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Live 'Dead'

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With New York’s flagship museums offering blockbuster exhibits this summer – it’s Picasso’s greatest hits from the Guggenheim, and Charles Muses and Joseph Cornell at the Whitney – many culture vultures were surprised at the human waves growing their way to the New York Historical Society. Behind its staid, serious facade 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, multitasked Deadheads beat their way to the Grateful Dead: Playing at the New-York Historical Society. In a mystical manner similar to viewing sacred relics, inter-generational aficionados died 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 East 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 shindig 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 Patrick Leahy, VP Al Gore, Phil Jackson, Senator Patrick Leahy, Gov. Patrick Weld, and Bill Walton, attendees felt they were at a family reunion.

Among the objects displayed were vintage Fender and Gibson, psychedelic artwork postcards, t-shirts, rare LP’s, rare magazine and poster collections from Warner studios, decorated fan mail including an envelope by “Mike Kasinski of Red Oak Lane, Fairfield, Connecticut.” Oak Lane, Fairfield, Connecticut.”

For information: gatheringofthevibes.com.

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 aspect of the modern art world. The Pollock-Krasner House and Study Center, under the auspices of the State University of New York at Stony Brook, is open to the public from June 3 – July 17.

Pollock-Krasner House

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

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

**BRAMBLE AND BRAMBLE**

Remnants, Glyphs and Palimpsests:

In their mixing 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 about the 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 New England. Bramble’s awards include the President’s Gold Medallion for her paintings in the exhibition Emerging Artists at The Gregg Galleries in New York City and she was the recipient of a Research 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 these great structures—temples, pyramids, tombs—erected in the jungle, parts of them held up with scaffolding and 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 the experience of art and its lasting impression. They strive for a combination of immediacy and reverie, achieving that balance through painterly application.” Bramble’s work is in corporate, university and private collections across the country.

**Pollock-Krasner House**

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