

Vol.3 Edition 2
May - June - July - August 2013

the PULSE

A Cutter & Cutter Fine Art Magazine™



Rod Zullo

Salvador Dali

Thomas Arvid

Leonard Wren

Stephen Shortridge

Exhibition Updates | New Originals | Art Tech | Stars & Stripes Collector's Event



Josef Kote

Passion — Transformed

2013 Exhibition

May — June



Galeria del Mar
A CUTTER & CUTTER FINE ART GALLERY

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STEPHEN SHORTRIDGE

Personal Appearance

June 21st & 22nd



In the Quiet of the Day, 30" x 40", Oil on Panel

Shortridge

Brilliance In Color

25 King Street | St. Augustine, FL 32084

RSVP/EVENT DETAILS: 904-810-0460

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Remembering the Ed Sullivan Show



When my family finally got a TV set my world expanded in pictures “that moved and spoke” and thus began my fascination with the enormity of America and its appeal to an even larger world beyond. On “Ed Sullivan Night” dinner was served, dishes were done and my Mom and Dad assembled on our couch with the clan: Acey, Lenny and Russy, all waiting to be entertained. I remember my father’s roar of laughter as he watched and listened to Ed’s comedians (we didn’t really get the jokes). I know my mother loved the acts with the amazing and talented sopranos, baritones and bass singers. But for us kids, all we wanted to see was the acrobats, animal acts and the amazing Spanish ventriloquist, Señor Wences. It was always a cavalcade of 50’s talents and we were glued to the screen.

It wasn’t Ed; it was his eye for the variety in life that made the show work... for years! Our art galleries are, by design, just like that...diversified. The intent is to offer our collectors “things of lasting beauty” that are meaningful and will be forever pleasing, something for everyone. I wish my folks could see what we are doing here at Cutter & Cutter Fine Art Galleries. I bet they would enjoy each and every one of our artists and the unique look and feel of each gallery, which are the “show”. We are going to keep on growing and going forward, and we invite you to come along with us as we search for great variety in the world of fine art.

Len Cutter for the Cutter Family

"LIVING THE GOOD LIFE" WITH THOMAS ARVID



PERSONAL APPEARANCE
AUGUST 16TH & 17TH

Loves' Art Emporium

RSVP/EVENT DETAILS: 904-824-0844

loves@cutterandcutter.com



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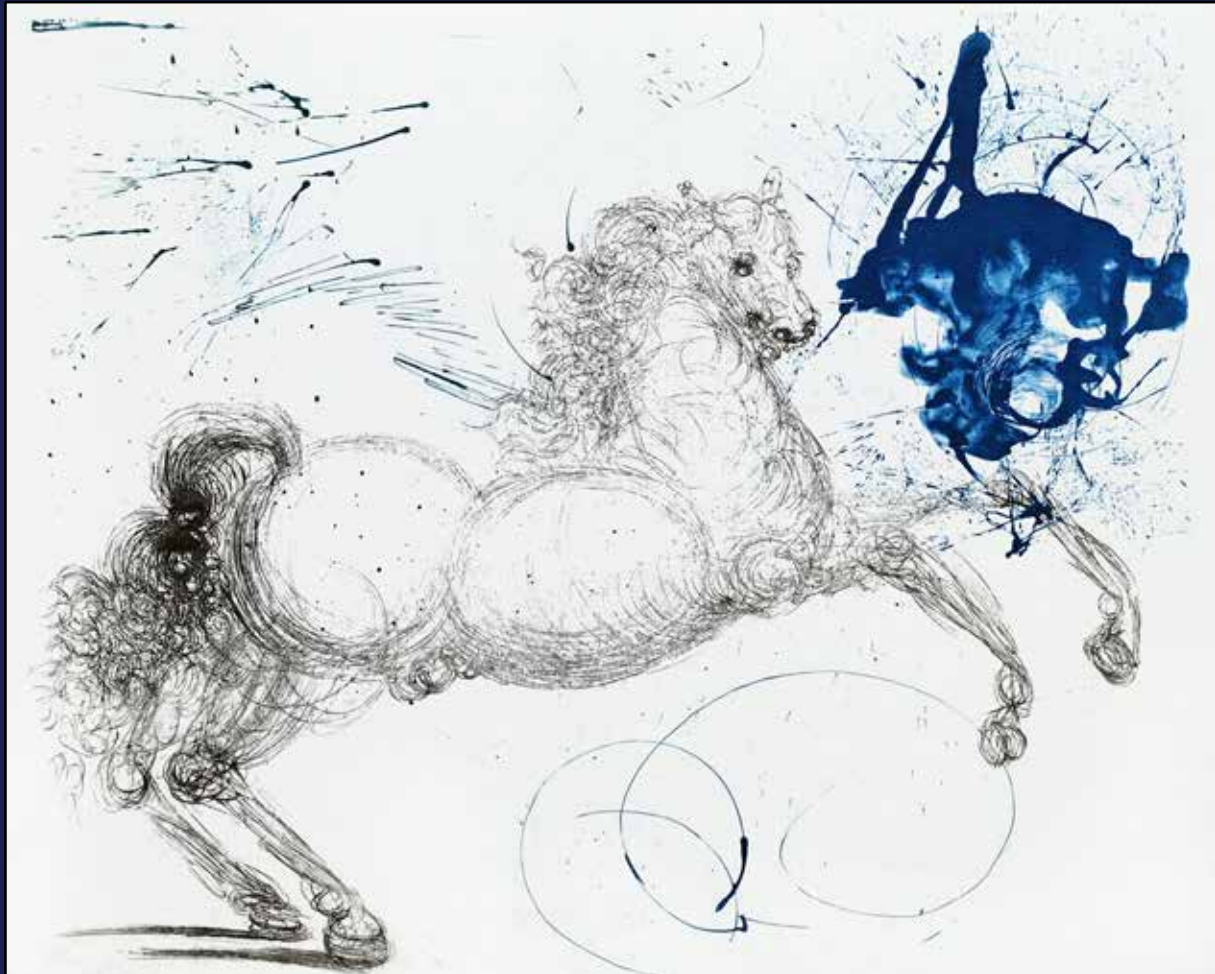
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On the Cover:
Belgium - Head Study
by Rod Zullo
Bronze, Ed. of 19
10.5" x 5" - \$1,900.00

"BEYOND REALITY"

DALI — DAHLKE — TARNOWSKI



Pegase (Pegasus) from the Pierre Argillet Collection

Etching on Japon 22.5" X 30"



Don Dahlke



Salvador Dalí



Glen Tarnowski

Opens July 12th, 2013

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Save The Date

Upcoming Events



Stephen Shortridge - June 21 & 22

Personal Appearance

Brilliance In Color



"Beyond Reality" - July 12 & 13

Dali | Tarnowski | Dahlke

Galeria del Mar



Thomas Arvid - August 16 & 17

Personal Appearance

Loves' Art Emporium

Beyond Reality

Dali | Dahlke | Tarnowski

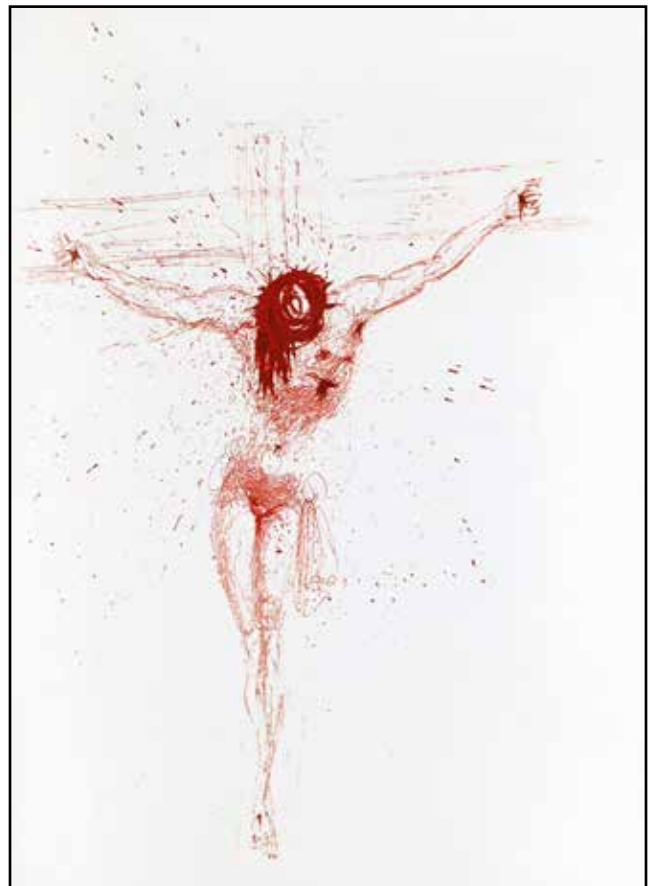
Exhibition & Sale Opens July 12th

by Mark Cutter

Wow! Salvador Dali! Did you already think about melting clocks? I envision those clocks every time I hear his name. They have become synonymous with the man himself. What is it that defines a great artist? Is it technique? Style? Is it how well the work sells? Perhaps the answer for Dali is all of the above, with an addition; defining an entire art movement, Surrealism. Dali, on the heels of another beloved Spanish Master - Picasso (who Dali had sought counsel from early in his career), shaped the next art movement of the 20th century. Picasso broke down many barriers of traditional art, much like the impressionists had done before him. Through cubism, minimalism and abstraction Picasso had changed the face of art and forced collectors look at art in a different way. His paintings make the brain work hard to ask WHY? Why did he paint it this way? Why not make it look real? Love it or hate it, Picasso's work will always attract art lovers and serious collectors.

Dali was able, in a different way, to get his viewers to think. You are no longer just looking at a pretty painting, drawing or etching, it's much more. Symbolism, hidden meanings, political and religious reference all found their way into Dali's works. Dream worlds that came from the artist's mind which he translated onto paper and canvas. Dali had a method to his madness. He would fall asleep in his chair, upright holding a key. As he drifted into REM sleep and his dream cycles began, inherently he would drop the key on the hard floor beneath him and instantly wake up. This allowed him to recall his dreams, at which time he would sketch a depiction of what he saw. Pretty cool... Genius I would say.

We are excited to announce our first exhibition and sale of work from the late Spanish Master Salvador Dali! We have curated a collection from two of our great friends in the art world, Greg Bloch and Robert Chase. Greg Bloch represents several of our contemporary artists such as Royo, Vilanova, Rubio, and Domenech. He also has been an important connection to representing the 19th Century Deceased Masters (as an expert with 40 years of experience) such as Lautrec, Cassatt, Renoir and Degas. Greg spent years hosting exhibitions for Dali with Christine Argillet, the daughter of the famed art



Le Christ (Sepia) by Dali Etching on Paper, 26.5" X 20"



House of Knowledge by Dahlke

Oil on Canvas, 32" X 52"

dealer, Pierre Argillet. Argillet did much of Dali's promotional and distribution work starting in 1934 and through their regular interactions over the next forty years; Argillet became Dali's close personal friend and published hundreds of etchings for Dali. Greg has selected several key examples of these works for this upcoming exhibition and sale from his personal collection. They are in pristine condition and will be a wonderful addition to any collection of fine art, for the veteran or first time collectors, and are accompanied by the original COA's from Argillet himself.



Place Furstenburg by Dali Etching on Japon, 20" X 25"

Robert Chase is perhaps most recognized for representing the work of the late sculptor Frederick Hart, (arguably one of the most important figurative sculptors of the last one hundred years). Bob also happens to be an expert in both 19th and 20th century fine art prints. With his 50 plus years of experience Bob brings us, not only Dali works from his personal collection, but works that he specifically collaborated on and published with Dali. Please read Bob's article in this issue of "The Pulse" if you haven't already, you will love the stories about Dali and Bob's personal dealings with him.

As you may have seen in the title for this show, "Beyond Reality", we have two other artists that will be part of the exhibition; contemporary painters Don Dahlke and Glen Tarnowski. We felt it was important to feature Dali, but also show other artists who have paintings that remove us from reality as we know it and make us think a bit in order to interpret the work. Early in his career Don Dahlke was heavily influenced by the work of Salvador Dali. He began as a surrealist and of course has evolved as an artist over the years developing his own unique style of painting. In the early

90's, while living in the Caribbean, Don began experimenting with painting open windows and doors that let the viewer look through several layers. This is today what we consider to be Dahlke's mature painting style. Don's paintings, although they appear realistic, are illusions. He is constantly skewing the shapes of the doors, shutters and windows to create interesting angles and depths for viewers. Don also creates sense of what is outside the composition, beyond if you will, through his use of shadows. We know there are trees around us through the shadows that they cast. A few years ago Don brought a collection of paintings to the gallery that had reference and paid homage to his personal painting hero, Dali. Elements of floating water, elongated crutches that supported buildings, hidden figures, you get the picture. We sold these works very well and now see Don bringing more of these elements into his current body of work. Although sometimes subtle, they are there. When we approached Don about this show he was floored and honored to take part in it, he said he would paint as much as he could to be a part of this exhibition. I for one can't wait to see what Don paints for us.

When collectors see a Glen Tarnowski painting for the very first time they generally smile or let out a chuckle. As Glen says, "My work is like an onion, maybe a bit whimsical on the surface but it gets much deeper as you peel back the layers". Glen often refers to his work as modern allegories; he is a story teller, seeking to find the positive in a sometimes negative world. When you look at the painting you may see an elephant or perhaps a giraffe doing the seemingly impossible, almost taking on a human persona. This of course is Glen's way of using the animal to make the impossible possible! Glen uses many well-known artistic symbols, all of which have different meanings in different cultures. For example, a painting of an apple which represents knowledge, we then look for a way to unlock that knowledge. Perhaps there is also a snail, which can represent the time it takes to obtain that knowledge. Knowledge doesn't come overnight, it takes time and effort. Glen takes us out of our reality in his works, but quickly brings us back to it with his meaningful messages. Another example are the bubbles seen in Glen's originals



Illusions & Reality by Dahlke

Oil on Canvas
50" X 40"



Casa del Rey by Dahlke

Color Pencil on Paper
20" X 13.5"



Katmandu Corridor by Dali

Etching on Japan
31.25" X 25"



Beyond the Horizon by Tarnowski

Oil on Canvas
24" X 19"



Determination by Tarnowski

Oil on Canvas
38" X 28"

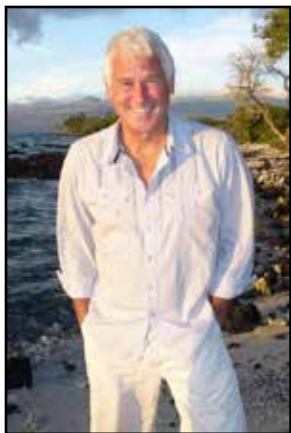
which represent the little moments in life, not the big memories but those special times with a loved one, our children... those moments that come and go so quickly, just like the bubbles do.

Glen has always told us he is not a surrealist, he is not exploring dream states or alternate realities, rather he is using symbolism to link us back to our own realities, to help us realize what is truly important in life. When we asked Glen to take part in this exhibition he of course accepted stating that he would love to be a part of any show that included the work of an artist such as Dalí. Although the work is very different in content it's the idea of making the viewer think about the work and what it means through the use of symbolism that ties these two artists together.

I hope to see all of our great collectors at this exhibition opening on July 12th. This is a show worthy of your time, as well as your thoughts... See you in July.

- Mark Cutter

***For prices & information contact Galeria del Mar.
(904) 829-2120***



Keep'n It Fun

by Stephen Shortridge

June is fast approaching and I am always excited about visiting beautiful St. Augustine. I also look forward to seeing all the

old friends and hopefully making some new ones too! It's been an eventful year for me—many of you have met my youngest daughter Hayley and she got married this summer, my wife Cathy and I are fully engaged as grandparents with the four grandchildren from the other kids, and a lot of new subjects have cropped up in my art which has kept it fun for me. I still love the romantic interiors and landscapes infused with light, but I have found a way to incorporate some of my favorite masterpieces along with some created stories—stories to create whimsy, and or, warm sentiment with a little romance thrown in.

It all started about a year ago with adding masterpieces to jazz pianists and in the backgrounds of chefs cooking. A new version of the pianist version, for this upcoming show, is “Yellow Blues” (a 30" x 30" oil). During the process of looking for



No Running (Museum Field Trip), 16" x 20", Oil on Panel

images, I started imagining story lines for the viewers in museums who might be viewing them. The idea is very Norman Rockwellish, mostly only seeing the backs of people while they view the paintings. It's been a lot of fun for me to create these storylines; which is like writing, but with images and no words. The titles have helped to convey my meaning, whether they are humorous or romantic—they are always fun.

One of my new favorites is “Not So Long Ago” (a 36" x 36" oil). It has an older couple viewing the romantic scene painted by Waterhouse of a knight and his love on horseback about to kiss— pretty passionate stuff. I imagined this couple was reliving their youth as if that were them, and in many ways it surely was. What most may not noticed though is that she has slipped her hand in the back of his jacket and their hug is passionate and cute in the same moment, at least for me. I like



Not So Long Ago, 36" x 36", Oil on Panel



Yellow Blues, 30" x 30", Oil on Panel

that kind of sentiment. I have done a few with that sort of theme; love, and lovers, as viewers and in the paintings—I have enjoyed that a lot.

I have released a new print from this series, and there may be more, depending on how you might respond to them. It is called “Two True Loves,” and has Waterhouse’s famous and romantic “Writer’s Honeymoon” as the hanging museum art. The viewers are an older couple, who, I imagined, are growing old comfortably and not forgetting a life of

love together. Like the famous love poem goes: “The best is yet to be?” I think we all want and hope that it might be so. I also think that’s why so many have responded to it with such positive feelings.

Another subject/storyline for the masterpieces has been children on a school field trip to the museum—doing mostly what children would do, given the opportunity. Some are at play like “No Running,” others are on a romantic date as third graders viewing the adult passions as a “Young Knight.” And still others



Starry Night Symphony, 48" x 36", Oil on Panel

are looking into worlds unfamiliar to them, at least yet. But unlike reading a book about a fantasy world, in the museum, they actually “see” different worlds and the different lives than their own.

Even, still today, for me, when I look into those old paintings they are like supernatural portals to different worlds and strange planets. One that makes me laugh is “Friends from the Start,” three older gals sitting on a museum bench—obviously old friends. Behind them is a version of the “Three Virtues” that has been done in different forms. This version I chose was from a mural in a Pompeii home and the women were holding red balls in their hands. Why the red balls? I don’t know. I changed them to apples because the scene made me think of Eve and the Garden of Eden. From the beginning they were friends as old as The Garden.

Even with all the different master’s styles I have still painted them in my rough impressionistic style. But the knowledge I am gaining, in the painting and studying “the best,” has been very valuable to me as an artist. They were masters for good reasons, and though many of us can’t afford to own a real Van Gogh, you might consider owning a “Starry Night Symphony.” “Somewhere in Time” may first look sad, but if you look closer he has a smile on his face. The idea was formed thinking about the movie Somewhere in Time, where true love transcended their own times to find each other. In my story/painting, these two found each other and will be together again. There are many others that will be in the show, and all will have descriptions and the inspirations for them, so I hope you take the time to read them.

In this show there will be plenty of those familiar subjects as well, the ones you might be more familiar with— like pianos, swans, and chefs. “In the Quiet of the Day” is a perfect example of the kind of piano room I would love to visit, or live in! I paint whatever inspires me and often wherever I have traveled; so that just might include Glacier National Park in my backyard or that special place in Venice you have also visited. My subjects will always vary, but I am still attracted to light and peace; still desiring to see and find beauty in everything and everyone I come into contact with.



Sunset, St. Augustine, 18" x 24", Oil on Panel



Last Order Up!, 16" x 12", Oil on Panel

My art, I hope, reflects those desires. And I hold a personal wish, that as you view them you might relax, smile, or want to cry—just because of that beauty we all hope for and share. I hope you enjoy my new artwork this year—it’s been a joy for me to create and I hope to see you at the show!

All my best and God bless, Steve

**For prices & information contact Brilliance In Color.
(904) 810-0460**

The Artistic Connection — The Thrill of the Hunt

Recollections of Robert Chase, Art Dealer and Collector

"I was in my early thirties and had already successfully launched a new concept for art galleries, Merrill Chase Galleries, which in all would occupy over 35 years of my life. As a fine art dealer and collector the thrill of the hunt was always something burning deeply inside of me — that direct connection to the artistic. It was irresistible."



Robert Chase and Dali discuss the Imaginations and Objects commission.

Brilliant, Provocative, Fantastic—Dali

Salvador Dali is not only one of the greatest of all Spanish painters, but also one of the most important figures in the Modernist Movement. Dali, with his eccentric persona and extraordinary talent, uniquely defined Surrealism. His Surrealist paintings are some of the most famous—and infamous—of the twentieth century. Dali expressed Surrealism in everything he said and did. He was not just unconventional and dramatic; he was fantastic, shocking, and outrageous. One of my favorite quotes from Dali is, "The difference between me and a mad man is that I am not mad." On another occasion he was asked if he used drugs. His reply was, "Dali is drugs!"

Like Picasso, Miro, and Chagall, Dali's place in art history is indelible. One of my personal goals was to meet each of these artists. We spent time with Marc Chagall in Chicago when he unveiled the spectacular Chagall mosaic windows at the Art Institute of Chicago. In Barcelona Joan Miro had come from Majorca for a meeting which his dealer had kindly invited us to attend. Miro graciously created a drawing and presented it to us in commemoration of the occasion. Arrangements had also been made to meet with Picasso at his villa in the south of France, but alas, at the last moment he had taken ill and the meeting was not to happen.

Imaginations and Objects of the Future



Dalinean Prophecy c.1975/76

Drypoint etching with stencil. Signed by artist in pencil lower right in margin. Sheet Size: 26 3/4" x 34 1/2"

Of the many artists with whom I was privileged to work directly as a publisher of their works, Salvador Dali stands out as a life-changing experience. In 1969-70 we commissioned Dali to create four editions entitled Visions of Chicago (1972). The Suite was comprised of personal interpretations by Dali of four Chicago landmarks that defined the city and its spirit. Then in 1972-73 I proposed the concept to Dali of picturing himself as the 20th century Leonardo da Vinci, giving the world what he imagined the future would hold. Knowing that Dali admired da Vinci greatly as a thinker and a creative genius, still, was not adequate preparation for his reaction. Dali rolled his eyes as indication of an extraordinary epiphany, and (please imagine an outrageous French-Catalan accent) he loudly exclaimed, "Fantastique! Bravo! Dal-i create the fu-ture!"



Salvador Dali and Robert Chase after New York press conference and "bop on the head" c.1975.



Breathing Pneumatic Armchair



Melting Space-Time



Cyclopean Make-Up



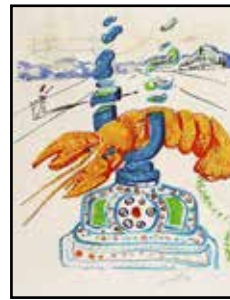
Anti-Umbrella with Atomized Liquid



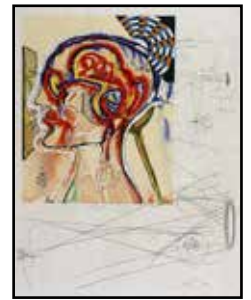
Intra-Uterine Paradiseac Locomotion



Liquid and Gaseous Television



Cybernetic Lobster Telephone



Spectacles w/ Holograms & Computers for Seeing Imagined Objects



Biological Garden



Liquid Tornado Bath Tub

Imaginations and Objects, Suite of 10, c.1975-76
Drypoint etchings combined with lithography, silk screen printing and collage. Signed by artist in pencil lower right in margin.
Sheet Size: 26 3/4" x 34 1/2"
(Sold only as a suite of ten.)

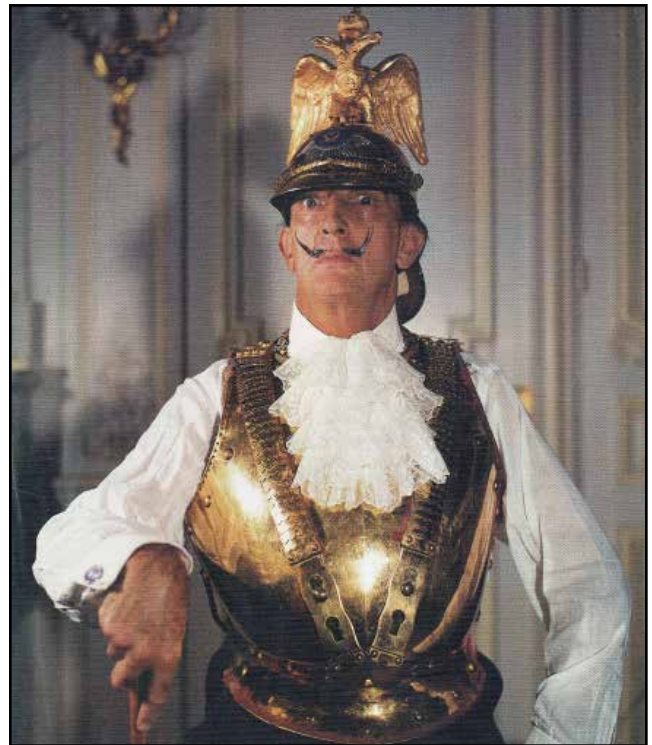
This initial interaction took place at the New York St. Regis in the King Cole Bar. He immediately started to spout ideas (again, imagine the wild accent of this artistic genius)—ONE beautiful woman in St. Tropez—to maintain the beauty of the skin—ONE umbrella in the crown will contain ONE chemical mixture for TRIUMPHANT DERMATOLOGY—that idea became the "Anti-Umbrella with Atomized Liquid", one of 10 drypoint etchings combined with lithography, silk screen printing, and collage to form the Imaginations and Objects of the Future Suite. This brilliant work portrayed Dali's future concept that all women would be tan and beautiful and suffer no ill effects of the sun on the beach. Forty years later that is one of the leading desires of many and one of the largest cosmetic marketing concepts to the public.

Another inspiration was the "Intra-Uterine Paradise Locomotion". He imagined an egg-shaped moving device that we carry in a small valise and when needed it would inflate with helium. Being soft there would be no traffic accidents. It also would have the ability to tell us where we were in the universe and how long it would take to reach our final destination. Just as da Vinci imagined flight, Dali imagined a Global Positioning System—GPS.

The "Spectacles with Holograms and Computers for Seeing Imagined Objects" was Dali's concept of giving visual form to our thoughts. Ultimately cybernetically prepared spectacles would be created through which we can program the ideas we are thinking in our brain. We will be able to project through these spectacles, by the use of holograms, whatever we can imagine. We will see what we are thinking.

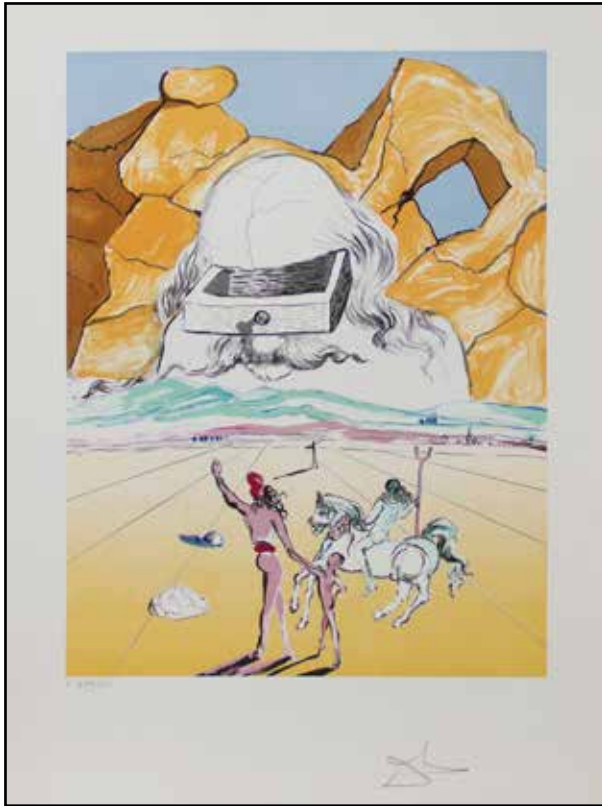
A work that greatly gives insight into Dali's creative genius is the "Dalinean Prophecy" (Auto Portrait). In this work Dali dresses himself in the Renaissance garb of Leonardo da Vinci, and with a drawing instrument in hand and poised above the paper, the viewer sees all sorts of thoughts exploding from Dali's mind as he begins to create the "Imaginations and Objects of the Future". This work is a superb example of Dali's drypoint technique and the use of colored stencils. — Genius, no matter the century always pushes itself to the limits.

After many meetings in Spain, Paris, and New York, I went again to visit Dali at his home in Spain to finalize the contract for the commission. Escorted into the courtyard, I found Dali in the pool. He motioned for me to sit on the pool deck with Gala, his wife and muse, to my left. Dali emerged from the pool, put on a purple cape, ascended to a higher chair to my right and was handed his cane. The illusion was complete in my mind with the chair almost magically transformed to a throne and the cane to a scepter. Dali majestically was holding court with me positioned at the feet of the master. At the same time I could feel Gala next to me with her hand suggestively on my thigh as if to tease Dali! If you have ever felt at a negotiating disadvantage—think about this scene! Equally surreal, Dali would articulate some of the points of our fine art commission to his lawyer, who was still in the pool; and the lawyer, instead of taking notes, would slap the water with his hand in agreement. The deal was finally concluded, but the memory will last forever.

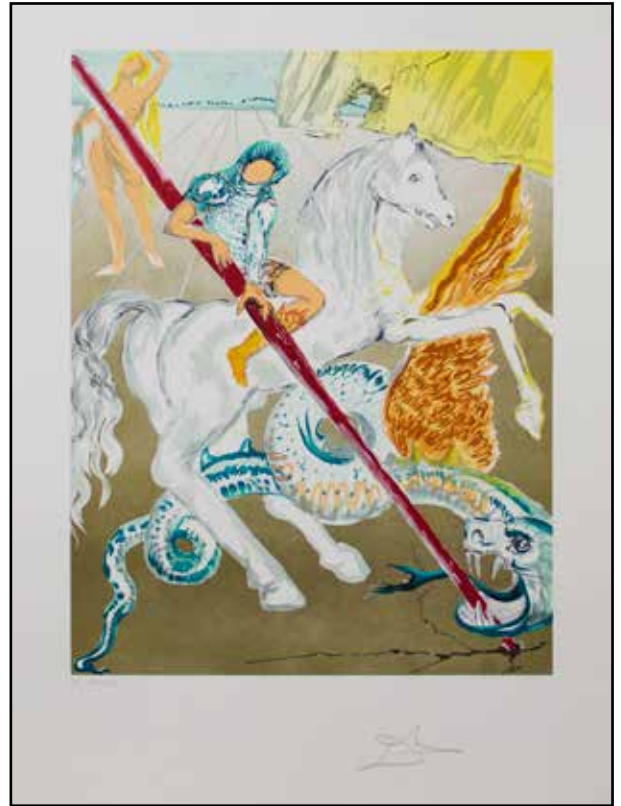


"The only difference between me and a madman is that I am not mad." — Dali

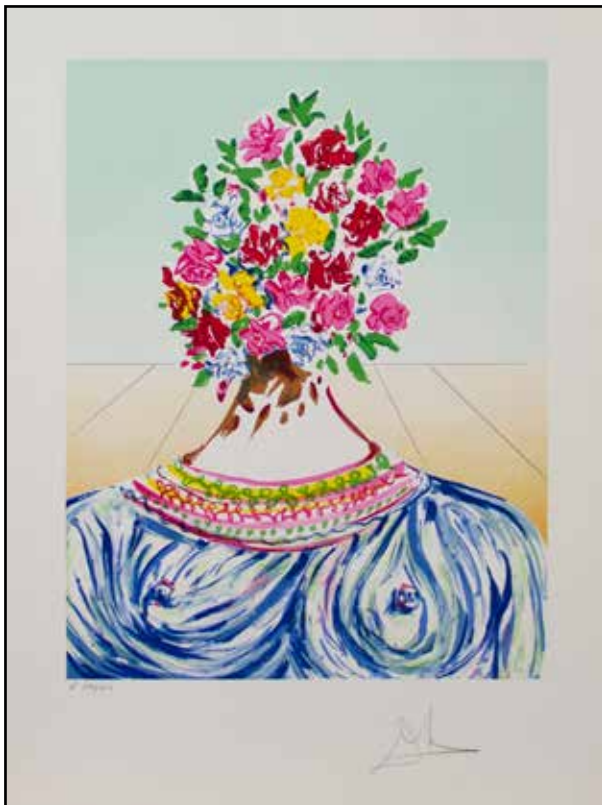
Dali Retrospective - Suite of Four Color Lithographs



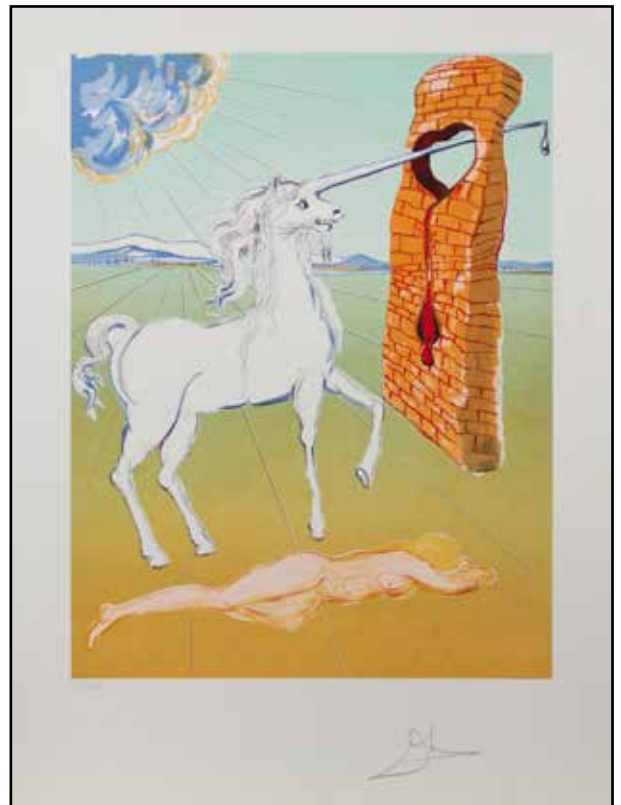
"The Path to Wisdom", c.1978/79
Signed by artist in pencil in the lower right margin.
Sheet Size: 29.5" x 21.5"



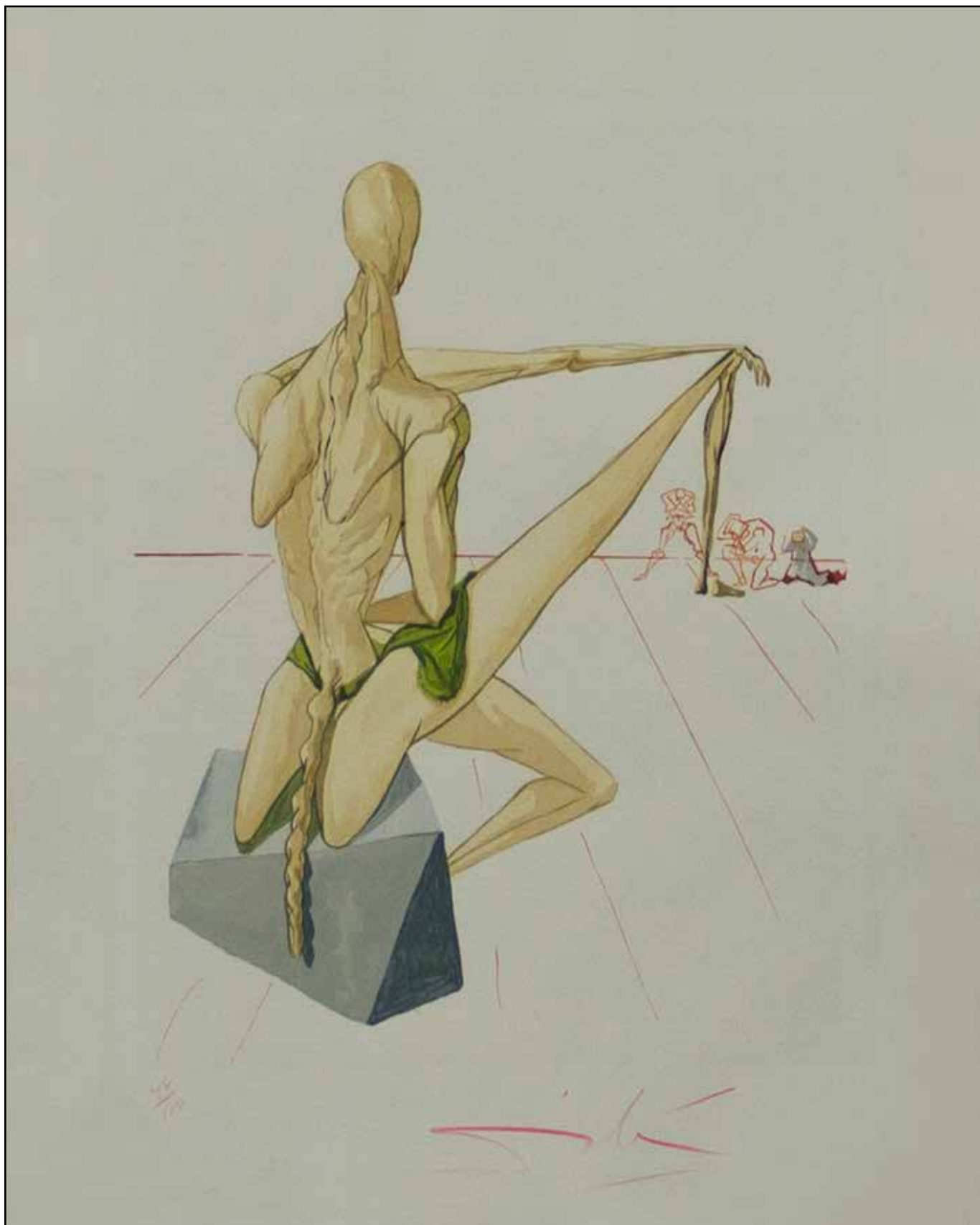
"The Lance of Chivalry", c.1978/79
Signed by artist in pencil in the lower right margin.
Sheet Size: 29.5" x 21.5"



"The Flowering of Inspiration", c.1978/79
Signed by artist in pencil in the lower right margin.
Sheet Size: 29.5" x 21.5"



"The Agony of Love", c.1978/79
Signed by artist in pencil in the lower right margin.
Sheet Size: 29.5" x 21.5"



La Divine Comedie: Les Avare et Les Prodiges (The Avaricious and the Prodigal) From: La Inferno c.1960
Wood Engraving created from an original watercolor. Signed by artist in lower right margin.
Sheet Size: 13" x 10"

Part of the joy of acquiring art is in the thrill of the hunt—discovering the work, learning about its provenance (its history), and exploring the intention of the artist, and in some instances actually meeting the artist. Another joy in acquiring art is discovering an expression of another part of our own personality. In some cases something comfortable and familiar, but in other cases something unknown but compelling and open to further personal exploration. The acquisition of art contributes to our personal growth and understanding.

Some of the works that are offered at Brilliance in Color are from my personal collection. Each carries with it a story of unique artistic meaning. Included is a fascinating work acquired in 1964 from Dali's "The Divine Comedy". Based on 100 watercolors Dali painted over eight years, 100 woodcuts were created for the original edition illustrating one of history's greatest literary efforts, Dante's The Divine Comedy. Each Canto describing either the condition of Hell, Purgatory or Heaven was published originally in only 150 examples hand-signed in colored pencil by Dali. It took many years to finish this edition with each print averaging 35 hand-cut blocks to complete.

The *Tauromachie Surréaliste Suite*, 1966-67, is enticing in that it was an homage as well as a challenge to one of Dali's greatest fellow artists and countrymen—Picasso. The Suite was executed based on Picasso's "La Tauromachie", 1957. By paying homage on one hand and laying down a challenge on the other, Dali adds an aesthetic tension that makes these works endlessly intriguing. These Dali prints are considered some of the finest etchings executed during this period.

As a last remembrance in closing, Dali would playfully refer to me, not as Mr. Chase, but as Mr. Chicago. I remember a press conference at the St. Regis in 1975 in which Dali and I participated. Dali would jump mid-thought and mid-sentence from French to English to Catalan. Seeing the blank looks of the press, I began to paraphrase the stories as Dali had told them to me, and immediately saw understanding on their faces. And then turning to Dali I asked, "Is that what you mean?" He exclaimed, "No! No!" and proceeded to bop me on

the head with his cane. Then he said, "Is no press conference for Mr. Chicago, is press conference for DALI!" Later at lunch he told me he actually liked what I had said and he thanked me. However, he reiterated that he thought the bop on the head was indeed very dramatic.

My experiences collaborating with Dali and amassing a wonderful collection of his works were amongst the highlights of my career. Ultimately, we are only caretakers for great works of art, privileged to treasure them and have them enrich our lives. Now the time has come to allow another generation to care for these remarkable works and carry them forward into the future. - R.C.



Tauromachie surréaliste – Le Piano sous la neige c.1966/67
(Surrealistic Bullfight – Piano in the Snow)
Heliogravure reworked in drypoint, hand-colored with stencil.
Sheet Size: 20" x 23 1/2"



Tauromachie surréaliste – Le Perroquets c.1966/67
(Surrealistic Bullfight – The Parrots)
Heliogravure reworked in drypoint, hand-colored with stencil.
Sheet Size: 20" x 23 1/2"

For prices & information contact Galeria del Mar.
(904) 829-2120

Exhibition Update

A YEAR OF FIRSTS

by Len Cutter

The magical feeling found in and around art galleries is often anchored by a program/policy of “personal appearances”, “one-artist exhibitions” and get-together allowing artists, dealers and collectors to assemble. Luckily for us we’ve learned first-hand that without the willingness to bring that “triad” together into a beautifully appointed gallery where the art can breathe and be contemplated, the artistic advancement of the “triad” is stunted. Fifteen years ago an industry expert told me, “this is an event driven enterprise and dealers who don’t want the headaches or to do the extra work are like dogs chasing cars...they don’t last long!” So we do shows, not only because we have to but because we love to. Recent exhibitions with world-class artists like Daniel Gerhartz, Dean Mitchell and Ramon Vilanova have allowed us to more fully acquaint our collectors with these artists unique personalities, passions and purposes, as well as more fully stimulating the art community we are part of.

Daniel Gerhartz came, saw and conquered (*veni, vidi, vici*), just exactly as we had envisioned the artists very first personal appearance (February 2013) at our galleries. The Gerhartz exhibition was stunning and revealed to art lovers a deep and abiding dedication to creating work that is meaningful and laden with elegant subtleties in shadow and light as well as compositions that lovingly tell a story. Such paintings from Daniel Gerhartz are stories that never grow old. Daniel left us with a confidence in his creativity along with a body of new works to offer collectors. Paintings like “Perfume”, “The Beginning of Autumn” and “Red Mittens” clearly demonstrate his genius along with many other important originals that are currently gracing our gallery walls (see the entire collection at www.cutterandcutter.com). Daniel also performed a painting demonstration “from life” (“Light and Shadow”) that gave collectors vivid proof of his passionate intent to create things of lasting beauty.



Daniel Gerhartz with art consultant Mary-Kate and collectors.



Light & Shadow, 20" x 16", Oil on Linen



Daniel Gerhartz painting at Brilliance In Color.



Perfume, 48" x 30", Oil on Linen



Ramon Vilanova at the Coral Springs Museum of Art in Coral Springs, FL.

Another important "first" for artist Ramon Vilanova and Cutter & Cutter Fine Art took place this past February at the Coral Spring Museum of Art in Coral Springs, FL. A joint venture which was Ramon Vilanova's first major museum exhibition in the U.S., gave American collectors an opportunity to fall in love with the romantic paintings of his native Spanish countryside. All of Ramon's works are painted "En Plein Aire" and the artist literally lives to paint. Ramon Vilanova and his U.S. agent Greg Bloch spoke of their long relationship and the joy they both felt for Ramon's first-ever state-side museum exhibition. Myself along with Sonya, Nicole Wolff and Samantha Palmer were able to get closer than ever to this great Spanish palette knife painter and listening to his enlightening words as we connected with the artist in a most extraordinary way. Beyond light and color, Ramon is able to see the subtleties and feel the beating heart of each setting he paints.

We assert with great certainty that this museum collection, "Instantes de Vida" is the best work of its kind anywhere. Come in to Brilliance In Color and see and feel for yourself the pulsating power and the poetic passion of a living legend who we proudly call our friend, Ramon Vilanova.

A preview of the exhibition can be seen at www.cutterandcutter.com or at the Coral Springs



Cala en Mi el Ambiente, 45" x 57.5", Oil on Linen



Sol Acogedor Para una Tarde Fria, 45" x 64", Oil on Linen

"I consider Ramon a dear friend, I see in his eyes a soft strength, the kind that is rare and when you see it you can easily realize that the source of his art is in the mind and in the heart. To be so close to such artistic genius is a true pleasure, to represent him is a privilege. I suggest that all collectors carefully read his titles too, they are poetically crafted and provide further proof of his artistic grasp on life." – Len Cutter

Museum of Art until May of this year when the entire collection will be on display at Brilliance In Color. All paintings are currently available for acquisition but must remain in the museum until the exhibitions final days in late May. Each work will include a very special museum seal of provenance from the Coral Springs exhibition. Don't wait; call the gallery today to secure your favorite Ramon Vilanova creation. (Brilliance In Color: 904-810-0460)

Artist Dean Mitchell was another first for Brilliance In Color in March 2013 and he brought his a-game in a wonderful body of new watercolors, oils and acrylic paintings. Not only was this a first-ever personal appearance for Dean at Brilliance In Color, but also the first-ever time a watercolor artist has been added to the already impressive portfolio of artists that Cutter & Cutter Fine Art represents. We now know and can assure each and every collector that reads these pages that Dean Mitchell is so much more than we dared to dream we would ever find. What an artist! What a collection of work!

Dean's works range in price from \$1,500 to \$60,000 and sizes as small as 2" x 3" to 30" x 40" in oils and acrylics as well as pure perfection in watercolors. You simply must see Dean's art in person to fully understand his abilities and the rare gift he possesses of pouring his heart, mind and soul into his work. Dean's watercolors are steeped in the fundamentals of art and he is able to surpass those who have come before him. Dean is a true master, a living master, who is approachable and appreciative of his collectors. This year's Dean Mitchell exhibition was a very memorable first....and with good luck and good fortune, just one of many to come. -L.C.

*For prices & information contact Brilliance In Color.
(904) 810-0460*



Artist Dean Mitchell (right) and collector Anthony Deni.



Quality Hill Mansion, 9.5" x 12", Watercolor on Crescent Board



Joseph, 10" x 7.5", Watercolor on Crescent Board



Gulf Coast, 20" x 30", Watercolor on Crescent Board

Art Tech

The Age Old Question: How Long Does It Take To Do A Painting?

by Matthew J. Cutter

It is perhaps one of the most asked questions of any artist, and it is a fair one. But it is not easily answered. The cliché answer from most artists over the years has evolved into saying, “a lifetime” and this is true, but this only scratches at the surface for the collector posing the question. Let’s take a step back and I will see if I can explain what we artists mean when we say it takes a lifetime. Painting to many artists is a bit like problem solving; the more you do it, the better you get at it. As an artist you have to master the technical prowess it takes to create a work of art and this simply cannot be done overnight. It then takes another level of experience to learn how to create your own visual language. This is better known as an artist’s style, and this too is ever-changing and growing into something new. This all leads to the ability to more quickly capture your vision. It does not matter what style an artist works in, whether it takes 30 minutes or 30 hours to do a painting, it is a culmination of life experiences that allow the artist to successfully complete a painting, whatever amount of time it takes.

Whistler was once quoted as saying to an art critic, “An artist does not get paid for their labor, they get paid for their ideas.” How true this is! Developing an idea for a painting can take weeks of sketches,

studies and brainstorming. Meanwhile the actual painting may be finished in just a few short hours. During one of her personal appearances at our Brilliance In Color gallery Anne Packard was asked, “How long does it take for you to do a painting?” To which she responded, “That painting over there took me 30 minutes, only because I have spent my whole life studying the sea!”

The tricky part of this question is trying to determine if sheer time alone dictates quality, emotional content or the price an artist should charge for their original works. I would contend that it does not. Simply working on a painting for a long period of time does not give it the essentials of a great work of art, nor does it justify the basis for determining value. The supply and demand for an artist’s work is usually a healthy, sustaining process to determine prices. As far as quality and emotion, or any of the annals that determine great art, they can be present in a style that take months to complete (like Bouguereau) or only hours to complete (like Monet). Many would argue they prefer Monet’s “impressions” to Bouguereau’s academic style.

I will close with a story that comes from a conversation we had with a collector in the gallery many years ago. The collector (a well-respected surgeon



William-Adolphe Bouguereau
Denver Art Museum



Claude Monet
Marmottan Monet Museum, Paris



"Montana" by Anne Packard

Oil on Linen, 24" x 36", (904) 810-0460

at a major hospital) posed the question, "how long does it take for the artist to do a painting?" We responded with another question, "How long does it take you to perform a major surgery?" To which he replied, "as little as a half-hour... but only because I have done it so many times." We then asked him if other surgeons could do the same operation in that amount of time. He smiled as he realized the correlation between what he did and what artists do. He revealed to us that he was the best and the fastest at this type of surgery, realizing that time alone was not the determining factor to his success as a surgeon.

When we look at a finished work of art, we see the artists completed vision. What we don't see is the struggle it took to get there. Like most all things in life, the artist's success is directly linked to all prior attempts, both failures and successes. – MC



James Abbot McNeill Whistler
Burrell Collection, Glasgow



"Blustery Sea" by Matthew J. Cutter
(904) 810-0460

Oil on Linen
21.25" x 32"



Q & A

with Artist Leonard Wren

For true insight into an artist's mind and soul, all you need to do is listen to what they have to say. Artist Leonard Wren truly sees the color of nature and feels it's energy. His impressionist landscape works exude an energy and an understanding that even the most sophisticated collectors appreciate. If you love living your life surrounded by powerful works of art..... Listen to Leonard Wren.



River House in Moret

Oil on Linen, 36" x 36"

CC: As one Leonard to another, one the artist, the other a dealer, what does the future hold?

LW: Our future will depend on creativity. Art must be created, defined and marketed in a more interesting manner. Competition in the market will produce better art and eliminate the boring.

CC: How can we best serve your fans and serious collectors?

LW: Educating the collector about my motives and pointing out the nuances that separate my work from everything else out there.

CC: Regarding your artistic legacy, how would you like to think your work will stand the test of time?

LW: Almost all art that is based on the creation of beauty will stand the test. Beauty will always be revered and sought after.

CC: What drives, excites and pleases you?

LW: I often feel that I have too many interests. Almost everything excites my eye - simple subjects often display incomparable beauty. Living a life pursuing and creating beauty is very rewarding... A tremendous joy. I'm definitely driven to be a better communicator.

CC: Who are your artistic heroes? (Painting, music, authors etc...)

LW: Certainly most of the French impressionists and Sisley the English painter. Their work had an honesty and exuberance. Sargent, Zorn and Sorolla had special qualities of elegance plus power. Music... there are so many different artists of the 50's, 60's and some contemporary that I absolutely love and it would be difficult to list them all. I presently listen to the oldies, classical, country, classic rock, reggae... everything! I can say without hesitation if I had my life to live over I would be a musician. My heroes seem to have similar characteristics of hard working, tenacious and self-accountability qualities... no whining allowed!



Northwest Farm

Oil on Linen, 12" x 16"



Chapel in Bissey

Oil on Linen, 24" x 20"



Maison de Marie

Giclee on Canvas, 36" x 46"

CC: *How do your travels in Europe compare to those in the United States?*

LW: As I suggested before, there is beauty everywhere however my travels to Europe have a sense of mystique that isn't present here. Presently, I feel the need to focus on subjects here in the US as I feel a need to record and preserve the ideals that have made us great a nation.

CC: *What is the essence of Impressionism? What of "En Plein Aire" painting?*

LW: Impressionism must have vitality, energy and the lack of superficial surface detail that is usually sacrificed for a greater truth. Painting "En Plein Aire" is now a buzz word however many are using the color principles of studio painting. Painting outdoors is absolutely necessary if you are interested in a sense of truth. Your eye selects and records differently than a camera in many ways. Painting outdoors (wind, sounds, smell, temperature, etc.) is an event while painting indoors is a process.



Wake Up Little Susie

Giclee on Canvas
24" x 30"



My Baby Loves the Western Movies

Giclee on Canvas
24" x 24"



Blueberry Hill

Giclee on Canvas, 16" x 12"



I've Had It!

Giclee on Canvas, 20" x 24"

CC: How does an artist connect with those who collect his paintings and their heirs?

LW: First, your work must always have appeal and stand on its own. Artists have and must use a plethora of informational devises... and they must be used in an interesting way. Paintings are more than paint and canvas, they are the most revealing and personal records of the artist's state of mind and that story must be told in an artful way.

CC: What makes you happy, proud and satisfied?

LW: I'm very happy with my life. Being an artist has given me life experiences far beyond my imagination. I do feel proud that I have garnered many friends, collectors and memories and I've never met a satisfied artist!

***For prices & information contact Brilliance In Color.
(904) 810-0460***



Mademoiselle Chloe

Oil on Linen, 10" x 8"



Sunset at Nice

Giclee on Canvas, 30" x 40"

THOMAS ARVID

Living the Good Life

by Maggie Geraghty



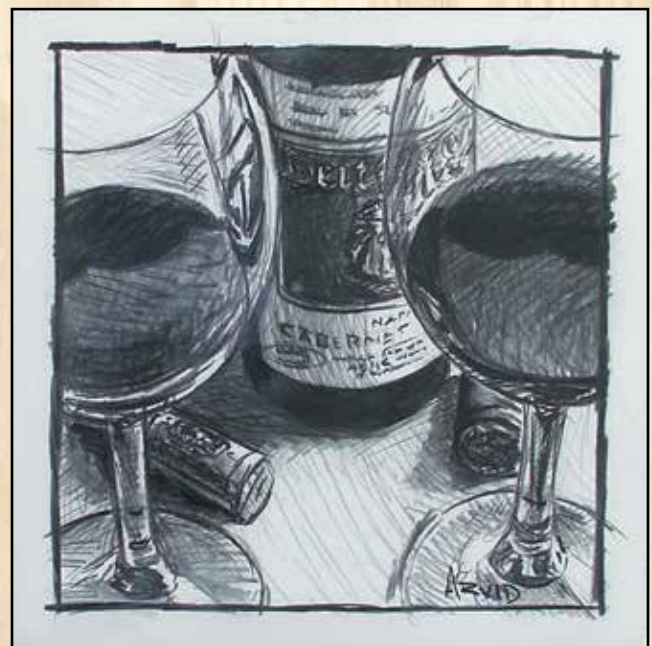
"Lasting Impression" Giclee on Canvas

43" x 17"

In the hustle and bustle of our busy lives, it is easy to let the moments slip by, unnoticed and unremembered; but Thomas Arvid is not going to let that happen. Known throughout the world for his monumental and breathtaking paintings of wine, glasses, bottles, and crates, Arvid unerringly freezes the moment for us. Rather than the still life you might expect from paintings of wine, he delights us with what he calls "the landscape between people sharing a wine together."

Working in a variety of mediums, Arvid captivates us with his bold compositions and rich colors, but it's the incredible detail that keeps us engaged. The reflections in the wood, the curve and refraction of the glass, the cascading nuances of red in the wine: it is impossible to take it in all at once. You have to keep coming back for more. "I've had this painting for years, but I always find something new in it; I still get lost in it," is the common refrain from collectors. And one is rarely enough, for Arvid's art is magnetic, and slightly addictive. Collectors rarely stop, or even want to stop, at one.

Before...



"A View From Above" Charcoal on Paper 28.5" x 28.5"

"A View From Above"



Original Mixed Media on Paper

28.5" x 28.5"

... and After

"A View From Above" and its final evolution through the studio of Thomas Arvid, a before and after if you will, is now available for viewing and immediate sale. This is one of the most intriguing and unique Arvid originals we've ever owned and offered to collectors. This work of art began as a deliberate and intensely passionate sketch of an extraordinary wine that Thomas absolutely adores. Recently in a conversation with the artist, Matthew and Mark Cutter were chatting about the viability of sketches and in particular the positive effect they have had on us as a dealer and on Arvid fans as kindred spirits and devoted collectors. The result of that, "sit-down" was an intriguing question. How would this charcoal look with an added pop of color and an intensification of Thomas' feelings of the Heitz Cellars and the wines created from their "Martha's Vineyard grapes? Arvid lit up with an obvious admiration of the subject matter and an immediate acceptance of the challenge which he called, "a fabulous idea". The astounding outcome can be seen here in this dramatic new original work, "A View From Above".



"Three's Company" Oil on Canvas 48" x 24"



"Sonoma Sunset" Giclee on Canvas 32" x 38"

And if there is anything more charismatic than his paintings, it is the artist himself. Arvid himself is the embodiment of the world he so vividly evokes. A father of two, he is first a family man. "I love what I do, and I am so blessed. Painting is a pleasure and a passion for me, but I also love meeting my collectors, sharing wine with my friends, and traveling with my family. I sometimes think that even in my life, those elements form a beautiful and comfortable composition, like a work of art."

Perhaps this is because Arvid has crafted his life the same way he has crafted his skill, using his own creativity and drive to give breath to something that is both familiar and startling in its originality. Though self-taught, Arvid started drawing and creating at an early age. "In grade school, when other kids were playing catch, or video games, I would go in the basement and draw or paint." After graduation from high school, Arvid pursued artistic careers, but not actually art as a career. "Then I took a trip to Europe with my wife Vanessa and people saw me sketching. They would say 'You are so talented, where do you display your work?' When I told them it was just a hobby, they looked



Thomas Arvid recently celebrated his first museum exhibition, "Arvid: Reflecting the Good Life," at the Marietta Cobb Museum of Art (MCMA) in Marietta, GA which premiering September 21 - December 16, 2012. This was the first retrospective to showcase his career as an artist from the beginning (can you believe he used to paint in chalk on sidewalks?) to paintings in progress today. Arvid's artwork was on loan from private collectors all over the country and Thomas really enjoyed seeing works that he hasn't thought about in years. The museum is a beautiful Classical Revival building just off the historic square in Marietta and is exactly what Arvid had envisioned as the perfect intimate setting to enjoy great art in the South.



"It's A Long Night" Giclee on Canvas 36" x 36"

at me like I was crazy and told me I was wasting a true gift. So that was it. When I returned, I left my job to become an artist, and never looked back."

Arvid's ease and affability belie the incredible acclaim and fame he has achieved pursuing his passion. Credited by Art Business News with "launching a major art trend," with limited editions that have been known to sell out upon release, and with a 6 year waiting list for commissions, Arvid still remains approachable, humble and inspired. "I think wine should be approachable, enjoyable, and savored. I don't think there is anything captivating about intimidation, so I keep my compositions casual, in tune with the way friends gather around a bottle of wine today."

"Coming to a city like St. Augustine, with its beauty and its history is a pleasure. I am almost embarrassed to call it work, especially when my work is showcased in such a beautiful gallery with a talented and engaging team." When not at the gallery greeting collectors and talking about his work, you are likely to find him on the dock at the marina, strumming his guitar while his boys fish in the background, sharing a glass of wine with his wife and friends. And if you do happen upon this vignette, you can be assured that just like his paintings, you'll be invited in.

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A Dream Realized...

by Mardee Jenrette



Ex Nihilo, Fragment No.8, installation in the courtyard of Lightner Museum and City Hall.

Legacy, that's the word that came to mind when I first laid eyes on the work of Frederick Hart during the artist's exhibition at Brilliance in Color gallery in 2007. The opening event of the exhibition took place just after I had received a life-changing medical diagnosis. Hart's sculptures spoke to me in a way that touched my soul deeply, and I left the event with a crazy idea: to donate a Hart sculpture and have it placed in a public location so that others, especially those in situations similar to mine, might have the same opportunity to gain inspiration and strength from Hart's work. Through the generosity of the Cutters and their staff, as well as the support of many others, on September 26, 2008 "My Guy" (as I like to call him), Fragment #8, from Hart's "Ex Nihilo" (which means "out of nothing"), one of the Creation sculptures on the west facade of the Washington National Cathedral, was installed in the courtyard of St. Augustine's City Hall and Lightner Museum.

I truly believed that was where my part of the story would end, but here I am 5 years later. I am so grateful to still be

here, able to appreciate "My Guy" and sometimes getting to share the experience with others as well. Like the time a young man sat quietly on the bench next to me then turned and said, "Isn't this sculpture beautiful? I'm a local musician and I come here every morning for inspiration" and he then proceeded to tell me the story of the woman who had donated it to the city and why (of course I already knew that part of the story). Or the City worker who told me that the sculpture and its setting help him to relax when he is stressed out. Once while I was there a college student sat down, stared and then took off his baseball cap as sign of respect. Often there are children who run up to the sculpture, pause, look up, and then race away or a tourist that snaps some photos for their vacation album. Then

there are other folks like myself, unrushed, who come to just sit and gaze at the work while enjoying a snack or having a drink. I can only imagine what is going through their mind or if their heart feels what mine does. All I know for sure is that this sculpture brings us together; their appreciation enhances mine, and what I meant as a gift to others, continues to give back to me.



The former Hotel Alcazar which now houses the Lightner Museum and City Hall.

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Technique Spotlight

Impressionist Sculpture



Introducing Artist Rod Zullo

Just as the impressionist painters create with dabs of color and layers of light, Rod Zullo creates his sculpture from layers of wax or clay. The artist utilizes nature to help him create and he wants to reflect the impression of this "natural energy" and just how temporary these moments are. Utilizing these methods of sculpture Rod is able to show the growing-process of his sculptures and by making this growing-process visible for collectors, he has been able to bring the aspect of these fleeting moments of time into his work. Rod is also committed to integrating a sense of action in his sculptures and he accomplishes this by imbuing a powerful impression through suggested dynamic poses, rather than boldly indicating them. Utilizing these unique techniques Rod Zullo is able to capture the spontaneous essence of his subject and his sculptures can thus easily be seen as Impressionist works.



Edgar Degas

Another great example of impressionistic sculpture can be found in the work of Edgar Degas' "Horse Trotting, Feet Not Touching The Ground". This bronze sculpture can be seen in The Metropolitan Museum of Art.

Clay Model of "Atlas Warning"
(Armature seen will not be in finished bronze.)
by Rod Zullo

17" H., Bronze, Edition of 19
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New Artist

"Yellow Mountain" by Rod Zullo

15" H., Bronze, Edition of 19

Current Retail \$4,000.00

Contact Brilliance In Color at:

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The Art Seen

H2O Exhibition - Opening Night Collector's Party



Matthew Cutter (right) with collectors Paula Gibson & Alex Randall.



Len Cutter (center) with collectors Earl & Ginny Douglas and Joaquin & Frances Palacio.



Collectors "in love" with the work of artist Dmitri Danish.

Daniel Gerhartz Exhibition - Opening Night Collector's Party



Dan & Jen Gerhartz (right) with collectors Mark & Gina Torkos.



Dan Gerhartz (left) with collectors Mike & Susan Martin.



Dan & Jen Gerhartz (right) with collectors Scott & Karen Fauth.



Dan Gerhartz (left) with collectors Bill & April Gilligan.



Dan Gerhartz talking to collectors about his original oil painting "China Silk".



Dan & Jen Gerhartz (left) with collectors Marcela & Bob Randle.

Dean Mitchell Exhibition - Opening Night Collector's Party



Dean Mitchell (left) with collector Ronald Belton.



Dean Mitchell (right) with collector Rusty Henderson.



Dean Mitchell (right) with collector Marsha Holmes.



Dean Mitchell (right) with collector Cristalia Smith.



Dean Mitchell (center) with collectors Dr. Kenneth & Susan Jones.



Dean Mitchell (2nd from right) with collectors (right to left) Scott Fauth, Karen Fauth, Anthony Deni, Caroline Deni and Dean's wife Connie.

For upcoming event information visit us in the gallery or online at www.cutterandcutter.com/events.



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New Arrivals.....



Le Départ pour le Travail

by Jean-Francois Millet (1814-1875)

Etching in Bistre, c. 1865, a richly inked impression on laid paper. Signed in the plate, lower left. Sheet Size: 18" X 14"

Call (904) 810-0460 for a price quote.

Millet was one of the vital members of the Barbizon school of landscape painters working in the Forest of Fontainebleau, just outside of Paris, France. He was a significant contributor to the revival of etching in the late 1850s and early 1860s. "***Le Départ pour le Travail***" is considered to be one of the finest examples of the 33 etchings the artist created.



Sara Wearing Her Bonnet & Coat

by Mary Cassatt (1844-1926)

Lithograph on Laid paper, c. 1904.

Signed in the plate, lower right.

Sheet Size: 24" X 19"

Call (904) 810-0460 for a price quote.

Cassatt was an American painter and printmaker. She lived much of her adult life in France, where she first befriended Edgar Degas and later exhibited among the Impressionists. Cassatt often created images of the social and private lives of women, with particular emphasis on the intimate bonds between mothers and children.

Epilogue by Andre Desjardins
45"h x 16"w x 12"d
Bronze | Edition of 55
(904) 829-2120



What it Means to Dream by Navarro
Oil | 14.25" x 25.5" | (904) 824-0844



Outer Beach by Anne Packard
Limited Edition of 295 | 32" x 48" | (904) 810-0460



Rosinante by Joe McFadden *New Artist*
Oil | 40" x 30" | (904) 829-2120



Troupe de Mlle Eglantine

by Henri de Toulouse-Lautrec (1864-1901)
Lithograph on Wove Paper, c. 1895. Signed in the plate, lower left. Sheet Size: 24.4" X 31.5"
A superb example with bright, rich color.
Call (904) 810-0460 for a price quote.

Madame Helleu Allaitant

by Paul César Helleu (1859-1927)
Original Conte Drawing in Three Colors on Paper, c.1904, Signed lower left. Provenance: From the collection of Paulette H. Johnston (the Artist's Daughter).
Sheet Size: 15.75" X 11.25"

Call (904) 810-0460 for a price quote.

Helleu was a French artist best known for his numerous portraits of beautiful women of the Belle Époque era. He also conceived the ceiling mural of night sky constellations for Grand Central Terminal in New York City.





The Sounds & Perfumes by Jaline Pol
Oil | 39" x 32" | (904) 829-2120



Beautiful Lights by Stephen Shortridge
Oil | 36" x 36" | (904) 810-0460



Personnage de Conte by Andre Desjardins
Oil & Pigment | 26" x 30" | (904) 829-2120



Divine White Rose by Brian Davis
Limited Edition of 95 | 24" x 30" | (904) 824-0844



Girl from Barcelona by M & I Garmash
Oil | 16" x 10" | (904) 824-0844

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Moonlight - custom framed in Larson Juhl's "Biltmore"
by Tang Wei Min, Oil on Linen, 48" x 32" - framed 57" x 41"

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Paul Cesar Helleu

"Grand Portrait de Whistler"

Etching in black ink on old French green laid paper

c. 1897 - Signed in pencil, lower left, "Helleu"

Signed and dated in plate, upper left: "Helleu 97"

From the total edition of 28.

The impression bears the inscription "tiree a 28".

Bears an elaborate crowned fleur de lis watermark.

Full Margins, A Fine Rich Impression.

Plate Size: 13 1/4" x 10"

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heavy tonalities. Helleu is said to have created only two male portraits in his lifetime, one of Whistler and the other, Edmond de Goncourt. No other artist epitomizes the whole atmosphere of elegance and hedonistic pleasure which pervaded Paris society at the first decade of the century as does Helleu. A close friend of Proust and the inspiration for one of the principal characters in *La Recherche du Temps Perdu*, Helleu's whole lifestyle echoed the incomparable elegance and flow of his drawing, the sheer style of his art, and his eye for the poses of the beautiful women who were his friends and his patrons. During the 1870's, Helleu had come to know the painters of Impressionism and also artists Sargent and Whistler who became his special friends and inspiration. By the early 1880's, he had already developed the quality of expressive sweeping line, which is the essence of his drawing, but in 1885 he was encouraged by Tissot to try working on prints in drypoint. At this time, Tissot had decided,

after the death of his lover and model Kathleen Newton, to travel to the Holy Land on an artistic pilgrimage. Having decided he would no longer engrave, he gave Helleu his diamond stylus...a literal and figurative "passing of the baton". It was in the incision and texture of drypoint that his art was to reach one of its greatest peaks. He had an innate feel for the balance between a lightly curving stroke and the deeply cut highly tonal burr of the strongest drypoint.



"Paul Helleu Sketching his Wife" by artist John Singer Sargent (c.1889), oil on canvas, 26" x 32", Brooklyn Museum, Brooklyn, New York.

Life's Canvas



A Little Personal Insight
by Sonya Cutter

“Cerulean-blue for the eyes and terracotta-orange for the lips, or shall I use gentle sea-green for eyes and a watermelon shade for my lips? Hmm, such a big decision to make today; my colors have to coordinate with my shoes!” OK, ladies, haven't I just struck gold in summarizing our daily decisions in preparing for each day? Actually, we humans as a whole, create individual canvases each day regarding our appearance. We are the only species that can create such art. Animals can't choose their fur style or color.

Have you ever been fishing and watched a fish paint its' rainbow of colors? NO, of course not. We are always trying to imitate or capture what we see and hear from our natural surroundings. For instance music, dance, paintings and sculpture are all attempts to mimic what we see, hear and feel. People never fully agree on preferences in art or music because beauty is always in the eye of the beholder. If you think it is beautiful, then it is beautiful.

I love the commercial running on TV lately where a man is sitting among children and conducting a little roundtable discussion. One young girl summarizes their conversation with, “We just want more, more, that's what we want, more!” I can relate to her comment when it comes to shoes.....ha-ha...just kidding...I have my limits. Actually when it comes to being surrounded by beautiful things, the sky is the limit! We often state in our correspondence and marketing materials, “There is always a perfect place for things of lasting beauty.”

Art collectors are intelligent individuals who know what they like and will work hard to get it. In your career you have made logical decisions and have arrived at a time in your life that allows you to enjoy the fruits of your labors. Our family decided 15 years ago that we wanted to create an entity (in St. Augustine) that would actually “draw” people to us; we have done that. We ship art to collectors all across the United States and throughout the world. Many collectors fly in for our monthly special events, thanking us profusely for inviting them to share in these life-changing occasions. We LOVE serving you and will continue to seek out the best artists for you to enjoy and collect.

Not only do we create spectacular events, with you and our artists in mind, we also train our staff daily to be educators. Fine art is a reflection of the times; it mirrors our culture, technology, spiritual and political values.

Have you ever bit into an unripe bitter pecan? DON'T! I once did and have never recovered from it! A quick little story....my family's sweet little home was out in the Georgia countryside on a dirt road with huge oak trees surrounding our yard. Mixed in among those grandfatherly oaks were beautiful pecan, apple, peach and pear trees. We also had grape vines, walnut trees and colorful flowers. Yes, it was perfect in every way, and if you asked my brother and me about it today, you would hear a harmonious, “Yes, it was!”

However, if you asked our parents, you would hear something very different like this, “The well had to be cleaned out, the pump froze up in winter, the water faucets would burst, the floors and furniture had to be cleaned daily to remove the road dust that piled in every time we had a car pass by. The 'party-line' phone was never a party, (everyone knew about each other's business), the windows had ice on the inside during winter, the kids had to share a bedroom with only bunk beds, and we all had to share a small closet, and so on!” Somewhat of an opposite interpretation wouldn't you say?

Even though those memories now seem trivial, they ingrained in each of us the importance of simplicity, and put the focus on our family's love



"Wonders" by JalinePol, 36" x 12", Oil on Linen
Available at Galeria del Mar - 904.829.2120

for one another to the forefront of everything we did. I have never and will never be ashamed of my roots; I thank God every day for those times. Later when I was in the 5th grade we moved into a new house that my Dad had designed. Our family often reflects back upon those "good old days", even though there were difficulties. My brother and I regularly reminisce on those times that we played together in our yard under a canopy of cascading thick limbs and full foliage. We agree today that we had a most magnificent playground.

All these experiences definitely left a "good taste in my mouth," (including the ripe pecans I ate)! It's similar to how we at Cutter & Cutter Fine Art want to provide a "lasting good taste" in the way we bring honesty and integrity in all that we do and say. We appreciate your business and our friendships with you. As your tastes evolve in the art choices you make, or if you are redecorating and even more importantly as you continue to "build your art collection," please keep us in your thoughts. We are a bricks & mortar dealer, and we are not going anywhere, unlike some of the on-line art suppliers where you must just take their word that their offerings are authentic. Not all you read or view at unknown-online sites is accurate.

I can safely say that several times each month a client will share a bad experience they have endured elsewhere. I agree that it is hard to pass up that "cheaper price," etc., but let me tell you that "cheaper is not always better!" We deal directly with our artists and their publishers. We know without a doubt about the authenticity of the products we offer. You can trust that we will always tell it right.

So, as you journey throughout your day of decisions, choose us for all your fine art needs, including gorgeous custom framing. (Think of the framing as the final step that enhances each beautiful painting; and, just like "lipstick," the right color can make or break a beautiful look.) I'd like to end by telling you that the choices for my personal canvas today actually included the cerulean-blue eyes and a watermelon shade of lipstick! What will you create on your life's canvas today?

on our plate

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Avocado Salad



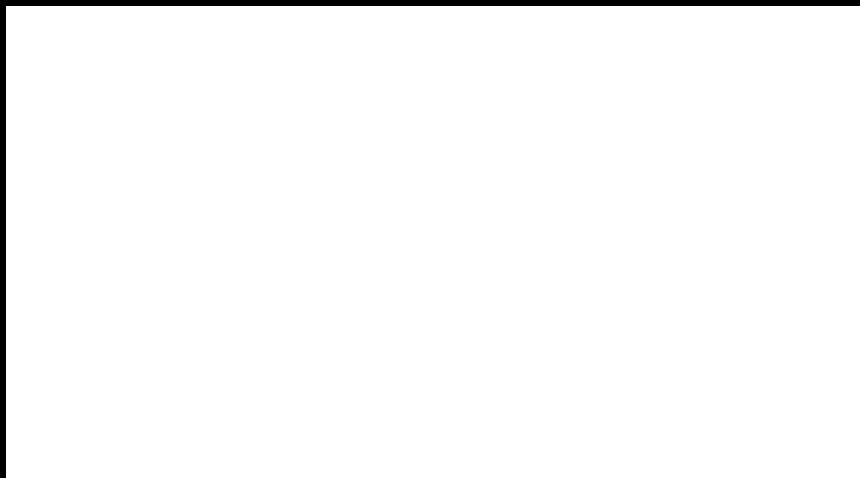
Ingredients:

- 4 Ripe Avacados cut into bite size pieces
- 4 Cups of Cherry Tomatoes cut in half
- 1 Cup of Kalamata Olives cut in half
- 2 Cups of Chick Peas (Drained)
- 4 Table Spoons of Chopped Cilantro
- 1/2 Cup of Champagne Vinegar
- 2 Table Spoons of Ground Cumin
- Salt & Pepper
- Crushed Blue Chips

Directions

1. Place all ingredients (except the blue chips) in a large mixing bowl and mix together.
2. Adjust seasoning with salt and pepper to taste.
3. Place in your favorite serving bowl and top with crushed blue chips.

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FOR GALLERY AND ARTIST INFORMATION VISIT US AT:
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