

Issue THREE / Volume 01

THE

# Now!art

Winter 2006

**Annoying Art**

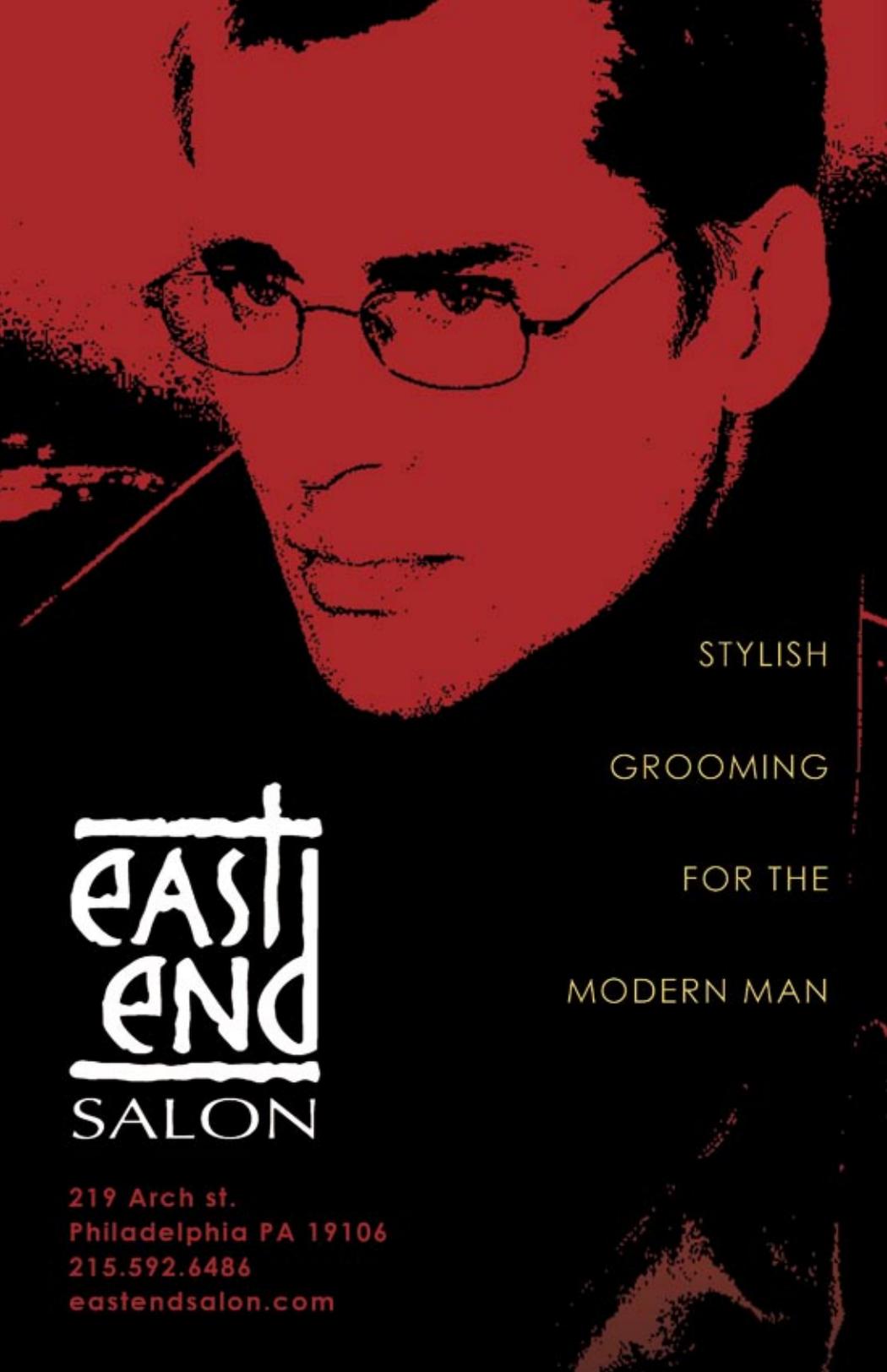
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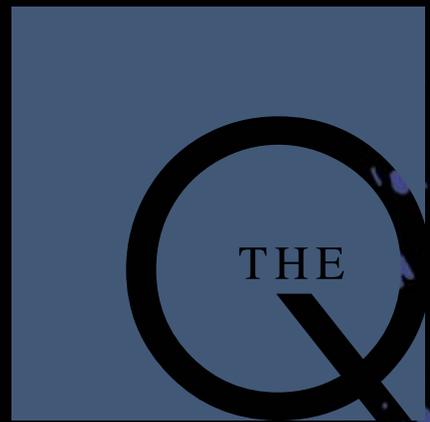
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vol. 1 issue 03  
**NOW! art**

Art and creativity have always been the spiritual cornerstones of life -- important parts of our collective culture that have helped shape history. Indeed, since the beginning of time, artistic expression has influenced the human condition.

Since our world is not static, we need to invent and then reinvent our perception of art. It becomes a moment in time, a fleeting second, and a thought, something just below the surface. We ponder how quickly "now" is no longer "now", and how "new" becomes "old". Such is the world of art, where today's "modern art" becomes tomorrow's "classic".

So what drives some of us to dedicate our lives to creating art in this fast paced world? What is it really like to be an artist right now, in the 21st century? And what of those to come?...

Sharon Niv, publisher

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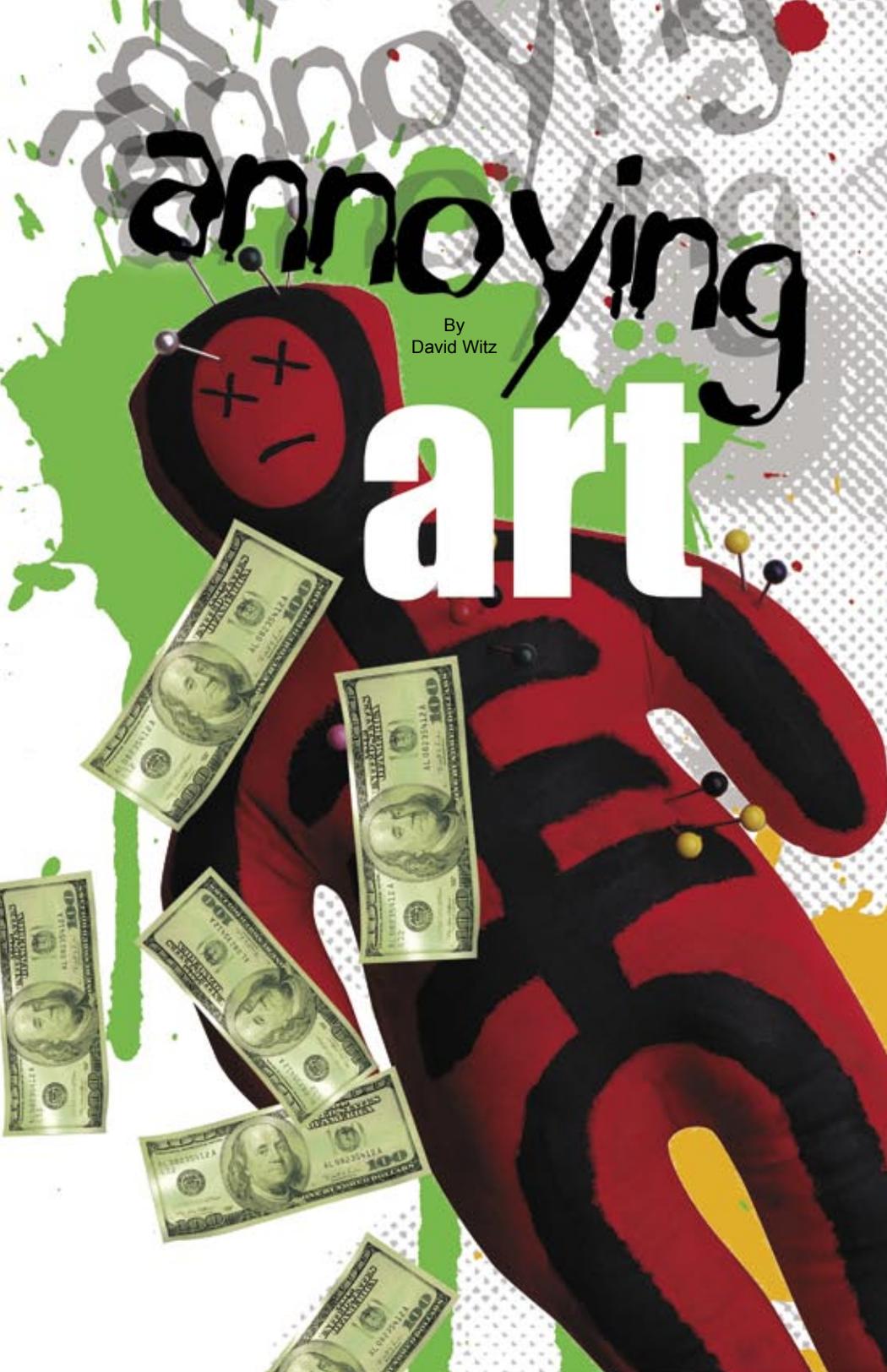
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# annoying art

By  
David Witz

**a**nnoying art jumps out at me every day. Sometimes it's just a crass advertising device, like the nasty meat-stick-headed guy who snarled "Eat Me!" on behalf of Slim Jims. Or the stereotypical Italian chef with the moustache on every single pizza box that proclaims, "You've tried the rest, now try the best."

Folk art is filled with outsider annoyances that pop up at endless crafts fairs and souvenir shops. Like the painted cutout of the obese farm woman bending over, shown from the rear, that adorns lawns in Berks and Lancaster counties. Or the rural mailboxes pimped out to look like cottages or animals and thereby transformed into worthy targets of baseball bats swung from speeding pickup trucks.

Then there's the semi-art from Peter Max that hippies had to endure during the Summer of Love. And as those hippies gained jobs and portfolios, they took incremental upgrades to the overbooked look of Erte lithographs or, if their starter homes had wheels, to the doe-eyed emetics of Walter Keane.

What truly annoys is when a supremely irritating work of art sells at auction for \$135 million.

You know the piece; Gustav Klimt's portrait of Adele Bloch-Bauer. The 1907 portrait of the wife of an Austrian Jewish industrialist comes with a thrilling pedigree, filled with fleeing families, Nazi looting and years of lawsuits.

But the piece itself defies adoration. Undoubtedly the cat's pajamas around the turn of the previous century, the portrait today looks like a tragic collision between a middle-schooler's pencil portrait of the girl at the next desk and a shipment of gold leaf that's been forced through a waffle iron. Garish, grating and gratuitous all in one frame, Klimt's portrait is the Mt. Everest of annoying art.

*Unless, of course, we're including annoying music.  
Anybody up for some George Winston?*

In Memory of

# Gianni Benvenuti

1926-2005

By Tamar Tulin

Gianni Benvenuti's illustrious career spanned many decades, multiple countries and innumerable art forms. In his lifetime this formidable artist mastered painting, sculpture, printmaking, illustration and cartooning and became internationally renowned.

Benvenuti was born in Pisa, Italy in 1926. Before the second world war his family moved to Milan where he graduated from Vittorio Veneto Scientific Lyceum and attended the Department of Architecture at the University of Milan. Benvenuti moved to the city of Pietrasanta in 1975. In



that city, which is an important center for marble work and bronze casting, he focused his attention on sculpting. Benvenuti was one of the three founders of "*Scultori e Artigiani in un centro storico*" an important annual exhibition of sculpture, the first ever to take place in

Pietrasanta, showing the work of some of the best known sculptors in Europe. Benvenuti continued to direct the show yearly, until he left for the United States in 1980.

Gianni Benvenuti wanted to devote his life to creating art. He envisioned art as part of a universal culture, created by passion and love and supported by society. He was a firm believer in remaining free from the restraints of exclusive arrangements with galleries, for fear it would stifle his creativity. While extremely prolific with work that came from his own personal inspiration, he made a living by illustrating over fifty books, including such classics as *The Bible*, *Winnie the Pooh*, *Don Quixote*, *Grimms Fairy Tales*, *Mother Goose*, and many more. Most of these books were translated into other languages, making his illustrations famous around the world. He is featured prominently in the "Italian National Catalogue of Sculpture", the "History of Italian Art in the 1900's" and "Illustrations and Cartoonists of the 1950s".

Benvenuti's sculptures and paintings were exhibited frequently in major galleries in Italy, France and the United States. His works on canvas and in marble, bronze and terracotta can be found in distinguished private collections in both Europe and America, as well as in the museum of Modern Italian Art in Milan. According to Thora Jacobson, former Executive Director of the Fleisher Art Memorial, "Gianni was something of a force of nature, and his work reflected that whether it was sculpture, painting, prints or political cartoons. They gestured boldly in two dimensions and in three, and they demanded that you engage with them."



Benvenuti was known throughout Europe for his outstanding achievements as an artist. Art critics, historians and fellow sculptors alike recognized him as a major figure in 20th century Italian art. Benvenuti was a regular invitee to major Italian and French art shows, and was delighted to participate in cultural events that supported his strong belief that art has an essential role in a healthy society.

In the United States, Gianni Benvenuti and his artist wife, Elfie Harris, established a design company, Harris Benvenuti Inc. They bought an abandoned American Legion building in Philadelphia and turned it into a sculpture and painting studio and showcase for their artwork. Since coming to the States and until his death in 2005, Benvenuti continued to work at an astonishing pace and with extraordinary passion and versatility. During his years in America, he produced an extensive and inspired series of paintings in addition to some of his finest sculptural works and devoted time to numerous and wide-ranging design projects.

Benvenuti's art evolved and changed through the decades. His paintings, which were somewhat monochromatic

in his earlier years, became progressively more colorful and more abstract. His sculptures, which were jagged with aggressive lines, became more simplified and more abstract as well. However, neither his paintings nor his sculptures ever lost their symbolic poignancy and strength. They remained as powerful and as passionate as the man himself.

Those who knew Gianni Benvenuti will say that he was very vital and engaged in life to the fullest. This brilliant and passionate man never ceased in his quest for knowledge in art, literature and music. He was well informed, charming, extremely generous, wise, and insightful. Benvenuti cared about everything deeply and expressed his opinions whether talking about politics, soccer or art. He was a great story teller who loved good food and good company and delighted the people around him.

The body of work of this extraordinary artist has been preserved by his wife, artist Elfie Harris, who plans to establish a museum in his studio and gallery in Germantown honoring the memory of this artistic giant.



By  
George Filip

# art or Accident?

As I walked into the gallery, I shook the rain from my umbrella. There, in the middle of the floor, stood a man staring at something. Stepping closer, I saw that he was scrutinizing something on the floor. It was a banana peel. On the walls were hundreds of square feet of colorful canvases. Upon marble pedestals stood sublime sculptures. But this man was enthralled by the item before him: a simple banana peel resting upon the tile, yellow, speckled with a hint of oncoming brown. At first glance, it appeared to be casually tossed, but closer inspection revealed evidence of purposeful design. In fact, its five pliable strands were somewhat splayed like a human hand, one of them slightly twisted as if curling up to reach the sun. For a moment, much like the man, I marveled at the unassuming complexity of the thing.

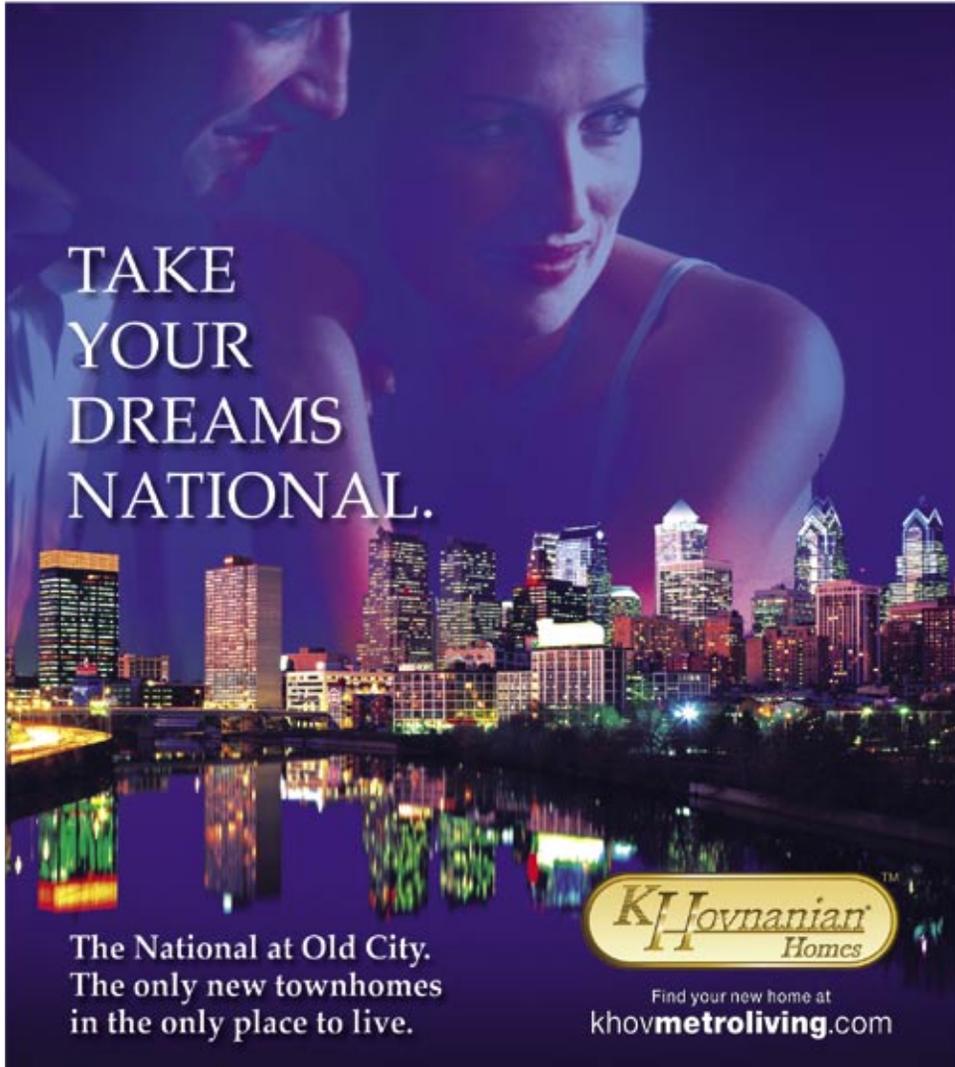
Then a janitor walked up, and with a deft touch, swept it into a rubbish collector.

The man blinked heavily as if slapped from a deep dream. He shook his head, watched as the janitor walked away, then turned around and around as if looking for some support, someone, anyone who could verify his own sudden horror. His eyes met mine. I looked at him for a second, shrugged my shoulders, and walked away.

Such is the irony of modern art. Often, we just don't know where it begins and where it ends. Where do we draw the line between art and accident? Look at it this way. Leonardo DaVinci, probably once, by sheer clumsiness, splattered his wall with paint. As the red hue dripped down in erratic tendrils of pure color and reflected light, he may have been taken aback, marveling at the utter beauty of such a simple vision because, like all true artists, he saw art in many places, not all of them obvious. But then, of course, he knew that no one else would appreciate such a thing, so he mopped it up, and resumed painting another acceptable masterpiece.

Centuries later, though, Jackson Pollock splattered his paint on purpose in a scatergorically entropic spray, layering color upon color, and the world loved it. When was the last time you paused at a random shadow?

Or the bizarre twist of a piece of metal? Or the patterned layering of a brick wall, its regularity revealing some subliminal pattern just beyond your explanation? Art taps into our senses at many angles, at many levels. Some artists capture these moments, construct these angles, and display these patterns, and we recognize their adroit ability to do so. Sometimes, though, we don't know when to stop. So, next time, find a trash can for your garbage, and pay attention to the art on the wall.



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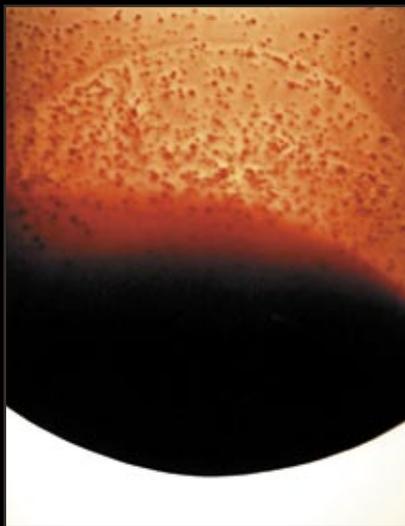


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love 1 / 21" x 20" x 13" / mixed media

PAUL HAMANAKA

When I make art, my mission is to look for a new way,  
a new vocabulary to express my true feeling toward life.

I see life as a mystery filled with invisible elements;  
we can't see them with our eyes, but, we can feel them  
with our hearts. I capture them through my art.

I aspire to make viewers feel the invisible.



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The Blue Couple / 60" x 36" / oil on canvas



# YEVGENIA NAYBERG

In my work, I feel very connected to literature. I have always been captivated by verbal metaphor. I look for a visual equivalent of a word, for poetic translation into the language of visual art. I'm interested in imagery that, unlike literature, is without narrative yet conveys a feeling just as strongly. Plotless paintings transform into still metaphors.

Just as I am inspired by the words I read, I am equally fascinated by the things I observe day to day. The source for every piece is always within my reach. In the world around me, or inside my head, it waits patiently for its time to surface...



Snow on the sun / 28" x 15" / print on canvas

## FRANCESCO D'ISA

My artistic path is really personal. Thus, I find it very difficult to find the words to describe it on paper. I have never come up with a statement like "art for art's sake", "the indefinable status of art", or something similar. No matter how much truth there might be in quotes like these, I could never use any, because making art isn't a mission for me – not a goal, but a way of living.

I see my self as existing between two parallel lines: The "a" line is the pursuit of my identity, the survival of my human instincts, building moral and aesthetic behaviors, and so on. The "b" line is the loss of my identities. It's the freedom from my human instincts, it's the transcendental point from the "a" line. I can't refuse the "a" nor "b" line. They are infinite (like all lines) and will never meet (like all parallels lines), as is my art. These words are limited, and probably fail to create a proper statement. I'll try to bring together all my thoughts with a final quote from Leonardo Da Vinci: "I can't describe with words what I better describe with images".



# RICARDO GOLDMAN



El Eclipse II / 13.5" x 14.5" / acrylic on canvas

Ricardo Goldman's paintings portray natural elements from our world and beyond –the power and mystery of the unknown. Through painterly abstractions, Goldman allows us to take a breath and reflect on the atmospheric space around us. By contrasting colors and textural elements, Goldman's work explores the dualistic balance that defines our universe as it relates to the infinite.



Flamenco / 43" x 70" / oil on canvas

# GIOVANNI GARGANO

My work is a result of observation and field experience. The outdoor environment and man's nature is my inspiration.. I express this inspiration through many difrent mediums, whitch I view as energy supplies that communicate my ideas to the world. My works of art are created through the action of revelation or identfication of different intelligent niches, that are instances of natural balance. I feel compelled to do something with my interpetations of the world.

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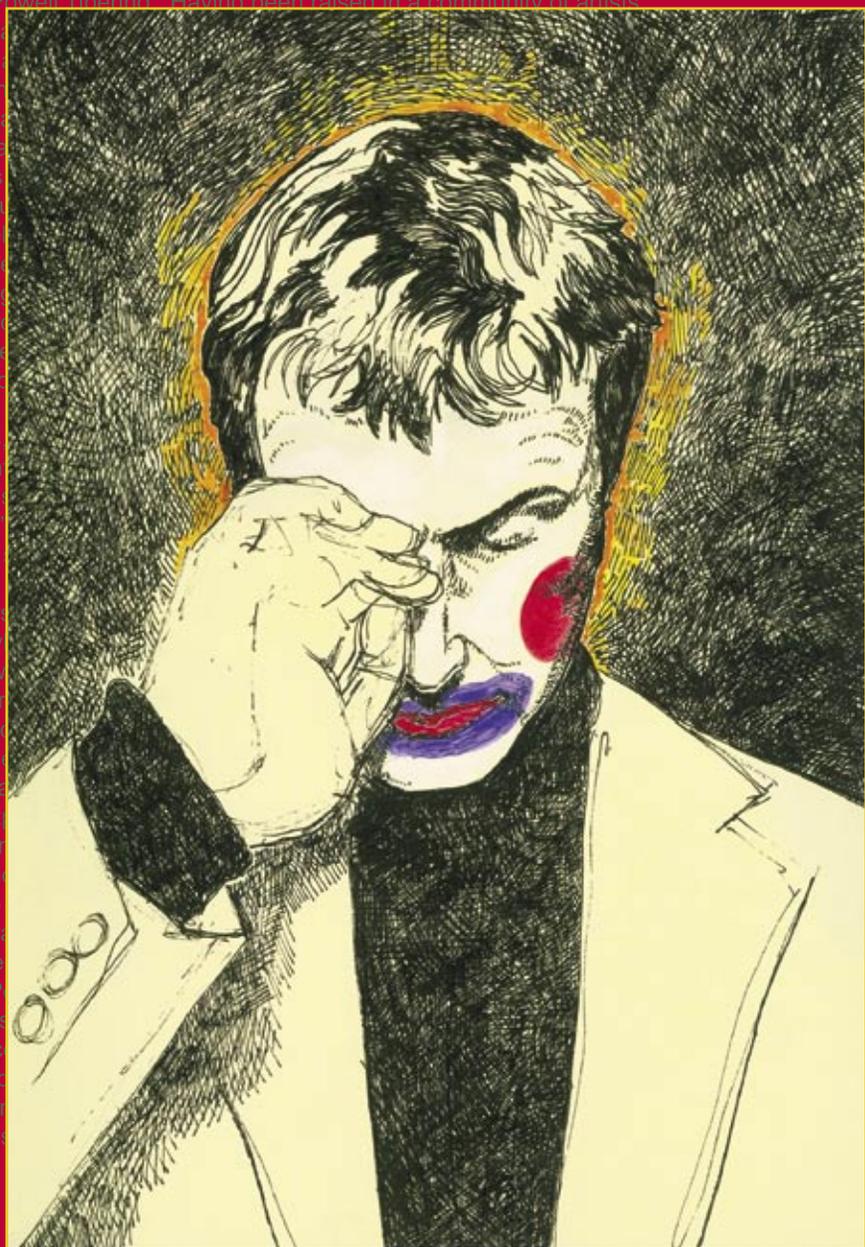
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...a muralist, a comic book artist, a story board artist for films, and an educator who teaches the Young Artist Workshop at the Moore College of Art. Raphael was born in Philadelphia in 1969 to artist parents Joseph and Ellen Powell Tiberino. Having been raised in a community of artists

...is also a muralist, a comic book artist, a story board artist for films, and an educator who teaches the Young Artist Workshop at the Moore College of Art. Raphael was born in Philadelphia in 1969 to artist parents Joseph and Ellen Powell Tiberino. Having been raised in a community of artists which his parents established in Powelton Village, West Philadelphia, Raphael is a product of a rich cultural and artistic environment. Following in his parents' footsteps he started painting at a very early age. After graduating from the High school of the Creative and Performing Arts, Raphael continued his education



Sorrow / 10" x 12" / pen/ink/watercolor

# RAPHAEL TIBERINO

Raphael Tiberino works with pen and ink, oils and watercolors. He is also a muralist, a comic book artist, a story board artist for films, and an educator who teaches the Young Artist Workshop at the Moore College of Art. Raphael was born in Philadelphia in 1969 to artist parents Joseph and Ellen Powell Tiberino. Having been raised in a community of artists which his parents established in Powelton Village, West

**Raphael Tiberino** works with pen and ink, oils and watercolors. He is also a muralist, a comic book artist, a story board artist for films, and an educator who teaches the Young Artist Workshop at the Moore College of Art.

Raphael was born in Philadelphia in 1969 to artist parents Joseph and Ellen Powell Tiberino. Having been raised in a community of artists which his parents established in Powelton Village, West Philadelphia, Raphael is a product of a rich cultural and artistic environment. Following in his parents' footsteps he started painting at a very early age. After graduating from the High school of the Creative and Performing Arts, Raphael continued his education at the Pennsylvania Academy of Fine Arts. After graduation, Tiberino participated in solo and group shows, including the coveted "First in the Heart is the Dream" show at the Philadelphia Art Alliance. In 1997 Raphael moved to New York City and became a founding member of the Subculture Gallery in SOHO. He now lives once again in Philadelphia and continues to participate and organize solo and group shows in New York and Philadelphia, splitting his time between the two cities.

Raphael Tiberino is one of Philadelphia's most active artists. He helps to organize art happenings, group exhibitions and events at clubs, universities, restaurants and galleries, which focus on the public's involvement. He believes that murals can engage society in a special way, because "it makes the viewers understand that art contains the soul of the artist". Raphael wants people to see the process the artist has to go through

so that they gain a better understanding and appreciation of art.

Equally versatile with pen and ink, watercolors and oil, Raphael's painting style is figurative-impressionistic, done in black and white on paper and with a bold color palette in oils on canvas. His powerful drawings are a result of constant observation of his surroundings. Raphael's ideas come from dreams, stories, and movies as well as from his life experiences. He says "I am never without a new image in my head; therefore I am never without a drawing book and pens". This artist lets his tools express what he observes, be it his version of nature scenes, people, or his own artistically expressed social commentary on current events.

In 1999 the Tiberino compound was turned into a Museum of Contemporary Art, to honor the memory of Raphael's mother. The Ellen Powell Tiberino Museum of Contemporary Art contains the works of the late Ellen Powell Tiberino and her husband Joseph, a permanent exhibit of the work of other Tiberino family members, and the work of twenty additional contemporary artists.

Raphael Tiberino lives and breathes art. His studio is nestled in the Tiberino compound, providing him with an inspiring ambiance. Yet this Tiberino has created his own niche and he is confident of his artistic direction. Surrounded by beautiful art, Raphael is compelled to keep his family's artistic legacy alive.



Debra Kapnek  
"Child of Darfur"  
6' x 8' / oil on canvas

# Out of Africa

## Spotlight on Debra Kapnek

by Tamar Tulin

Debra Kapnek has a unique ability to capture still-life, landscapes, and portraits on canvas. Her technique is rich in texture, color, light and shadows, making her subjects seem to leap out of the paintings. Her paintings are so intriguing that they tempt the viewer to touch the surface of the canvas. Her portraits, which capture the depth of her subject's expression, beckon the viewer to observe and marvel again and again. Some of Kapnek's topics have compelling emotional content and are embedded within an historical context that is moving and hard to ignore.

Debra Kapnek graduated from Temple University with a BA in Art and received an MFA from George Washington University, where she studied on a full fellowship for merit. Born in Philadelphia, Kapnek did not seriously engage in painting until she took a watercolor course during her junior year of college. That college course changed her major and her destiny.

Kapnek received The Lloyd Kreeger Award for Outstanding Graduate student while in graduate school

as well as numerous awards for her exceptional work. As a result of her exhibit in Baltimore, Portraits of the People of Mali, the American Association for Ethiopian Jews commissioned her to paint a series of portraits of Jews in Ethiopia which is now a permanent exhibit at the University of Tel Aviv. Her large composition of Holocaust survivors is part of the permanent collection of the Florida Holocaust Museum in St. Petersburg. She has also been commissioned by The Jewish Federations of both Allentown and Baltimore to create Hebrew graphic designs.

Her latest work involves the Darfur Relief effort. The paintings carry the spirit and essence of the people of Darfur. It was inspired by a moral obligation to raise awareness about the current unthinkable conditions in Darfur. During the month of February 2007, Qbix Gallery will exhibit this body of work in a show titled "Out of Africa".

In a meeting with the artist in her Philadelphia studio, we asked Debra about what led to her upcoming February exhibition:



### **"Darfur Alert Exhibition"**

Opens Friday, February 2, 2007  
6-9p at Qbix Gallery.

*\*A percentage of the proceeds from sales will be donated to the Darfur Alert Coalition.*

### **How did you become involved with the Darfur Alert Coalition?**

In August of 2005 I attended an event to help the Darfur relief efforts at the National Press Club. There I heard former Marine Captain Brian Steidle make a plea for each individual in the room to do whatever possible to help the relief effort and saw his chilling slide presentation. When I saw the slide of a small boy with penetrating eyes, I knew I had to paint him. The following February, after the painting was completed, the Darfur Alert Coalition helped sponsor an event with the American Jewish Committee, the Urban League and others, at the Public Free Library in Philadelphia and used my painting as their call to action. That was the beginning of our connection.

### **What drew you to the cause?**

Africans have been robbed of their human rights for centuries. I feel strongly that it is our responsibility to support all efforts to end their suffering. I started painting people from Mali, Ethiopia, and most recently, I became absorbed with the situation in Darfur. Many of these people are nameless and their survival is uncertain. It is my goal to show these people's inner beauty, their strength, and to shed light on their pain.

### **Do you think that artists play a role in society, and in what way?**

I believe that art reflects the spirit of a society. Artists throughout the ages have shed light on the "Human Condition" through their art.

**I have tried using my art as a tool for social action, conveying a message through the eyes of people whose life experiences have moved me to paint.**

### **How do you view your role as an artist?**

Painting is a reflection of life. I try to capture in paint the beauty of a simple object, or the emotion transmitted through a facial expression. I have tried using my art as a tool for social action, conveying a message through the eyes of people whose life experiences have moved me to paint. My "Out of Africa" exhibit at Qbix gallery celebrates and honors the people and cultures of Africa. It also brings our attention to the great suffering Africans have had in the past, and still, continue to endure.



Paintings by Debra Kapnek

Other Page:  
Woman in Red Dress  
48" x 38" / oil on canvas

This Page / Top:  
Salih Mouhmod Osman  
32" x 48" / acrylic on canvas

This Page / Bottom:  
Wisdom / 28" x 38"  
oil on canvas





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*The outcome has  
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Chameleon / aluminum

## JACOB BERENSTEIN

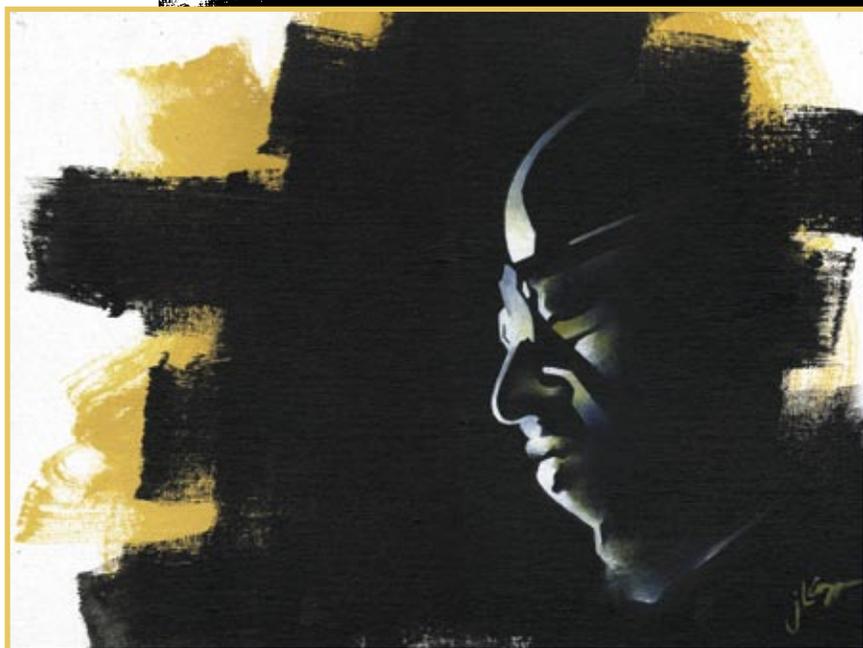
Jacob Berenstein's love of material is evident in everything that he creates. This includes his preliminary pen and ink studies, wall relief's, assemblages and even the more monumental sculpture he has produced.

Berenstein's utilization of everyday machines and industrial objects is an important characteristic of his sculpture. Berenstein's creations are not simply abstract assemblages. Rather, the artist often relies on recognizable objects, such as helmets, recycled gas masks, a yarmulke, or a gauge, to create figural compositions which convey a sense of history and place. The artist's sense of humor and optimism is quite apparent in his work. Guided by a love of materials and design, Berenstein deftly transforms refuse into objects of beauty.

## DANA ELLYN

Dana Ellyn values her fine arts training but now works on peeling away the art school compulsion to make, and hide behind, pretty pictures. Beginning in 2002, Dana left the corporate world to pursue art full time. Her abandonment of several of life's luxuries has afforded her the time and focus to create a dazzling array of thoughtful and well-conceived paintings. She now lives and paints in her studio in a low income housing unit in downtown Washington DC. Dana's unique perspective and inspiration is drawn from living in the world's most influential city - she lives and paints less than 5 blocks from the White House. The allure of a Dana Ellyn painting is that it tells a story, her paintings have meaning, and sometimes the message may come as a shock.

Don't let her pigtails fool you...



Yusef Lateef / 12" x 16" / oil/acrylic on canvasboard

## JULIA COCUZZA

Urban experience and the culture it breeds - This is the unifying root of my subject matter and technical approach. I paint portraits of musicians and visual artists to celebrate their contributions as modern-day "Griots," relaying history and influence to fuel our present culture. Cityscapes are illustrated as aggressive yet tranquil, a balanced harbor for both carnal tension and civilized enlightenment. I daily consume these rich, gritty energies and reflect such influence in my paintings.



Idol Worship / 12" x 12" / oil on canvas

## On The Move: the arts & Spirituality Center



The Arts and Spirituality Center was created in 2000 as a non-sectarian organization. The Arts and Spirituality Center serves people of all faiths as well as those not religiously affiliated, while nurturing the values that strengthen the human spirit and build its capacity for tolerance and change. This organization was born out of an acute need to empower communities and transform them through spiritual and creative expression, in partnership with a broad range of multicultural groups. The organization helps communities draw on their own inner strength and discover the powerful interplay of art and spirit. Since its inception in 2000, the Arts and Spirituality Center has collaborated with 60 community partners and worked with over 3500 people. A conversation with Executive Director Rev. Susan Teegen-Case reveals a lot about the organization's impressive achievements.

**Q: In what main projects is the Arts and Spirituality Center involved?**

STC: The organization focuses on four major programs: Public Art Collaboration, MasterPeace, Interfaith Youth Poetry Project and Drums for Peace.

**Q: Describe the Public Art program.**

STC: Our first major project began with artist Lynn Denton and New Jerusalem Now, a vibrant grass roots addiction recovery community in North Philadelphia. Together with them and others in the community, the Arts & Spirituality Center created a ceramic tile mural. New Jerusalem Now residents designed their own images of hope and recovery for the mural and installed their handmade tiles. Neighborhood children also participated and helped create a sculpture garden in front of the mural. A perennial garden and mosaic wall were

fashioned with the help of a Wisconsin youth group, and the completed project is now a magical oasis of color, an open gathering space for community celebrations and renewal.

**Q: What's so special about the MasterPeace program?**

STC: MasterPeace seeks to bring forth spiritual expression and provide a sense of community. Post 9-11, our organization felt a heightened need to strengthen our diverse communities, bring them closer together and generate collective hope. Our first MasterPeace partner was Al Aqsa Islamic Society. We forged a collaboration with artists Joe Brenman, Cathleen Hughes and the Mural Arts Program for this MasterPeace and created Doorways to Peace murals on the walls of Al Aqsa mosque. This project involved children from the Islamic school, LaSalle Catholic School and Moffet elementary school as well as adults from diverse civic organizations in the neighborhood. Now the former barren looking mosque is a beacon of beauty. The most remarkable transformation goes beyond the walls; it is the transformation of relationships and the movement from fear to friendship. Another project of MasterPeace is the Teens United Performing Arts Project in collaboration with Mothers in Charge. This is a program for social healing for young people through original music, poetry and drama currently led by "edu-tainer" Dr. Maurice Henderson. The project allows teens and youths to examine the impact of violence in their communities and presents alternatives to violence through theater and the arts. It also provides a safe and creative after-school space for youth.

**Q: The Interfaith Youth Poetry Project consists of what (IYPP)?**

STC: Through IYPP, with the supervision of director and founder, Dr. Cathleen Cohen, children learn how to write their own poetry. This project enables students in communities of different faiths and cultures to find their own voices through their poetry and have a forum in which to share them. Their poetry is shared through public readings, journals and a poetry partners' exchange in synagogues, mosques, churches and both public and private schools.

**Q: What does the Drums for Peace project have to offer?**

STC: The Drums for Peace program is a call for peace through the power of the percussive arts. Directed by master drummer Doc Gibbs and multimedia artist Pamela Hooks, the Drums for Peace program unites families and communities by exploring and presenting the drum cultures of distinct ethnic communities as resources for healing, learning, and performance.

**Q: What other projects can you share with us?**

STC: In collaboration with the Christian Association at the University of Pennsylvania, we implemented "Arts after School". This is a program that brings a diverse group of university students together with West Philadelphia children whose lives have been touched by poverty, violence, despair, and racism. We also created on-going programs and performances for children and their families, with the help of inter-cultural musicians.

In partnership with Einstein Medical Center's AEHC special Program with Olney High School, our artists in residence helped special-needs students to create a mural in the hospital garden as well as write poetry and make music.

These students receive vocational skills training throughout the hospital and are mentored by hospital professionals. To date, we have held over 50 workshops, programs, and artistic productions addressing a wide range of needs and concerns around the city in partnership with a various community organizations.

Q: Who is involved in all of these wonderful initiatives?

STC: Innumerable private and public organizations as well as many gifted individuals give their time and resources to fulfill the vision of the Arts and Spirituality Center and its mission. We have over 70 community partners including AEHC Special Program with Olney High School, African American Resource Center, the University of Pennsylvania, Al Aqsa Islamic Society Mosque and School, Christian Association at the University of Pennsylvania, Fonkoze Development Fund for Haitians, Institute for the Healing of Racism, Interfaith Center of Greater Philadelphia, LaSalle Academy, New Jerusalem Now, Philadelphia Cathedral, Praada Productions, TOVA,

Philadelphia Mural Arts Program, Moffett Public Elementary School, Mothers In Charge and the Philadelphia Public Schools.

In a very short time, the Arts & Spirituality Center has become a vital community-building force in Philadelphia. With its programs, the organization is striking responsive chords in culturally, racially and religiously diverse communities.

The organization believes that we have the creative and spiritual resources needed to bring peace and transformation in these challenging times.

For more information please visit:  
[www.Artsandspirituality.org](http://www.Artsandspirituality.org)



Recurrent Dream / 52" x 54" / oil on canvas

## JESSICA PUMA

I think of my drawings and paintings as prayers for my future. I begin with no image in mind and from the mingling of water, crayon and ink- people, places and things emerge. They are from the same origin within me - the place that longs, that wonders and hopes and examines what is happening around me. Sometimes I aspire to be the energies in my work; the joy, openness, and peace. They are all born of the same fertile fiction rooted in the facts of my life. I am moved by the emotional and spiritual intelligence we all possess but choose to overlook - the things below the surface and above the mind.



Fervent fields / 24" x 59" / digital art

## SEAN RITCHWOOD

In my work, I imply the essence of my subject, and then define it with my illustrations (lines). I feel that the essence of everything is a bit more malleable than the lines that define our physical existence. Lines represent our universal definition of reality by our subconscious and our instinctual understanding of mathematics. This I believe confines our perception. My work stresses that there is much more potential in life than we perceive.

# THE SHOW

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PHOTOGRAPHY / Lorraine Daley  
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MAKE-UP / Kelley Hughes  
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KEY CHARM NECKLACE WORN AS BRACELET \$235, AGONY BY BELA SHEHU

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FLOWER AND RING, STYLIST'S OWN



BRACELET \$580, ERICKSON BEAMON, Bshehu 215 574 1300

KNIT TOP \$172, MARTIN MARGIELA

PANT \$796, YOHJI YAMAMOTO, BOTH AT JOAN SHEPP 215 735 2666

CORSET, STYLIST'S OWN



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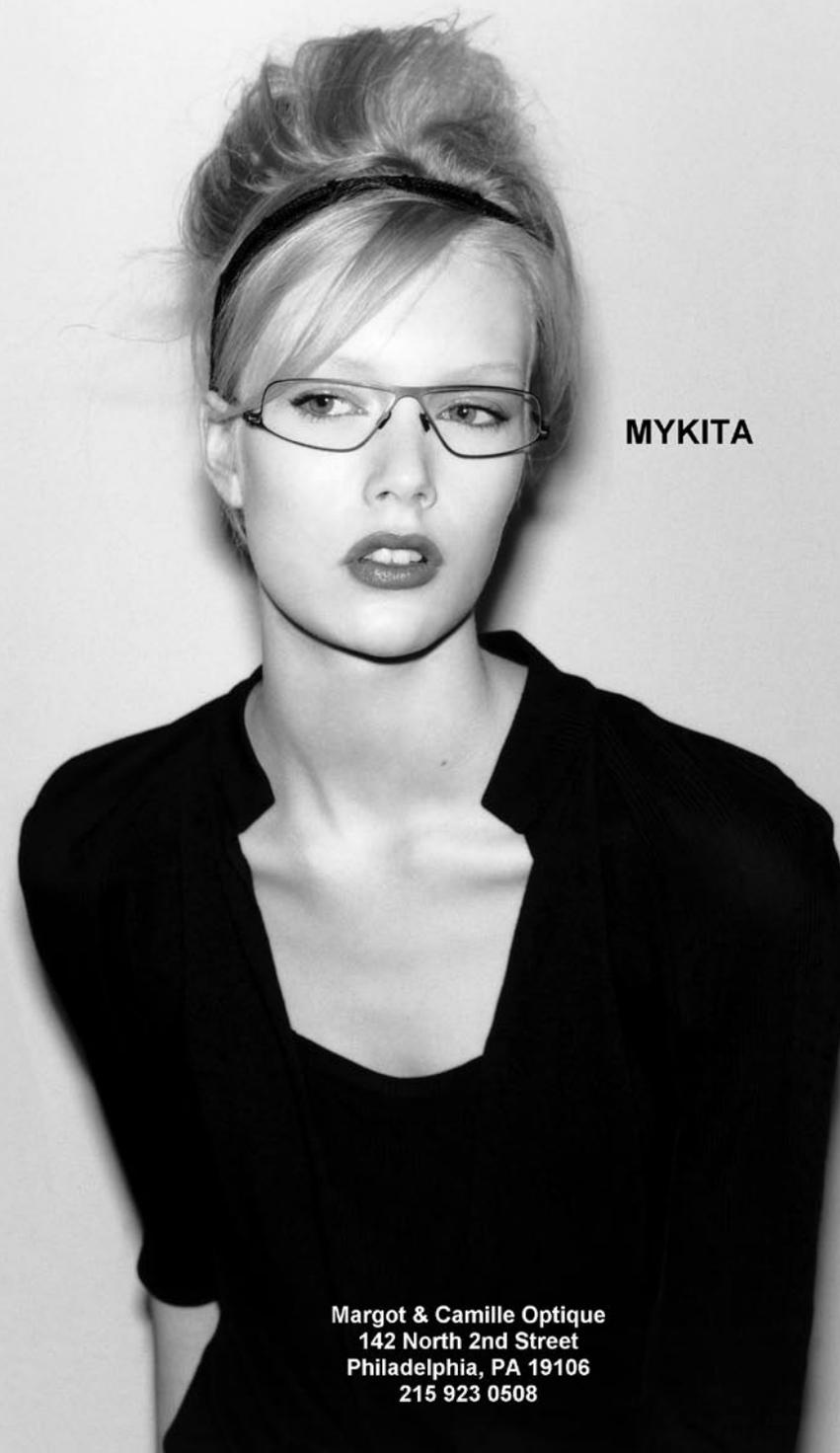
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