

2010

Live 'Dead'

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July/August_CT Edition





Live 'Dead'

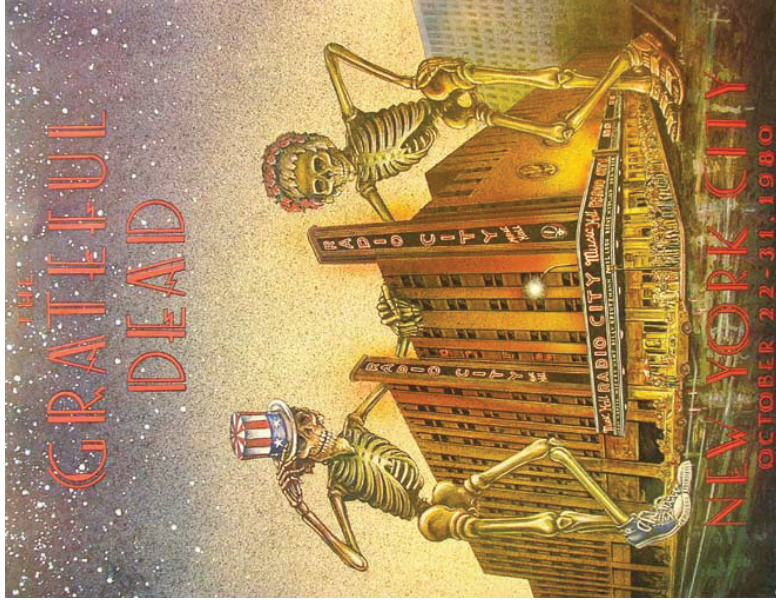
San Francisco, New York City, Seaside Park

With New York's flagship museums offering blockbuster exhibits this summer — it's Picasso's greatest hits from the collection of the Metropolitan Museum of Art, Kandinsky & Malevich at the Guggenheim, and Charles Burchfield at the Whitney — many culture vultures were surprised at the human waves grooving their way to the New York Historical Society. Behind its staid, beaux arts façade and classical columns on Central Park West, the sounds and artifacts of The Grateful Dead were displayed in an exhibition which just closed on July 4.

Like pilgrims fulfilling religious obligations for untapped spiritual piety in Jerusalem, Rome, or Mecca, multitudes of "Dead Heads" beat their way to "The Grateful Dead: Now Playing at a mystical manner similar to viewing sacred relics, inter-generational aficionados clad in everything from tie-dye and Birkenstocks to Hermes scarves and Prada pumps were spotted in twirling about the galleries.

As "Scarlet Begonias" was wafting through the speakers, the conservative New York landmark, founded in 1804, witnessed how the Dead's energy and musical genius were a cornerstone of rock history. Celebrating how "the sky was yellow and the sun was blue," the exhibit comes from vast Dead memorabilia archives at the University of California Santa Cruz. It transported viewers back onto the Magic Bus, the Summer of Love, Billy Graham's shrines at the Fillmore East and West, and decades of international touring in the exhibition.

Bumping into fellow devotees of this unpredictable tribe which includes Ann Coulter, VP Al Gore, Phil Jackson, Senator



Oak Lane, Fairfield, Connecticut"] and life-size skeleton props dressed up to resemble band members for the "Touch of Grey" video. Although Uncle Gerny's ashes were tossed into the Ganges and San Francisco Bay, his reincarnation seems complete as the band plays on.

For those who missed out — there's a nice chance to "turn on your love light." Featured at this summer internationally known "Gathering of the Vibes Festival" — July 29-August 1, there will be plenty of "dancing in the streets" at Bridgeport's Seaside Park! With appearances by Phil Lesh, Bob Weir, Mickey Hart, Donna Godchaux, the New Riders of the Purple Sage and Dark Star Orchestra ["if you close your eyes — you think it's Cornell '77!"] — the golden road continues.

For information: gatheringofthevibes.com.

PHILIP ELIASOPH
Senior Arts Editor



Patrick Leahy, Gov. Patrick Weld, and Bill Walton, attendees felt they were at a family reunion. Among the objects displayed were vintage Fenders and Gibsons, psychedelic artwork posters, tickets, t-shirts, rare LP (remember vinyl?) test pressings from Warner studios, decorated fan mail (including an envelope by "Mike Kosinski of Red



de aspectum diversitate — Pamela Bramble



Bright Sun Glyph — Frank Bramble

BRAMBLE AND BRAMBLE

On exhibit from June 3 - July 17, at the Thomas J. Walsh Art Gallery, Fairfield University

Remnants, Glyphs and Palimpsests:

In their painting and mixed-media work, artists Frank and Pamela Bramble independently examine the beauty of the worn surface and the tenuous and fragile nature of time-altered surfaces. Both artists acknowledge that time has the capacity to transform art. It can change its relevance; it has the ability to abrade it physically. For some pieces the effect of time pulls work apart, for others, time forces the melding of elements. Briefly, the Brambles are a married couple who have been painting for more than 30 years. Pam is originally from Easton, and she and Frank live in Torrington.

Pamela Bramble

Pam has been a professor at the University of Connecticut, Department of Art and Art History, since 1989. Her teaching specialties include drawing, painting, foundation studio and art appreciation. She has served as a juror for exhibits within the state and delivers lectures and talks on art and the artistic process. Pam's work is represented in public and private collections and has been reviewed by The New York Times, The Hartford Courant and Art Now England. Bramble's awards include the President's Gold Medalion for her paintings in the exhibit, Emerging Artists at The Gregg Galleries in New York City and she was the recipient of a Research Travel Grant from the University of Connecticut to study 13th and 14th century Italian frescoes. "My work is about the visual representation of the search and the find — and of how process establishes content. My artistic process is one where each painting is worked and reworked until form and content merge."

Frank Bramble

Frank has been painting for more than 30 years, as both an abstract and a figurative artist, allowing the discipline of each of these forms to influence and develop the other. "I find a compelling symbiosis in these twin approaches to art and art making." Bramble's travels, particularly in Central America, have profoundly affected his view of the abstract in art. "To see all of those great structures — churches, temples, fortresses in ruin — parts of them held up with bracing and scaffolding, and all their form and function stripped away, led me to investigate the process of making and unmaking my own art. My paintings are offered as vignettes that suggest both an experience of art and its lasting impression. They strive for a combination of immediacy and reverse, achieving that balance through painterly application." Bramble's work is in corporate, university and private collections across the country.

Pollock-Krasner House

For info call 631-324-4929, or visit <http://sb.cc.stonybrook.edu/pkhouse/calendar>

Along this summer's itinerary of museums, galleries and historic sites, a visit to the home and studio of Jackson Pollock (1912-1956) and his wife Lee Krasner (1908-1984) at The Springs near East Hampton is a destination for American art connoisseurs and anyone who wants to see an authentic place where genius touched down. Pollock is regarded as the undisputed leader of the Abstract Expressionist movement. With a loan in 1945 from his art dealer Peggy Guggenheim, they purchased a small homestead overlooking Accabonac Creek in The Springs, near East Hampton. The house and studio — with its original wood floor preserving the spills and drips of Pollock's choreographic movements — have been lovingly protected under the auspices of the State University of New York at Stony Brook.

A lively schedule of gallery talks and tours are highlights of the summer scene in the Hamptons... On Sunday afternoon, August 29th, VENUS Senior Arts Editor, Dr. Philip

Elasoph, will present a talk: "Sweet Away: Re-thinking Realist and Abstract Painters in the Wake of Ideological Hurricanes." Recognizing the aesthetic and political tensions which fragmented American painting at mid-century, Elasoph will attempt to reconcile these polarities finding common ground in the ongoing process of art making. "Working in between Pollock, Rothko and de Kooning and Hopper, Wyeth, and Cadmus, Elasoph tries to bridge the gap between realism and abstraction as separate paths towards artistic unity.



Above: Jackson Pollock and Lee Krasner in Pollock's studio, East Hampton, 1949. Photograph by Lawrence Larkin, courtesy Pollock-Krasner House and Study Center. Left: Interior of the Pollock-Krasner studio, with Jackson Pollock's art materials and the floor on which he worked from 1947-1952.

