

The ArtsPaper

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Must See



Theater

Maltz's comic take on *Dracula* brings blood and guffaws. Page AT12



Art

Norton turns eyes to Latin America with new exhibit. Page AT13



Art

Through a lens, lyrically

Three photographers offer civilized moments of artistic harmony at Ann Norton

By Gretel Sarmiento
ArtsPaper Art Writer

In case you have not heard, photography is done cloning pieces of reality.

It signed a clause reading "until atrocity, cruelty and ugliness do us part," and they have all arrived. This breach of contract has rendered the camera free to roam and invent an alternative universe. More specifically, to birth the works on view at Ann Norton Sculpture Gardens.

Aside from its self-evident mission, *Expanding Horizons: Nontraditional Approaches to Photography* gifts us pleasures absent in the modern world via three artists with distinctive styles. A coming together in harmony without threats or tragedy, a somber unexalted moment, and the frankness of unfiltered eye contact are all on display through Nov. 17.

The cheerful hues in Kimiko Yoshida's self-portraits balance out the directness with which the Japanese artist looks us in the eye. Her raw delivery is unthreatened by the layers of makeup, drapery and acrylic



The inkblot-like 'Isabel de Porcel,' by Kimiko Yoshida, is on display at Ann Norton Sculpture Gardens through Nov. 17. Photo provided

paint breathing life into six beautiful compositions from 2018. Through them, Yoshida courts the themes of feminine identity and art's transformative power. She becomes a soft spring goddess with yellow flowers for hair — and glitter included — only to embody a stoic Spanish female aristocrat later.

We might not recognize the fashionable sitter Francisco Goya immortalized around

1805, but Yoshida's *Isabel de Porcel* matches the Spanish master's portrait in vivacity and flair. In lieu of black lace, she appears wrapped in a ravishing red-and-gold cloth, which stands in high contrast to her porcelain skin. As if the dramatic effect brought on by color wasn't enough, the invisible line running down the frame and demarking identical halves adds a psychological twist. This mirrored quality

alludes to the Rorschach inkblot test.

It is also here that we find the most striking work in the show. Set against a black background and featuring gold powder and Japanese lacquer, *Zen Garden/Harlequin* conveys sadness and joy simultaneously. The intense colors on the diamond-patterned outfit vibrate with confidence and energy, but

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Art

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presentations at two Wentworth Gallery locations this month, with free admission.

Palm Beach ArtsPaper spoke to Hart about his artwork — plus a little music and science — by phone from his home in Sonoma County, Calif., in a 15-minute question and answer session that practically went in as many directions as the Grateful Dead's music.

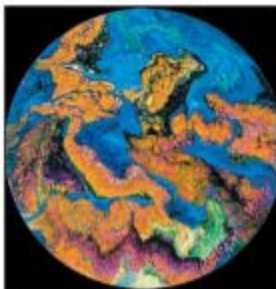
Q: You started a literary career (with the 1990 book *Drumming at the Edge of Magic: A Journey Into the Spirit of Percussion*) well into your musical career. At what point did you start producing your visual artworks?

A: I started those right after I started writing books. I guess the images I took from my first book, and the research I did regarding the spirit of percussion, were part of my consciousness. So the books have, no doubt, triggered these images. Then I met George Smoot, the astrophysicist and Nobel laureate, who discovered cosmic microwave background radiation 400,000 years this side of the Big Bang. He turned me on to the sounds of the universe, which is a web.

And it all comes back to individual expression in multiple ways. The synergy. It's how these interconnecting senses work, and how we can interpret them. Most of them, these frequencies, these vibrations, pass over and above us. Many affect us naturally. Some have to be realized as visuals, like visual representations of things I wanted to see on canvas, wood, plexiglass, and other surfaces.

Q: Did any other visual artists inspire you?

A: There's a lot of other art out there that's inspiring. But I wouldn't want to name any one artist without naming the others. I'm trying to go somewhere different, so I try not



The colorful artwork of Mickey Hart will be displayed at two Wentworth Galleries in South Florida. Photo provided

to get hooked into anyone else's work.

Q: How long have you been creating the pieces you'll be presenting in these shows?

A: Most of these images are relatively new, but there will also be some older works. Just like you grow playing music, you grow in your language of paints. What you do with them; what you bring to the work, and what the work says to you. I've been doing this for many years now, so I've settled into a very interesting new phase of creating these visuals.

Q: You use a lot of color in your works. Do you consider that essential in creating these pieces?

A: Yes. The world is in color for me, but I also love black and white. All of those shades interest me. These things are rivers, peaks, valleys, animals. There are all kinds of images within these things, because everything is very detailed. I spend a lot of time on detail. It's all vibrating into existence. After I form the medium, I create it by vibrating the frame. Then I move things into certain positions that I think are appropriate. So all these works are born out of vibration.

I play music almost every day in my home studio, and then sometimes at night, I create these images while my head is still filled with the music. So

If You Go

See artwork by Mickey Hart 7-9 p.m. Nov. 22 at Wentworth Gallery, Seminole Hard Rock, Hollywood (800-732-6140), and 7-9 p.m. Nov. 23 at Wentworth Gallery, Boca Raton Town Center Mall (338-8804).



'Brooklyn Bridge' is one of the photos by Stephen Wilkes in the exhibit. Photo provided

PHOTOS

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the subject's stare skips that sentiment. It's guarded; it keeps to itself. Equally relentless as her other characters, Yoshida's Harloquin is less eager to entertain and happy to remain a quiet enigma. She has no funny moves left.

The first gallery room is a tough act to follow. The task falls on Stephen Wilkes' photographs, which despite looking crispy and alive seem nothing special at first glance. Scattered across green lawns are cyclists, runners, children flying kites, and couples having a picnic. Isolated, each of these frozen moments is perfectly plausible, but finding them in the same place at the same time highly improbable. The method through which Wilkes arrives at idyllic scenes such as *Cherry Blossoms*, *National Mall & Memorial* is what sets him apart from anyone else who has taken a nice panoramic photograph.

Like a sniper, Wilkes spends hours watching and documenting iconic locations (sometimes from scaffolds and rooftops) with his camera. He takes thousands of snapshots and later selects the frames that go on to compose a large cohesive scene. The insane perseverance of this American photographer goes undetected except for a curious characteristic: hitting at the progression of the day. Four of the five photographs on view appear brightest toward their right edges and gradually turn dark as our eyes travel west.

Night and day are condensed into another picturesque print titled *Brooklyn Bridge*, which manages to map the day's motions with incredible detail. It captures a pair of newlyweds, children running, jets being walked, a ferry and even the carousel spinning in the distance. No spot is left neglected. While we are busy discovering the events transpiring in every corner, the sky undergoes the biggest transformation. Bright white clouds turn dark and the lights of skyscrapers come on. The 2016 piece is a glorious triumph over instant gratification, an optimistic interpretation of a day that feels mostly gray now.

Were we ever this happy? Could we be so again? Wilkes's works answer yes and yes. The smallest less shiny

If You Go

Expanding Horizons: Nontraditional Approaches to Photography is on view through Nov. 17 at Ann Norton Sculpture Gardens, 253 Barcelona Road, West Palm Beach. Admission: \$15; \$10 for 65 and older, free for members. Hours: 10 a.m. to 4 p.m. Wednesday through Sunday. Info: 832-5328 or ansj.org.

offerings in *Expanding Horizons* are credited to French photographer Bernard Faucon, who presents six photographs executed as far back as 1978. Due to their size and muted appearance, they get somewhat lost in the décor of the room opening up to the gardens. It isn't until someone points out this is a three-artist exhibition that we do the math and realize this must be the third. There are no echoes of the thrill delivered by the previous rooms, as Faucon, also a philosophical writer, deals in depth.

In *Les Images*, the sun shines through a window and illuminates neatly stacked piles of clothes like domestic monuments. No effort is made to conceal the ceiling cracks or the stains on the pale blue walls. This is ordinary life. Take it all or leave it, Faucon seems to say.

A few of his works are populated by fully dressed mannequins sailing or waving from a departing train. Their strong point is the intricate staging of the backdrops housing the dolls. Faucon is known precisely for turning the ordinary into a performance. In *Le départ, Les Grandes Vacances*, he positions the figures in the act of walking, smoking and climbing aboard a rusty train. The children hold red handkerchiefs and butterfly catchers clearly signaling the start of the summer holidays.

By the time we leave the premises, the collective influence of all the works has settled and delivers an unexpected blow, for now we are back in the real world and it doesn't look like anything in *Expanding Horizons*. The show is not intent on ruffling any plumage. It comes across fun, imaginative, private and well-mannered, all of which makes the return to reality much harder.

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SUN, DEC 8 - 2:00 PM
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Celebrate the Classics
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with the Full Symphony
Madelyn Kovachik in Harmony & Rose Brinkoff

SUN, JAN 12 - 5:30 PM
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