue-chip clientele is a testament to his success as is his reputation as a respected gallerist.

Today he supports the arts by collaborating with new arts organizations and mentoring students by providing internships. He and his wife Mary Nguyen, also a director of Fremin Gallery, give back by supporting several charities such as Tiny Tim Rescue Fund. ❶

Fremin Gallery
520 W. 23rd St.
New York, NY 10011
fremingallery.com

WALLY GILBERT

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photographic imaginings that speak through an ability to create new patterns and forms from the technology.

His art is part of his journey of intelligence where his pictures, over time, have transformed from the representational, such as in the photographs he lovingly took of the Boston Ballet in the past, to now become nonconcrete entities; and eventually, through years of experimentation, have morphed into unique visual abstracts. At first, Gilbert's pictures were oriented to the human body. Then, as he moved toward concept, eventually his pieces just slightly referenced biology until they became nonrepresentational through superimposition of several photographic images fully employed here. Just as Duchamp warped the female figure in "Nude Descending a Staircase," Gilbert re-forms our images of certainty leaving us with just trace relationships to the realistic in these dynamic manifestations.

The pieces, in this exhibit, demonstrate Gilbert's broad range of visual curiosity in that the subjects are varied, all working together in the show through the bold use of color and geometrics. He yearns to describe the cosmological and each work here is an attempt to do so. His print, "Fanlights-Blue," in such sparkling chromatic combinations reminds me of the Chrysler building as if it were reinvented psychedelically. The

pictures, "Floating-Red," and "Joy," take carnelian hues to the richest ethereal level, the triangles rising upward and moving forth to an infinite place in the mind's eye from two-dimensional confines. His pictures, "Veils" and "Crossings," in various iterations surpass geometric boundaries, as in contrast they introduce us to "Flowers – Red and Blue," with his wonderful provisions of deeply felt blooms that burst forth as riotous chroma.

As a seeker, Dr. Gilbert applies his consummate knowledge of science to a world of sense elevating what can be quantified through technology to the domain of higher universal forces we can only experience metaphorically. The computer, enlisted in the quest for attainment of the sublime, is Wally Gilbert's laboratory where he creates beauty through experiments naming imagery as exquisiteness in color and opening us up pictorially. He builds on the theoretical to imbue our empirical world with the intangible grandeur of the mysteries of the human heart. In Wally Gilbert's universe, our limited understanding of existence is transported to the unquantifiable absolutes of beauty and truth and we view his work with humble gratitude. ❶

Wally Gilbert "World's"
recently seen at Viridian Artists,
547 W. 27th St. or 548 W. 28th St.,
Suite #632, New York, NY 10001

We Are Back!

Gallery&Studio Arts Journal is the new non-profit organization set up to continue the mission of its forerunner, *Gallery&Studio* that Ed and Jeannie McCormack started in 1998. They promised to deliver art writing that was intelligent and interesting, without being jargon-filled, pretentious, needlessly obscure and dull. They were committed to following in the tradition of art critics who were poets and artists —people like Frank O'Hara, Elaine de Kooning and Fairfield Porter— who wrote about art with clarity, wit and enthusiasm. We promise to continue the tradition.

The Gallery&Studio magazine grew out of a love for art. As a teenager, Ed McCormack made a handy living doing portraits and caricatures at the Washington Square Outdoor Art Show. He later exhibited his paintings and drawings on 10th Street where his works were reviewed in the *Village Voice* and *The Wall Street Journal*. As the '60s progressed, he became a feature writer and columnist for *Rolling Stone Magazine* touring with and writing about rock & roll groups and other celebrities.

Ed eventually returned to the visual arts. This time as an art writer. He became a contributing editor of Andy Warhol's *Interview*

magazine in the '70s. He wrote about Keith Haring for the *Daily News*, an essay about Willem de Kooning for a book. Other art books followed, and he wrote regularly for *ArtSpeak* magazine, published by Bruno and Margot Palmer-Paroner. Finally, in 1998 Ed enticed Jeannie away from the glitz and stress of the advertising world to start *Gallery&Studio* magazine together.

The magazine and its team of writers strove to provide a balanced view of the visual culture mainly in New York, covering established artists as well as artists who stood a good chance of being well known in the future. They covered a wide variety of artist such as Robert Goodnough, FN Souza, Alfred Koubin, John Currin, Jean Marc Calvet, Francis Bacon and Shigeru Mizuki to just name a few. They reviewed shows at museums, galleries, art fairs, artists' studios and art on websites.

As the magazine flourished, artists appreciated the benefits of having a review. Even the *Times* of London acknowledged, in a feature article, that a favorable review in *Gallery&Studio* launched the U.S. career of the British painter Steven Harris. It was a responsibility that the McCormacks took very seriously and continue to do so as they spearhead the new organization.



Ed and Jeannie McCormack

Gallery&Studio Arts Journal will continue the mission of giving recognition to unknown and emerging artist with different settings, as well as covering established artists and venues. The broadest definition of the arts is also being embraced to include poetry and literature, theatre, dance and music, as well as the visual arts, not only in New York but around the world. The journal will include reviews, essays, competitions, interviews, and information pertinent to art aficionados.

In order to make this magazine thrive in print and online, we need the help of many individual donors and organizations who wish to support the Arts in a broad sense from the grassroots to the very top. Please consider donating to G&S Arts Journal Inc. at our new website: galleryand.studio.

Come join us on this new adventure. —The Editors ❶

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