

# The Art Crowd

Although the promotional efforts of the New World Festival have long been aimed at netting tourists – imported events being the bait – local galleries and museums are counting on a spillover effect. “We can’t compete with the major Festival events,” says **Dora Valdes-Fauli** of **Forma Gallery**, “but the city will be filled with people interested in culture. They’ll come to the galleries because they want to come.” Observes painter **Jill Cannady**: “People who are interested in one area of the arts are interested in looking at other areas.”

As the Festival became imminent, original rancor over “slights by omission” to the local visual arts community pretty much died down – only to be replaced by a mixture of skepticism and curiosity tempered with a let’s-get-moving enthusiasm. “Do you think it’s really going to happen?” wondered **Janis Diamond** of **Netsyk Gallery**. “I’m afraid some of the performers might cancel.” **Sande Garcia** of **The Art Place** at Cauley Square, though busily planning her Festival-related show, had taken the

community’s pulse and concluded: “Unfortunately, it becomes hard to get involved on the local level when the Festival is geared to people who live elsewhere.” But **Diane Camber** of the **Bass Museum** (remember that the museums received Festival funds and publicity for their shows; galleries did not) saw “an additional opportunity to showcase what we’ve been doing all along, but in a festive environment.”

The most quotable observation regarding the entire affair came from, predictably, ritual-and-celebration artist **Miralda** (see separate story, page 42). “The Festival is an emotion,” said he.

What it is, actually, is a time to submerge one’s self in art in every way, at any time, in every place. There are Indian, Black, Hispanic and women’s shows planned (admittedly curious distinctions in the world of art). There are to be university and library shows; art shows and art-like shows. At this writing, some galleries and museums are considering extending their hours to accommodate guests on their way to and from playhouses, concert halls and dance theatres; others hope to sponsor musical performances, dance, films, lectures and workshops throughout the Festival. Champagne, wine and hors d’oeuvres should be in abundance, as if this were a greatly extended Friday evening on Kane Concourse.

You’ll want to check Marquee’s gallery and museum listings (Queue Up, page 54) for all the details, but here are some representative previews:

The decorative arts are like pieces of culture stranded in a time capsule: Long after circumstances and attitudes have changed, the furniture and furnishings that enhanced a particular life retain their original pose. **The Bass Museum**, itself a memento of Miami Beach’s colorful past, will stage a reunion of Art Nouveau and Art Deco designs, with an opening reception in conjunction with the Israel Philharmonic’s premiere, **June 5**. Since the orchestra will play at the **Theatre of the Performing Arts** just a few blocks away, Bass Director Diane Camber hopes “people may come here to feast their eyes between performances.”

Among the graphics, glass, ceramics, metalworks, and the Tiffany, Lalique and Gallé lamps on exhibit, one piece stands out: a vanity designed by Sadier in 1928 for a 16-year-old girl, on loan from **Areta (Gallerie Areta) Kaufman’s** personal collection. Its usual setting is the center of her bedroom, on a round, Art Deco rug matching the curvature of the vanity’s seashell shape; the seat winds around rosewood sides. One can fantasize: This *coiffeuse* may have absorbed from the girl some trace of emotion, some shade of romance, as she peered into the glass long ago and sat brushing her hair. Intangible evidence of yesteryear – the haunt of decorative art.

The show will link various local dealers and collectors who specialize in the two periods and should clarify distinctions between Art Deco and its predecessor, Art Nouveau. Both were adopted in international styles as American and European countries sped along on the wheels of progress heralded by the Machine Age. A great sense of movement and expectation seemed to call for a break with the past, and sleek asymmetrical lines were a result. The promise of a New Modernity during the beginning of this century sent classical design forms down the road to obsolescence. Motifs of nature became visible; natural forms like plants and flowers figured prominently.

Camber has taken over a year to assemble the show and it is her tribute to

“*Homme Vainqueur de ses Passions*,” ceramic on walnut base, ca. 1924.  
Art Deco sculpture at the Bass Museum, June 4-26.



those people who make it their business, or passion, to preserve such period pieces. Cooperating in the venture are dealers and emporiums such as **Frances W. Carey** (Miami Beach), **Barbara Saks Antiques** (North Miami Beach), **Gallerie Areta** (downtown) and **Webs and Shadows Antiques** (North Miami). Private collectors loaning pieces include **Mitchell Wolfson, Jr.**, **Denis Wilhelm**, **Dr. Annella Brown**, who is now renovating her Miami Beach abode, once the Westinghouse Home of the Future, **Michael Kinerk** and **Jan van der Marck**. New York's **Cooper-Hewitt Museum** is sending part of the late **Stanley Siegel's** estate, and **Burdines**, whose warehouse conceals many Art Deco treasures, will also contribute.

*L'Oiseau de Feu (The Firebird), costume for title role (ca. 1913). "Sets and Costume Designs" at the Lowe from June 4 - "...just a sumptuous spectacle."*



Camber looks at the prospects of success for the Festival and notes that she would have liked more funding for the visual arts – the Bass was granted \$15,000, plus matching City of Miami Beach funds. “But the scale is going to generate excitement,” she says. “A big thing that’s positive is that the scope is very huge. The trick is going to be to interrelate everything.”

She is talking, of course, about coordinating all of the performing and visual arts events. Her point is well taken

*"Self Portrait – Two Mirrors," pastel on board. Jill Cannady. The Gallery at 24, from June 12 – "...the most effective publicity is by word of mouth."*



at the **Lowe Art Museum**, where a patchwork quilt of theatre, opera and ballet, exquisitely woven by visual artists, will be on view beginning June 4. Says Director **Ira Licht**, “We want to show the cross-overs, the integration and exchange of influence among art forms.”

Gathering set designs and costumes by major artists of the century – from **Picasso**, **Matisse** and **Dali** to **Jim Dine**, **David Hockney** and **Red Grooms** – has been no small task. “We’ve been scrambling as quickly as possible to trace down the show,” says Licht. “We’re trying to show artists’ contributions, as opposed to professional, commercial set designers.” To illustrate, he refers to a project painting for a 1925 stage set by **Miro**. “He sets the tone and the mood,

and doesn’t compromise the stage. He doesn’t have to have a little chair and a table to make the audience relate.”

Licht is quick to give other examples of artistic synthesis. He will tell you that **Picasso** wrote poems, that **Henry Miller** painted water colors. Then he mentions **Kandinsky**, who painted by a process of “synesthesia,” which is the ability certain people have to see colors when they hear sound or music.

The show will be mostly photos and renderings – few original creations have survived. Among them: Hockney’s costumes, props and backdrops from the **Metropolitan Opera’s** recent French program, *Parade*, and Dine’s set from *A Midsummer-Night’s Dream*. Some of

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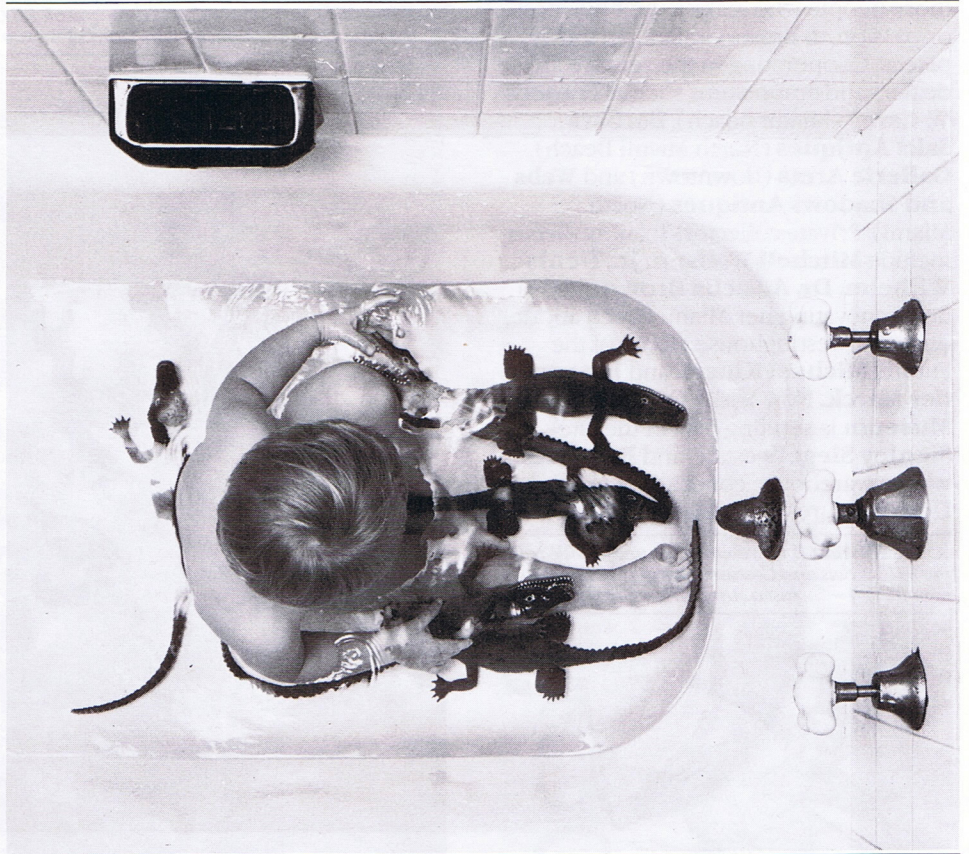
the oddities are delicious, such as "Miss Mouth and Mr. Eye," a photo from the 1923 production of *Le Coeur à gaz* and, of more recent and prurient vintage, "The Ultimate Development in Ladies' Undergarments," panty hose designed for *Oh! Calcutta!*

The entire exhibit "should be just a sumptuous spectacle," says Licht, but he is less enthusiastic when speaking of the alliance between the visual arts and the Festival. "It's all so scary and done so quickly," he says, although "Artists and the Theater" is the top-funded visual arts show, slated to receive about \$50,000. Licht's major concern is that the uninitiated may become confused by the myriad performances and the overwhelming number of gallery and museum openings. "When they list the Lowe along with everything else, it homogenizes us. No one knows where to go, what to see."

The speculation may be premature, however. Jill Cannady does not seem bothered that the commercial galleries have been left pretty much on their own to come up with innovative ways and means to tie into the Festival. "I think the most effective publicity is by word of mouth, and certain galleries will be well attended because of their reputations," she says. Those who attend the June 12 opening of her show at **The Gallery at 24** will see pastels which she sometimes calls "landscapes" and, other times, "still-lives." They contain images of plastic, Styrofoam, bricks or pieces of glass and are arranged into "environments of the mind." Cannady constructs her paintings like "a room that you can walk through and return to anytime."

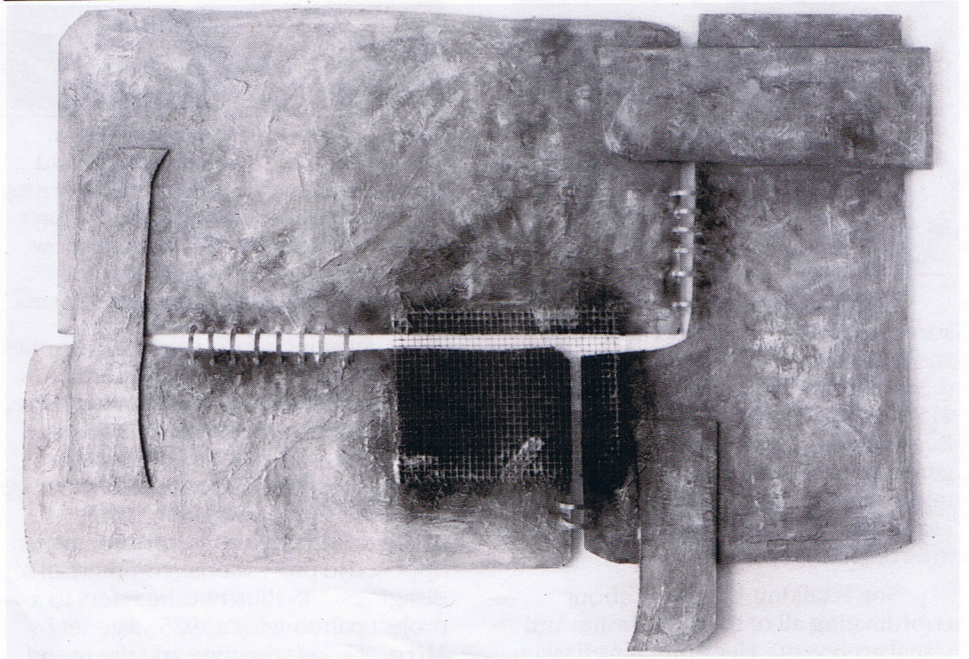
On the same evening, separate mid-town openings will be held nearby at the **Barbara Gillman Galleries I and II**. Look for the small works of **Bill Ward** and company as complements to their New World outdoor sculpture show on the **UM** triangle. The painted and collage ceramics of **Connie Lloveras** were chosen by Gillman to open her "New Talent" show. Also: "New Works" by **Janet Paparelli, Rosemarie Chiarlone** and **Jeffrey Christ**.

"The best thing the Festival people can do is to produce a map which shows where all the galleries are located, and print it on all the brochures," says sculptor **George Lorio** as he stands



"Alligator Bath," Suzanne Camp Crosby. Griffith Gallery from June 11 – "... the crystallization of concepts."

"Makrisi," polymer, paper, metal, wire mesh and acrylic on board. Barbara Gillman Gallery II from June 12 – "New Talent" show.



alongside the writing table at **Griffith**. The gallery is a long, glaring, white hall tiled in large, golden brown squares. Walking, one hears the crisp echo of heel and toe on tile; audible, too, are the crystallization of concepts. The gallery is designed for "dramatic impact, so that nothing detracts from the artwork." A June 11 opening features a melange of works from past shows that are often brightly-colored, easy on the senses and carnival-like, by artists, photographers and sculptors including **Anne Tomczak, Deborah Cofer, Nancee Clark, Lisa Rivas, Tom Lundberg, Shiziko Alexander, Nena Allen** and **Adolph Rutkin**.

On June 1 another Coral Gables gallery, **Forma**, will be featuring Hispanic painters **Francisco Castañeda** and **Rufino Tomayo** (Mexico); **Fernando Botero** and **Enrique Grau** (Colombia); and **Antonio Amaral** (Brazil). Says co-owner Dora Valdes-Fauli, "Very little of this Festival capitalizes on what Miami is all about." By showcasing Latin American masters, she hopes to counter-balance what she calls "the American flavor of the program." Nearby, on June 11, the **Meeting Point Art Center** opens a show by 77-year-old **Roberto Burlé-Marx**, who is expected to journey from Rio to attend. Burlé-Marx is a landscape designer, painter and sculptor.

**Virginia Miller's Artspace** brings us **Trevor Bell**, an Englander who now resides in Tallahassee. The gallery's **Denise Lavan** says, "More Europeans and Latin Americans are coming into the area, so we're seeing a major cultural upheaval." Miller, on the other hand, points to the significance of the tourist factor, rather than Miami's changing ethnic make-up, noting that there will be several large conventions during the Festival. "I'd like to see them bring busloads to the galleries. One day take the wives to Bal Harbour, one day to the Seaquarium, one day to the galleries. Otherwise, it's just tokenism to the visual arts."

"From what the Festival people told us," offers Sande Garcia, owner of The Art Place at Cauley Square, "it's up to the individual galleries to pull people down. As far as tour buses, every gallery has to make its own arrangements." Cauley

*Calendar Jar: 11 woods inlaid and turned. Giles Gilson. Netsky Gallery from June 1 – "...the culture of craft as an art form."*



Square, now a group of artisan shops built into one of **Henry Flagler's** old railroad stations in Cutler Ridge, is far from the madding crowds expected at Festival performances. Garcia doesn't mind. "We're across the street from Lord and Taylor, and on the path to tourist attractions like Monkey Jungle, Orchid Jungle and Coral Castle." Her show, entitled "Bygone Days and Nowadays," will display nostalgic and contemporary interpretations of South Florida "so that visitors to the area can get a first-hand look."

**Marcia Athens**, one of the painters who will be represented, grew up on Key Biscayne. She says, "When I deal with figures in landscapes, they're tropically sensual. There is always water. I set up atmospheres." Other artists featured in the show are **Anne Bisci Bowen, Susan Felz, Franz Joseph Bolinger** and **Phil Capen**.

Visiting Philadelphia last July, **Harriet Netsky** caught up with a traveling show by 65 wood-turning

experts. Their lathe-inspired medium is exotic wood – buckeye, paduk, tulip, zebra, wild lilac and rosewood. The owner of South Miami's **Netsky Gallery** proclaims, "I want to bring to Miami the culture of craft as an art form." So she will. The large show – on display from June 1 but with a "formal" opening June 11, will include a June 19 lecture by noted wood sculptor **David Ellsworth** of Quakertown, Pa. Netsky feels it will be of particular interest to cabinet makers, wood sculptors, students and collectors. Works by **Ed Moulthrop** (Atlanta) and **Giles Gilson** (New York), who inlays intricate patterns of wood in his vases, will be on display at the gallery and across the street at **First National Bank of Miami**. Several local artists, including **Lee Willig, Roberta Marks** and **Bobi Diamond**, will have works shown concurrently.

*M.A. Neff's "Scenario" is now a regular department in Marquee.*