

# COMPASS

*Your Guide to Tri-State Events*

*August 10, 2023*



*Holly Lynton's New Book,  
"Bare Handed" 12*

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COVER: "DREW GARDENS" BY HOLLY LYNTON

# COMPASS

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## At Summer's End?

Summer may be closing soon according to the school year calendar, but officially the season won't come to an end until the latter half of September, and luckily, the galleries and art centers of Northwest Connecticut, The Berkshires, and Upstate New York continue to debut exciting summer showcases of work well through the Autumn equinox. In Sharon, Conn., The Icehouse has an immersive walk-in installation by artist Mark Dion (page 14), while in Kent, Conn., The Good Gallery is currently offering painted scenes of Litchfield County by Tom Yost that are likely to sell out fast (page 18). The Berkshires' own Holly Lynton has a new book of photography focused on rural communities (page 13) that she'll discuss at MASS MoCA, and in Millerton, N.Y., a French artist is debuting a series inspired by the Connecticut Hills (page 4).

*Your Compass editor,  
 Alexander Wilburn*



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PHOTOS BY KATE HINKLE

### Camille Saint-Jacques at Bes

Erica Recto is expanding the role of Bes, her pottery, home, and gift boutique on the Main Street of Millerton, N.Y., as a gallery space as well, with a show of work by French painter and author Camille Saint-Jacques, opening on Saturday, Aug. 12, at 6:30 p.m. Saint-Jacques will be present to discuss his work. Based in Paris, but with family connections in Connecticut through his American wife, this collection by Saint-Jacques, “The Belgo Road Series,” is based on the natural surroundings he took in while visiting Salisbury, Conn. With their paper creased in squares like an unfolded letter, the watercolors are circular portals into blurred impressions of summer, mirrors reflecting memories — grass thrown into the air, a pink sunset glowing behind the pines, a burst of fireworks at night.

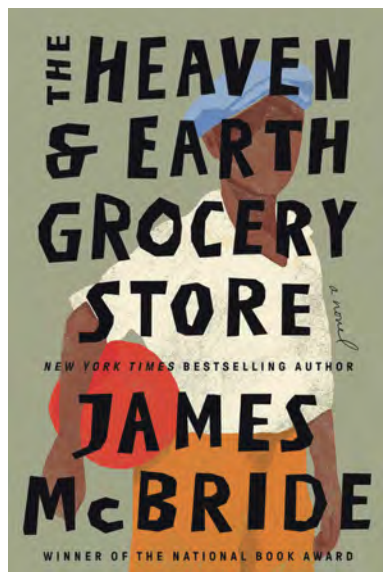


‘The Belgo Road Series’ By Camille Saint-Jacques

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ART: ALEXANDER WILBURN

# The Celebrity Portraiture of Greg Gorman

The faces in Greg Gorman's iconic photographs, which have appeared in GQ, Esquire, Harper's Bazaar, Interview, and the dearly departed Vogue Homme, may recall a distinct time and place in celebrity culture — his swirling-haired photo of Keira Knightley for the poster of "Pirates of the Caribbean" certainly helped launch her fame — but the style of his black and white portraits is timeless. From Laura Dern to Jude Law, Brad Pitt to Ashton Kutcher, Gorman has an eye for capturing not just beautiful faces at their absolute prime, but evoking something direct and primal — his portraits confront the viewer with the intensity of celebrity, like being to

close to a god.

Represented by Sohn Fine Art, founded by photographer Cassandra Sohn in Lenox, Mass., Gorman is teaching a four-day workshop on photographing portraits starting Sunday, Aug. 20. This exclusive masterclass will give enrolled students a chance to learn firsthand how Gorman communicates with his subjects and finds the right light and pose to make a shot iconic. He'll also be speaking at Sohn Fine Art on Saturday, Aug. 19, in conjunction with a retrospective showcase of his portraits on view at the gallery.

I spoke with Gorman on the phone from his studio in Los Angeles, Calif.

**Alexander Wilburn: How do you**

**make someone feel comfortable in front of the camera?**

**Greg Gorman:** Drugs and alcohol.

**AW: Really?**

**GG:** No, no, I'm joking. I just try to come up or down to their level to make them feel more comfortable. I share my vision with them while we're shooting, show them the capture on the back of my camera — or in the old days, I'd show them a Polaroid. I just make them feel part of the process. So it's not just a one-way street. There's open communication between my subject and myself.

**AW: You had these great photos of a young Leonardo DiCaprio smoking. Was giving him the cigarette a way of making him feel**

**more at ease on the shoot?**

**GG:** He was always one of my very best subjects. Leo was very comfortable in the early days of being in front of the camera. He could play out a role or be himself. He was much more comfortable than many actors and actresses I've met, who hate having their pictures taken. He and I just played a lot, he was amazing.

**AW: I saw a show last fall at Fotografiska New York of David LaChapelle's work. Both of you had these gorgeous, fun photos of Leonardo DiCaprio in the 1990s that I can't imagine him taking now.**

*Continued on next page*



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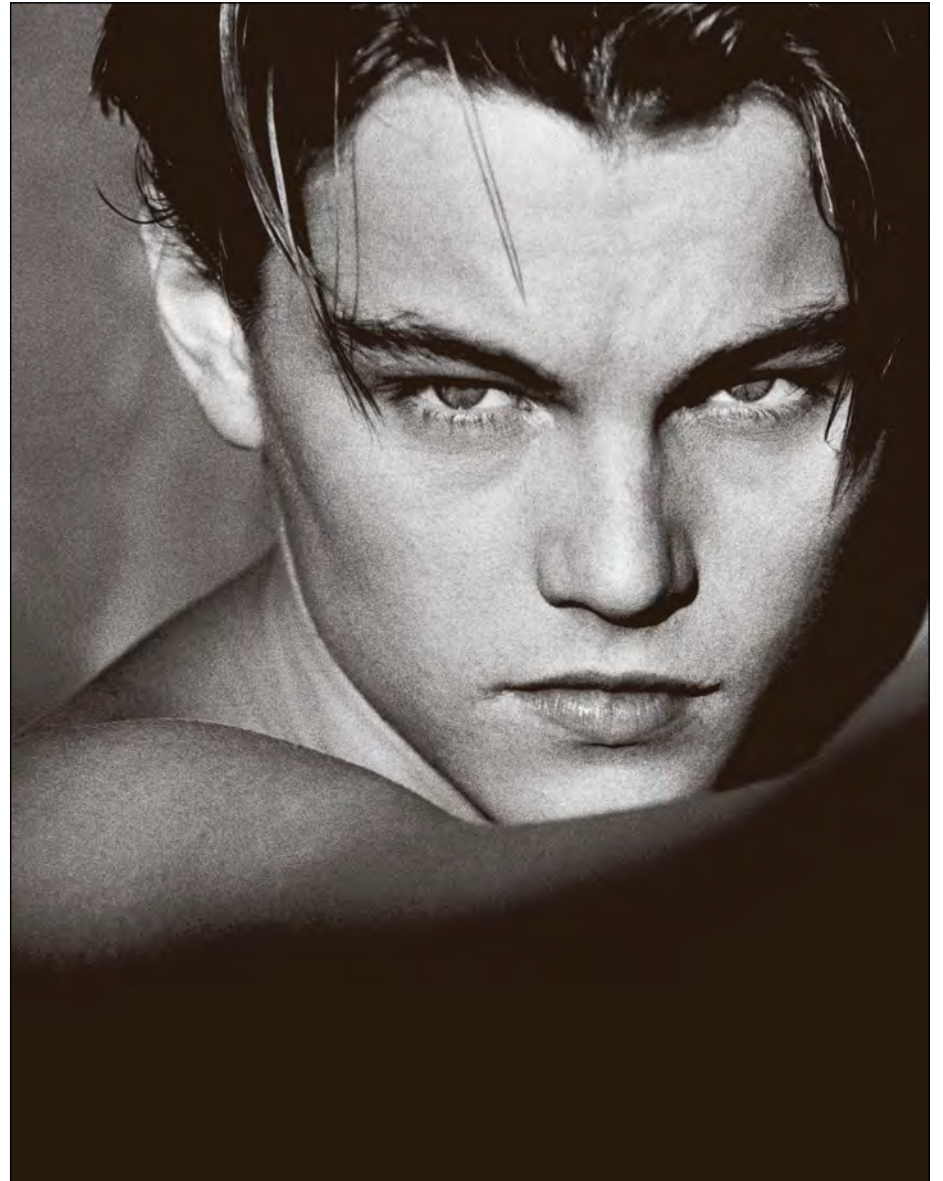
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## ... greg gorman

*Continued from page 5*



COURTESY OF SOHN FINE ART

*'Leonardo DiCaprio, 1994' by Greg Gorman*

**GG:** I think the 1990s were a different era and there was a different mind-set then. I worked with Leonardo photographing publicity for his movies, from "This Boy's Life" to "The Basketball Diaries" and "Titanic."

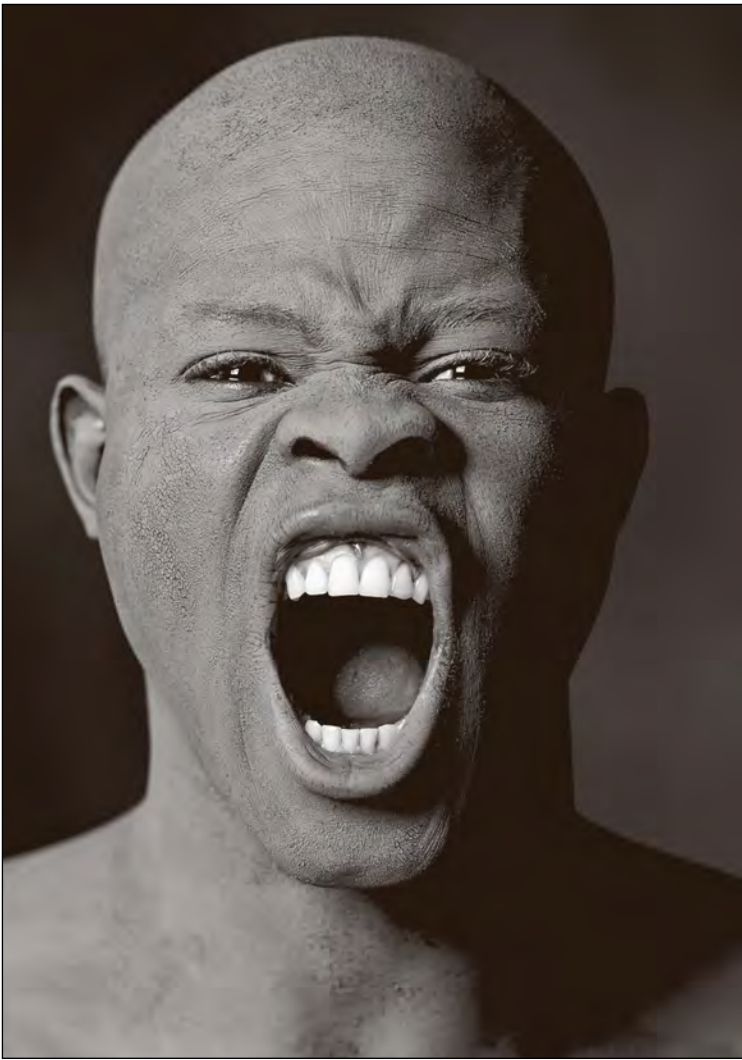
**AW: Particularly for male stars, is there something to photographing them early in their career before they're so image conscious?**

**GG:** Absolutely. I did a book of young actors called "In Their Youth," and when you photograph them early

in their career they're less concerned with being perceived as butch or feminine. They're still trying to find their own voice as an actor. I think they're less self-conscious compared to when they've established an image that people have become aware of, an image that's identifiable with their character. So shooting them in the early days, Leo, Mark Wahlberg, a lot of them, it's a different ballgame.

**AW: Mark Wahlberg was such a different cultural figure when he**





COURTESY OF SOHN FINE ART

*'Djimon Hounsou, 1991'*

was young compared to now.

**GG:** When I went to photograph Mark I had heard "Oh he's this," and "Oh, he's that." I think the first thing I shot him for was for The Advocate. I heard people say, "He's really difficult," but I pride myself on never formulating an opinion ahead of time, and just letting the relationship ensue, rather than coming into a situation and expecting a certain thing. He was fantastic. We worked together for many years, and he was one of the great subjects in front of the camera. Like Leo, he was fun, he liked to play, he had a great sense of humor. We used to get high together and he would roll blunts.

**AW: Was that a typical shoot?**

**GG:** No, no, but Mark brought over

a box of Phillies blunts one day and taught me how to roll a blunt.

**AW: Now you open Instagram and celebrities are just taking their own pictures.**

**GG:** I think with the idea of selfies... the realm of more classic photography that I was known for has gone by the wayside.

**AW: Has social media changed the celebrity portrait?**

**GG:** Oh 100%.

**AW: The photo of Keanu Reeves on the beach in Malibu —**

**GG:** He was just standing there changing on the beach, I had put the camera down waiting for him to get dressed, and he said "Shoot me in the towel," so I shot a couple of frames.

**AW: The photo at the time felt**

**like such a rare glimpse into a private life.**

**GG:** Well it kind of was. We were doing a big shoot for Detour Magazine, we were up in Malibu Canyon I think, he wanted to ride out there on his motorcycle.

**AW: Now things are much more open. We see a lot more from stars — not through an artistic eye. There's just a lot more access as they go live on Instagram, show off their houses on Youtube.**

**GG:** The public may feel like there's more access through social media interactions, but on photosets, it's gotten much more stringent and difficult. It's one of the reasons I got out of the business a while ago and decided to pursue a career in teaching and education.

**AW: How was it gotten more stringent?**

**GG:** I just think the level of control with the publicist and what they'll approve and accept is much more

difficult I think. It used to be I could invoke my own thoughts and feelings into a photo shoot, and now you're being told what you can and can't do, and the publicists have full creative control: which pictures get released and what access those pictures can receive. It changed a lot.

**AW: As an educator of photography, what's something you can't teach?**

**GG:** I can't give somebody an eye. I teach someone how to technically do everything, the best way to pose, and the best way to take a solid picture, but I can't create an eye for somebody. Everybody has to have their own vision. I can tell them how it's done, but at the end of the day, to create something that's original, that has to come from inside them.

**AW: You've said in the past that the secret to a great nude portrait**

*Continued on next page*

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## ... greg gorman

Continued from page 7

**is connecting with the subject's eyes in the photograph.**

**GG:** I'm a big believer in that. I really don't find a male or a female nude portrait particularly interesting if you can't connect with the face. For me, it starts with the face, it has to be intoxicating and interesting.

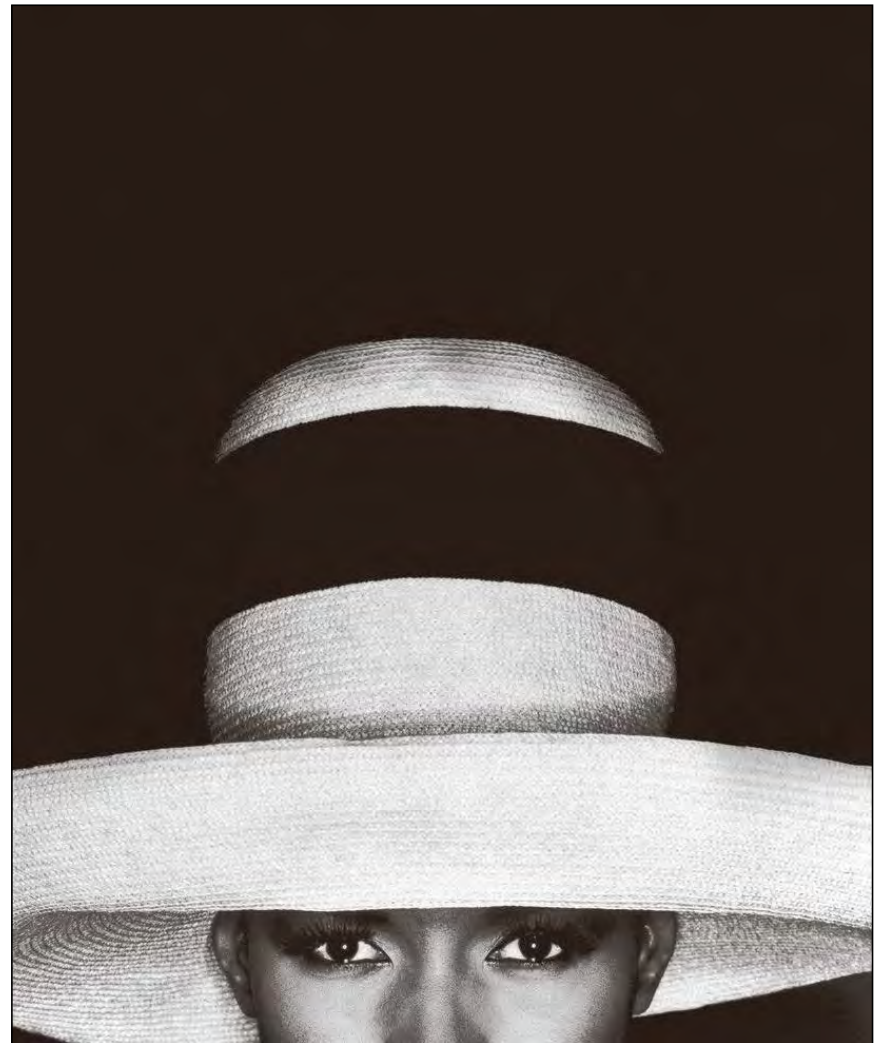
**AW: Who has an interesting face today?**

**GG:** I love Timothée Chalamet and I really love Austin Butler, I think they're two of the really interesting young actors who turning out interesting work. I think Austin Butler got robbed last year at the Academy Awards for "Elvis."

**AW: Is there anyone you missed out on shooting that you wish you could photograph?**

**GG:** Brigitte Bardot was at the top of my list, I always wanted to do a project with her. I want to photograph her now, actually. As a boy growing up, I was always fascinated by her, and would see all her movies and just thought she was the cat's meow. I think she's an amazing person because she's allowed herself to grow old, but she's such a reclusive character, I think it would be great to do a book of her the way she is now.

**AW: That really would be a look into a private life.**



COURTESY OF SOHN FINE ART

*'Grace Jones, 1991' by Greg Gorman*



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ART: ALEXANDER WILBURN

# Litchfield County's Best Kept Art Secret

A middle school gymnasium may not sound like the most intriguing location for collectors with even a passable knowledge of contemporary art, but that is the occasional beauty of living in a rural community just outside of New York City — make a call for art, and you never know who may answer. Those looking for minor works at an

entry-level price point should mark The Rose Algrant Art Show on their calendars, opening Friday, Aug. 11 at Cornwall Consolidated School in Cornwall, Conn., and lasting through the weekend.

In 1987, in a piece of characteristically countryside journalism, Anne Saunders wrote on the front page of The Lakeville Journal, “No one seems

to know exactly how old Rose Algrant is or when it was she arrived in Cornwall, or how long the annual art exhibit has gone on — nor will she say much about the past.” Algrant, born in Turkey and raised in France, died a few years later in 1992, but the annual group art show of Cornwall residents that she began in 1959 has continued on in her honor.

In recent years, The Rose Algrant Show has counted painter Philip Taaffe among its participants. Taaffe first burst onto the stage of the New York art world at the start of the 1980s, and his large-scale abstract work has since been included in the collections of The Whitney and MoMA. His personal collectors have

ranged from art dealer Rafael Jablonka to the late fashion designer Gianni Versace. The once famed full-time resident of The Chelsea Hotel has since found a home in Cornwall, and his Rose Algrant miniature offerings have come in the shape of tile-sized canvases illuminated in neon cosmic color, all musing on a theme — last year there were photorealistic pinned butterflies against melting rainbow sherbert backgrounds, and in 2019 he painted a series of suggestively shaped peaches and other pit fruits.

For those who never plan to step into Gagosian in a buyer's state of mind, this is the perfectly sneaky way to snag your own little Taaffe — or even a few.



PHOTO BY ALEXANDER WILBURN

*Untitled butterflies by Philip Taaffe*

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COURTESY OF FIVE POINTS GALLERY

*'Disguise\_Teddy Smiles\_Colt Police Positive .38 Special' By Peter Brown*

**ART: ALEXANDER WILBURN**

# Can Art Take On The Pain of Gun Violence?

Two new exhibitions at Five Points in Torrington, Conn., are tackling the intersection of children and American gun violence. Outdoors on the campus of Five Points Arts Center artists Martha Lewis and Margaret Roleke are making a bold stance on the lawn with a crucifixion-shaped figure constructed in multicolored empty shotgun shells which almost look like Christmas bulbs or sprinkles, child-like in their bright, candy-color paint coating. Margaret Roleke's attention-grabbing work has previously included the silkscreen series "Fired" at the Ely Center of Contemporary Art in New Haven, Conn., a rallying cry in the form of visual collages that combined images of Donald Trump, Disney animals, shooting range targets and the imagery of the NRA's eagle mascot. Roleke has spoken about being connected to families who lost children in the Sandy Hook Elementary School shooting, and in 2019 at the New York City art fair Spring/Break, she was told she had to remove an image of then-President Trump surrounded by a barrage of falling handguns from the window which faced Trump

World Tower from the second floor of 866 United Nations Plaza, where the fair took place.

At Five Point Gallery's East Gallery, Peter Brown is now showing a provocative and nightmarish series of pinhole camera and flatbed scanner images, that he wrote in an artist statement, "portray perceptions/memories from a past personal traumatic/dramatic episode in my life, an armed home invasion." Like Roleke's work, Brown juxtaposes handguns, bullet shells, and sniper targets with eerie, warped depictions of childhood playthings. The child's room is invaded not just speciously by the presence of violence, but psychologically, the teddy bears, dolls, and even Jim Henson's Kermit the Frog take on a fearful, warped blend of anxiety and shock, and perhaps even a perverse, taunting glee.

*"Thoughts and Prayers," a collaborative outdoor installation by Margaret Roleke and Martha Willette Lewis will have an opening reception on Saturday, Aug. 12, at 6 p.m. Peter Brown will discuss "Disguises: Put Your Hands Up" in person on Friday, Aug. 18, at 6:30 p.m.*



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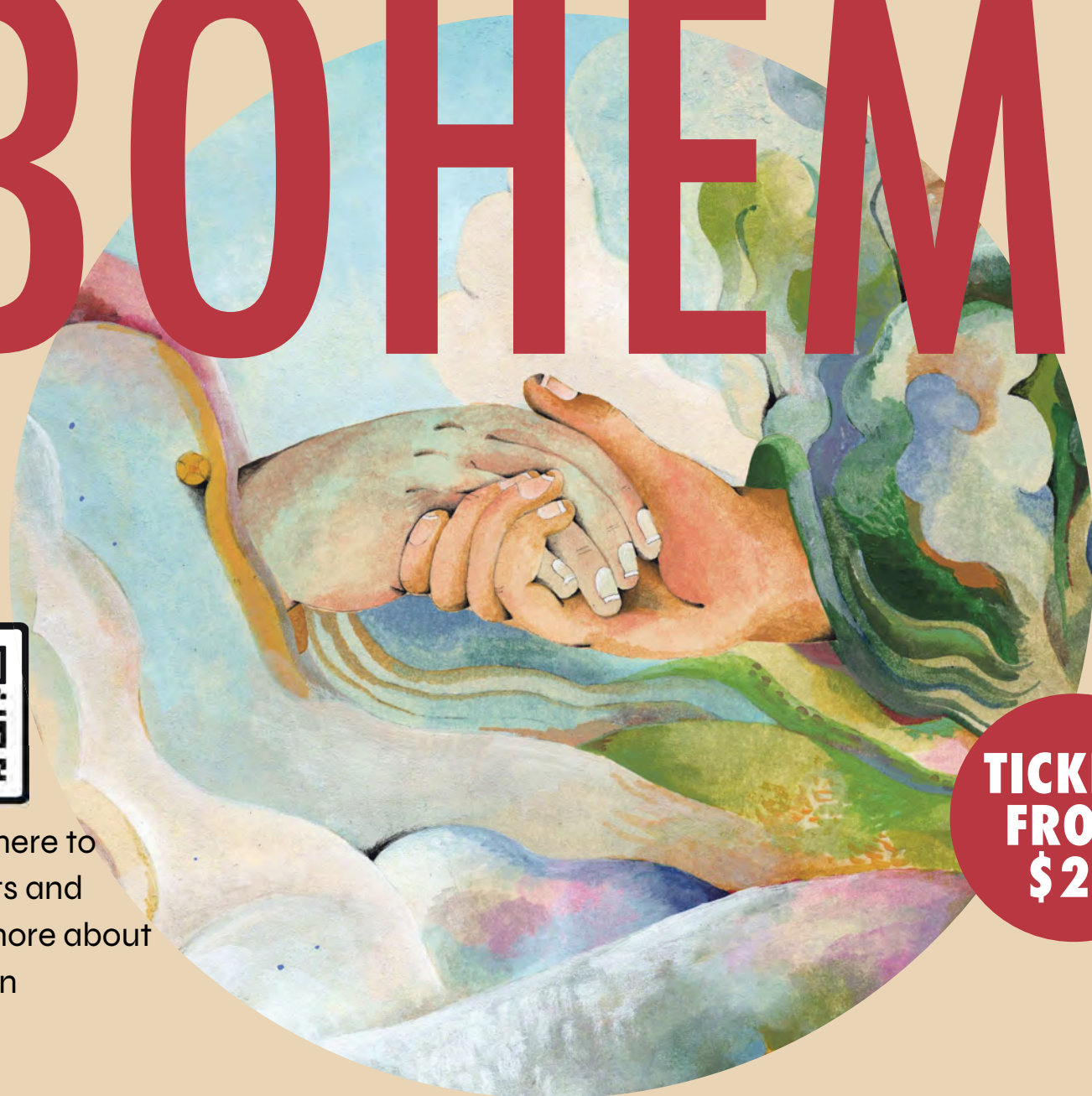
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COURTESY THE ARTIST

*'Gravelly Haystack, Dusk' by Holly Lynton*

**ART: ALEXANDER  
WILBURN**

## In Rural Landscapes

In a new monolith, "Bare Handed," published by L'Artiere Edizioni, a young Italian publishing house, Western Massachusetts-based photographer Holly Lynton explores the passionate, sun-dappled, sun-burnt and sweat-coated skin of American rural communities. Her evocative, visceral snapshots illuminate the kind of literary drama of farm life that has sparked the imaginations of authors for centuries — from Thomas Hardy's "Far from the Madding Crowd" and "Tess of the d'Urbervilles" to the distinctly American rust of John Steinbeck's "East of Eden," and more

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*'Wolf' by Holly Lynton*

recently, Barbara Kingsolver's 2023 Pulitzer Prize-winner, "Demon Copperhead."

Lynton's portraits echo the traditional of agricultural labor and the struggle of the fading American farm, which fights to survive in an increasingly complicated landscape of the rural working class. Have the lives dedicated to the labor of the earth ever felt more invisible or devalued?

"Over the past twelve years, I have focused on photographing people committed to working the land or spending time at sea in a way that reflects their direct connection with nature," Lynton wrote of her book for Southern Cultures. "Often, the tenuousness of their activities urges me to photograph them immediately. It is uncertain how long they will persevere, given the rising fuel costs and low profitability of many of their endeavors."

*Lynton will discuss her book at MASS MoCA in North Adams, Mass., on Thursday, Aug. 31.*

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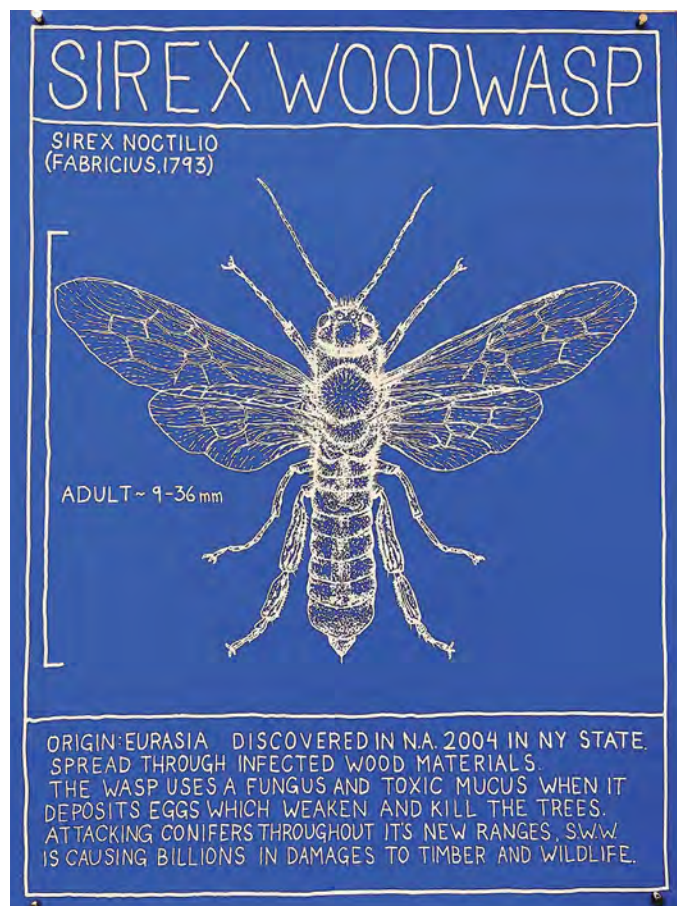


PHOTO BY ALEXANDER WILBURN

ART: ALEXANDER WILBURN

## The Space and Mind Of The Melancholy Entomologist

Amber, wood, a chemical powdery sweetness, a tinge of animalistic musky secretion, syrup, sawdust — the strange DNA of the flavor profile is hard to place, or taste on the tip of your tongue, or deep in your nostrils. But the odor is immediately apparent when you walk into The Icehouse Project Space. Located in an authentic, old-fashioned icehouse turned into an installation gallery on the Sharon, Conn., property of painter KK Kozik, the current exhibition by American conceptual

artist Mark Dion is immersive and potentially interactive. However, there's little that invites touch, even though there are plenty of details that invite multiple visits.

Curated by Richard Klein with support from The O'Grady Foundation, an independent private foundation established in Connecticut by Thomas and Kathleen O'Grady, and The Sharon Land Trust, Dion's "Field Station for the Melancholy Entomologist" sees the cheeky cultural observer once again examining the mix of

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clinical study and scientific chaos. This is man's academic mind meets the unwieldy natural world. Tattered hardbacks on nymphs, beetles, katydids, and crickets line a bookshelf that also houses several orange pharmaceutical tubes — a prescription for minocycline made out to Dion, used to treat skin infections. Brown glass chemical jars clutter the office table tops and brilliant cobalt blue posters are illustrated with the features of the Sirex woodwasp and the hemlock wooly adelgid, both pesky invasive species harmful to North American trees.

A short story by Klein accompanies the piece, characterizing the unnamed entomologist as a lonely figure lost in the neglected study of the declining insect population which has been ravaged by chemical and light pollution, pesticides and habitat loss. At a dinner party of unscientific minds in Connecticut, he fails to en-

liven the WASPs with his discoveries on the humble fly's critical role in the cycle of pollination.

Klein writes, "The guests were only interested in talking about butterflies... butterflies are the sexy insects that everyone loves due to their bright colors and beautiful patterns."

Dion's rooms, characterized by the haunted arrangement of items from a steward not present but deeply felt through their human mess, have appeared in the Tate Gallery in London, and The Museum of Modern Art and MoMA PS1 in New York City. The subject of a contemporary artist retrospective published by Phaidon in 1997, the volume captures his installations in the 1990s, in full swing of a "green art" period, including his time sourcing items from Venezuela's Orinoco River for "On Tropical Nature," featuring field glasses, insect pins, killing jars, and yes, a "sexy" butterfly collection.



PHOTOS BY ALEXANDER WILBURN



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ART: ALEXANDER WILBURN

## Nature's Spirit, Alive

I have been embedding myself in the forest for the past three years. Mainly I've been attempting to become a birch tree," writes Madeline Schwartzman in an artist statement accompanying a new exhibition at The Re Institute, the 1960s hayloft barn-turned-gallery space of sculptor Henry Klimowicz in Millerton, N.Y. At the opening of "Face Nature: Experiments in Trees," Schwartzman came as close to her goal as artistically feasible. It's not often that crowds in Dutchess County are treated to performance art, few attendees seeming to suspect that one of the great guardians of White Birch that Schwartzman had lined up in the loft — Oz-like Tin Men in hunking wooden armor — would come to life. In a suit of birch bark that encased her entire form, with a long, trunk-like helmet that rose above the height of those left surprised and bewildered, phones in hand photographing the performance, Schwartzman lumbered — for lack of a better word — around the space, a crude, mythology spirit of nature's ancient voice. Was it's intention gentle, or vengeful for our wrongdoings to the forest? The trees did not speak.

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COURTESY OF GEARY

**'Sunlit Path' by Ping Zheng****Ping Zheng and Katy Schimert at Geary**

Geary on Main Street in Millerton, N.Y., will present a two-artist show of work by Katy Schimert and Ping Zheng, starting on Saturday, Aug. 12, and running through Oct. 1, with an opening reception on Aug. 12 at 4 p.m. Geary, founded by husband and wife Jack Geary and Dolly Bross Geary, was originally located on the Lower East Side in New York City, and relocated to its current upstate location in Millerton in 2020. The dual show, in shades of green, juxtaposes the abstract, oil stick landscapes by Brooklyn, N.Y., based artist Ping Zheng, whose work was called "confident" in its "meticulous simplicity" in *The New Yorker*, with the flowing glazed ceramics of 2020 Guggenheim Foundation Fellowship recipient, Katy Schimert — a departure from

her watercolor and ink work in the collection of MoMA. For more go to [www.geary.nyc](http://www.geary.nyc)

**Sculpture by Katy Schimert**

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AUGUST 13 @ 3 PM  
LYDIAN STRING QUARTET &  
VICTORIA SCHWARTZMAN, PIANO  
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AUGUST 19 @ 7 PM  
THE CURTIS BROTHERS

AUGUST 20 @ 3 PM  
BALOURDET QUARTET & SIMONE DINNERSTEIN, PIANO  
MENDELSSOHN / AL-ZAND / BEETHOVEN / RAMEAU / BACH

AUGUST 26 @ 7 PM  
NYGSP: H.M.S. Pinafore In One Act, with an Evening of  
Gilbert & Sullivan Favorites

AUGUST 27 @ 2 PM – 2:45 PM  
PRE-CONCERT TALK: A Conversation With Leon Botstein

AUGUST 27 @ 3 PM  
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**Tom Yost at  
The Good Gallery**

At The Good Gallery on South Main Street in Kent, Conn., owner Tim Good is currently showing a collection of modern realist landscape paintings of particular interest to local residents, "Views of the Litchfield Hills" by Tom Yost. Previously an art conservator who restored paintings, including works by the clearly influential Childe Hassam, New England's noted scenic impressionist painter, Yost's work captures the nature of Litchfield County in rich detail. For more go to [www.thegoodgallerykent.com](http://www.thegoodgallerykent.com)

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*'Storm Cloud' by Tom Yost*



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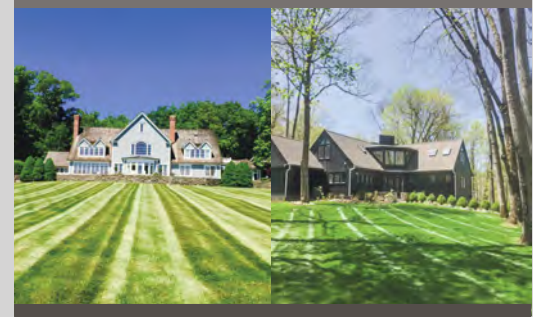
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