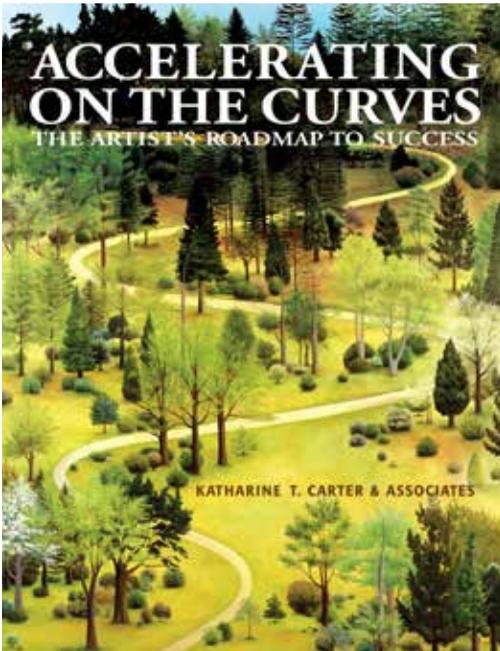
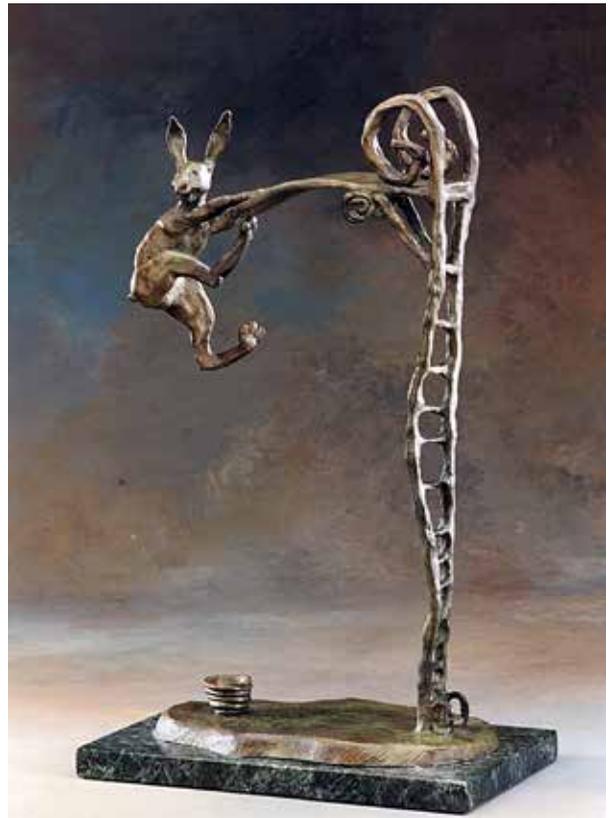




Left: Kathleen Elliot,
Questionable Foods #1,
2012, glass, mixed media,
19" x 13" x 4"



Above: Astrid Preston, Mountain Path, 1989, oil on canvas, 8' x 6'



Right: Susan Read Cronin,
Second Thoughts,
limited edition bronze



Katharine T. Carter and Hugo T. Poodle

Introducing Katharine T. Carter

by D. Dominick Lombardi

It is morning. She is a transplanted New Yorker, born, raised, and educated in Florida. With sadness in her soul, she finds, after the accident that devastated her plans to expand her career in nearby Philadelphia, that she has lost the use of her arms. She will find out later that it is temporary, but for now, as an artist, the situation is intolerable. As her mind races with the past accomplishments of her growing art career in New York amplified by shows at The New Museum curated by Marcia Tucker, and reviews in *The New York Times* and *Arts* magazine flowing through her mind, she lies wondering what will become of her obsession, her passion for art.

The recovery is long and tedious as the new limits on her previous prowess of a mind/hand connection

becomes more and more apparent – “unfortunately, it became too difficult to paint”. What she was left with was a relentless desire to be in the arts – to share her insights and experience – and a hope of finding a new path.

Katharine T. Carter’s thirty-year career as the queen of art exhibition bookings began, after her long recovery, with a ten-year nation-wide lecture series that segued into her current business model. Since then, with her company KTC & Associates, she has booked over 950 museum, university gallery, and commercial space exhibitions. (Her current goal is to book 1,000 exhibitions by November 2015, the official date of her company’s 30th Anniversary). This ability to help countless artists feed into the ‘art world’ system has not gone unnoticed;

as the senior editor of *Art in America* Richard Vine once stated plainly; “Katharine is a force of nature.”

Her two bibles are *The Official Museum Directory* and *The American Art Directory* and she assures every artist that they should own copies. They supply her with nonstop background work – “It’s not just about getting reviewed by major publications, it’s about building respect as a mature artist who has developed keen ideas and skills” Katharine is quick to say. “I come in with fresh eyes and I know I have the contacts, and I’ve never been elitist. This is a big country, and there are many great opportunities out there in the hotbed art cities that we have all come to know, plus other marvelous jewels such as Charleston, SC, Atlanta, GA, Charlotte, NC, Milwaukee, WI, Indianapolis, IN, The Twin Cities in Minnesota, Detroit, MI, Joplin and Kansas City, MO, Memphis and Nashville, TN, Chicago, IL and many cities throughout Texas, California and Florida. “We focus on the non-profits 90% of the time – and my company affiliated associates help to give what I do additional credibility.”

“The first person I approached about the idea of working directly with artists was Bill Zimmer, who then, was writing for *The New York Times*. I started out by sending out slides with other supportive text and materials, but it wasn’t until Bill and I started creating catalogs with Zimmer’s insightful essays things really started to heat up. We felt it was better to send out six or eight large format printed images in a catalog format than it was to send out a sheet of 20 slides. There is something very seductive about a catalog, and that helps to forge and cultivate relationships. To this day, catalogues account for 90% of our bookings,” Katharine says. These catalogues also provide the critical discourse to accompany these artists’ exhibitions, now written by her company’s associate critics.

Still, even with all she has learned, it takes endless hard work and dedication. For every 80-100 packages that are sent out, 1-2 solid museum

shows are booked. "If there were two of me I think I'd have twice as many bookings. You find something that works and you don't screw around with it, and this works."

Then there is the quality of Katharine's artists. Based in New York, Martin Weinstein's most recent body of work exposes the viewer to a unique vision that straddles the line between the teachings of physics and the tendencies of contemporary landscape painting (image on p. 28). If physicists believe that physical time is a sequence of moments experienced in a linear order then Weinstein re-presents selected moments in a somewhat cubist, multi-angled, quasi-linear way. That is to say, his interest in the theories of physics is only a part of his thinking. Adjustments can be made, while the poetic license card is played to achieve a more wondrous, a more fantastical effect that maintains a sense of the ever-growing, multi-dimensional world he perceives. Katharine has secured over 30 exhibitions of Weinstein's work.

Susan Read Cronin has found nearly 20 exhibitions through the efforts of KTC & Associates. Working from her studios in Vermont and California, Cronin's sculptures put forth a playfulness that make us think of childhood fables, a time when our thoughts and imaginations were drawn to magic and mystery. I am reminded of the allegorical, windswept sketches of Heinrich Kley (1863-1945) as I see that same sort of mastery of motion and gesture in the freestanding figures of Cronin.

Also based in California is Kathleen Elliot. She creates sculptures in colored glass that draw on both real and imaginary botanicals. The frailty of her materials and the delicacy of the forms result in a wondrously beautiful art type, while her questionable food series addresses the dangers and inner secrets of our food supply that is controlled by world dominating mega companies that lace our foods with organisms genetically altered and toxic pesticides. Elliot has found success in her 17 exhibitions with Katharine's help.

Massachusetts-based artist

Huguette Despault May has booked a dozen exhibitions with KTC & Associates. Her large scale drawings inspired by Hawser Ropes, and by nature as well. May's *Paper Nest Variations* series looks at the incredible architectural intricacies of hornet and wasp nests. In her mostly charcoal drawings on paper we come face to face with an insect's ability to create a multi-functional space with natural, nearby resources. With her



Huguette May, *Core Strength*, 2006, 50" X 38," private collection

photography, she takes a different approach, a more surreal, Magritte-like view of smaller nests set against a heavenly sky to imply an 'alien' presence.

Kathy Sosa maintains her studio in Texas, where she paints wildly colorful

representations of empowered women and enlivened objects. There are subtle references to Henri Matisse, Faith Ringgold, and Alice Neel in her work, though Sosa has found a way to make her own unique voice heard. Sosa's seven exhibitions with Katharine have helped to define her career.

In the first year of her affiliation with KTC & Associates, Katherine Ace has scheduled four exhibitions. She creates her hauntingly beautiful vignettes of myths and fairytales in alkyd and oil in her Oregon studio. Sometimes somber, other times serene, but most always metaphorical, Ace presents us with a view of a world that is heavy with emotional atmosphere lightened by flawless technique and a promise of renewed self-worth through a better understanding of the laws of nature or myths and fairytales.

In discussing the art and career of J. J. L'Heureux, Katharine states: "We primarily book photographic exhibitions of J. J.'s *Emperor Penguins and Faces from the Southern Ocean* at major natural history, science, and children's museums, and zoos. This is a good example of a highly tailored marketing approach that extends beyond a general contemporary/traditional museum venue. In this case, my research efforts were not limited to general museums or college and university galleries. For example, she has had shows at the Detroit Zoo, Children's Museum of Indianapolis, the Peggy Notebaert Museum in Chicago, Ft. Worth Museum of Science & History, Houston Museum of Natural Science, Fernbank Museum of Natural History – 24 such shows total to date."

Nancy Reddin Kienholz and Ed Kienholz had strong political views that often fell to very dark places. Red Grooms most often went for the carefree side of the human condition with hot glue gun in hand.

California-based artist Astrid Preston's 19 shows with KTC & Associates featured powerful, intensely real views of the quiet, calming effect of a pollution-less natural environment where the brilliance and beauty of nature's forms and colors can be fully



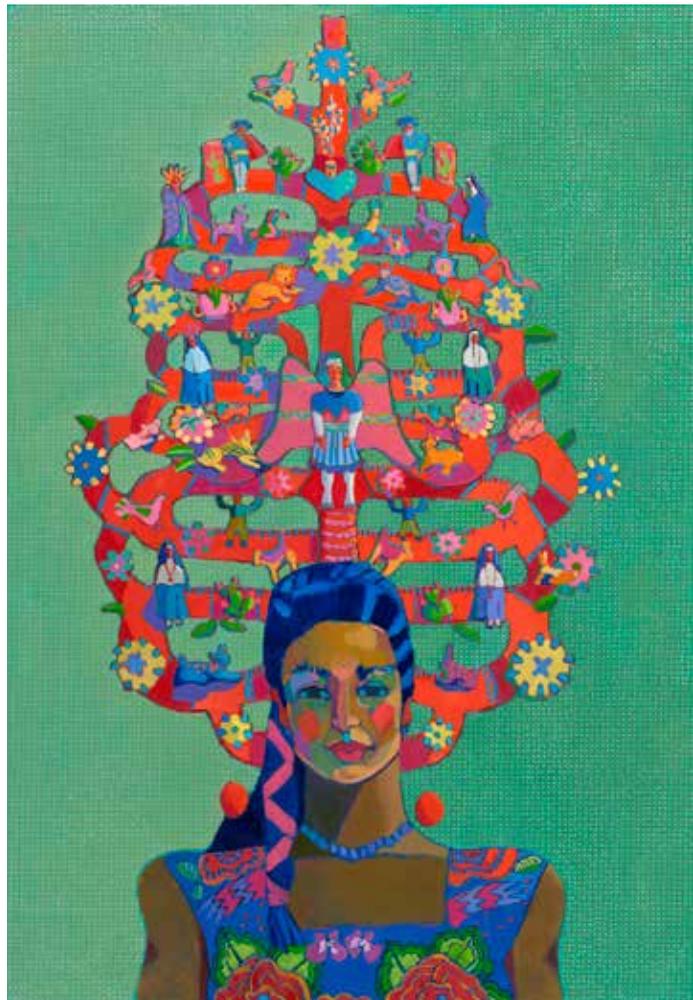
Left:
J. J. L'Heureux,
Iceberg 2, 2007,
photograph,
edition of 15

Below:
Kathy Sosa,
Animalitos
On My Mind,
2009, oil
on canvas,
48" x 36"

realized and finally appreciated. There is harmony, peace and serenity in every vista that Preston recreates allowing viewers to contemplate what should and must be, while her variance of technique, content and composition brings her message home as one compelling must-have reality.

Katharine T. Carter and Associates, which was founded in 1985, remains the only company in the U.S. that provides artists with extensive services encompassing museum and gallery placement, wide-ranging promotional support, as well as outreach and educational programming, and across the board public relations and marketing services. Institutions benefit as well, as they are afforded all the aforementioned support and materials including full color catalogs, plus access to guest lecturers that includes senior magazine editors, well-known art critics and prolific curators, a pre-existing client mailing list of over 20,000 individuals and institutions and of course, the talented artists that she works so hard to help.

Accelerating on the Curves: The Artist's Roadmap to Success, which includes one of Preston's paintings as its cover, was created by Katharine T. Carter and Associates, and contains information and essays by such art world luminaries as Karen S. Chambers, Peter Frank, Jonathan Goodman, Ann Landi, Robert Mahoney, Dominique Nahas, Richard Vine and the late William Zimmer.





Sandra Gottlieb, *October Waves, No. 4, 2013*, archival digital C-print, 27.5" x 41", edition 3/10

Resonance and Memory: The Essence of Landscape at Elga Wimmer PCC in New York City

by Dominique Nahas

Resonance and Memory: The Essence of Landscape an exhibition of artists organized by Katharine T. Carter and Associates and curated by Robert Curcio for Elga Wimmer PCC has gathered together eight perceptive artists whose artworks embody singular perspectives and approaches as they pertain to natural spaces and places, nature's felt and seen affects and effects. In so doing Curcio has offered a range of visual and tactile opportunities for the viewer to be affected emotionally and intellectually challenged by a range of artworks including sculpture, painting, printing and photography. Each distinctive art work in *Resonance and Memory* possess an inner life of its own,

animated, perhaps, by its own particular genius loci, the distinctive atmosphere or pervading spirit of a particular territory of the mind or of Mother Nature's that each artist has labored to arouse through the aesthetic dimension.

The two seasoned sculptors in the exhibition, Kathleen Elliot (who works with glass) and John Lyon Paul (who works with copper and wood) while being vastly different stylistically and in terms of material practice, nevertheless are joined together in terms of similar approaches to their art. Elliot and Paul apply equal amounts of intellectual rigor, emotional fervor and aesthetic exactitude in the making and shaping of their distinctive forms. The result

is instantaneous connection with the viewer. Elliot's plants, pods and floral forms, fruits and vegetables conjure up the setting of an extra-ordinary garden of earthly and ethereal wonders. Each sculpture is wondrously reimagined as an uncanny and hallucinatory specimen made incarnate in a parallel universe to us, plucked out of its own surreal eco-system and answerable only to itself. John Paul Lyon's sculptures have an intense venerational quality alluding as they do to the objects and rituals pertaining to the goals of self-realization and ethical refinement. His mindfully constructed artworks have a quiet presence: they recall cosmic prayer wheels and ancient scrolls. These in turn conjure up hermetic environments set aside for the veneration of deities – mountaintop sanctuaries devoted to the aspirations of those in pursuit of higher learning (and higher being), the walkways and byways of cloistered communities and

pilgrimage sites reserved for those self-selected anointed souls who keep the rest of us honest.

Rebecca Calderon Pittman makes nuanced and quietly persuasive prints that she calls *Recombinant Drawings* that are drawn from layers of renderings on translucent film that are subsequently digitally sutured to create a mirage-like floating space. In this space details pertaining to inside and those pertaining to outside merge into a hybrid hallucinatory ensemble that has a hallucinatory, dream-like effect. Traces of voluntary and involuntary memories converge. Pittman's aesthetic recalls cinematic montage with shifts of focus attempting to manage an overflow of mental flotsam mirroring the ideational world as well as subliminal optical and neuron-induced phenomenon such as retinal floaters.

Another painter who works in nature and who uses with optical layerings is Martin Weinstein whose "spatial theater" artworks consist of his use of multiple stacked sheets of Plexiglas onto which he has drawn scenes from garden views of his property. The artist's paintings bear testimony to his introspective involvement with the succession and co-existence of appearances. There is a memoirist and even a commemorative component to such a vision as ephemeral sensations of transience permeate his work. The painter's see-through layers become structurally analogous to his sophisticated realization that the depiction of

permanence might somehow include effects of succession and simultaneity. Weinstein's brilliance involves an aesthetic codification through the development of a process that invokes multiple perceptions as well the accumulation of variable memories and shifting recognitions onto the surface of consciousness.

The two photographers selected

to participate in *Resonance and Memory* J.J. Heureux and Sandra Gottlieb have a relation to the Deep and the Frozen Deep. Roland Barthes would submit that photography stops time and makes us a witness to a version of reality that is all around us. Heureux produces a sumptuously detailed, heroically sized photograph entitled *Ross Ice Shelf* (2014) that bears



Martin Weinstein, *Sun Dogs*, 2012, acrylic on multiple acrylic panels, 37" x 40"



J.J. L'Heureux, *Ross Ice Shelf 1*, 2014, archival photograph, 32" x 144", edition 2/2



Kathleen Elliot, *Dora's Tumbleweed*, 2014, glass, 17" x 10" x 10"



Gerry Tuten, *Cold Creek*, 2012, acrylic, 48" x 48"



Gail Watkins, *Natural Cleft*, 2010-2012, mixed media on canvas, 31" x 42"

silent testimony to her experience of confronting, head-on a vast vista as frozen object. What is captured by the photographic eye in real terms is a small portion of the Ross Ice Shelf

in Antarctica (in its entirety the Shelf mass is the size of France). Heureux's photographic subject appears to be a white blank and there is a certain amount of hallucinatory heroic

reduktivism that clings to her image (we are looking at an image of the face of a frozen wall 150 meters high and extending for 800 kilometers) that bespeaks of the sublime as much as it does of Ripley's-Believe-It-Or-Not. By that I mean to say that Heureux poses the teasing challenge: how far can she avoid the aesthetic categories of picturesque and sublime in her composition – that is achieve the non-aesthetic description of the land in her photograph? It's an open question that hangs, liminally, in between the forensic and the poetic. Sandra Gottlieb's stop-action "portraits" from her *October Waves* series depicts individual waves on the verge of cascading and breaking at Rockaway Beach in Queens, New York. Each image seems to get to the core of each wave's unique and short-lived personality. Gottlieb's efforts move us as any memento-mori is meant to do.

The painters Gail Watkins and Gerry Tuten also invoke ephemerality's power. Both artists create energetic fields in painting natural environments with expressionistic brio. Gerry Tuten's

imagery of reflections of sky and leaves bouncing off the surface of a local pond demonstrate a remarkable capacity to explore and embody light and movement, her brushstrokes signifiers of elemental transience and ephemerality. Gail Watkins, on the other hand, is a painter whose pictorial surfaces are so unusually pressed down and worked in they recall living terrain or geological samples (body samples from Mother Earth, perhaps). The artist's painting *Natural Cleft* (2010-2012) is a poetic recollection of the condition of the primordial, the essential, the instinctive, the unconscious, of prima material prior to it being separated, cleaved, by reason. If there is a vista here, a "site" to see, it is perhaps a glimmer of an "insight" that the artist provides. It is an internal, perhaps subcutaneous landscape that Watkins intends to envision for us, one that allows us to re-identify and re-connect with our atavistic roots and sense of play as homo sapiens and homo ludens.



Rebeca Calderon Pittman, *Intuitive Continuity*, 2010, unique print, 9" x 12"



John Lyon Paul, *Pilgrimage Scroll*, 1996, hammered copper, patina, painted wood, 33" x 52" X 9.5"