

YOUR CULTURAL CALENDAR FOR THIS WEEK

3 TO SEE

Schedule your season – with our help

It's almost the weekend - time for the Cultural Council of Palm Beach County to share with you the best of what our community has to offer.

Each week, you get three ideas - one that's free, one that's affordable and one that's a splurge.

Your "3 to See" cultural curator is Marilyn Bauer, director of marketing and government affairs at the Cultural Council.

COMING TOMORROW: THE TO DO LIST
Your guide to weekend fun



Explore the life and history of the Mexican painter and icon in "Frida Kahlo Lives," presented by Core Ensemble Sunday in Lake Worth. CONTRIBUTED

FREE Celebrate Frida Kahlo

Mexican painter Frida Kahlo, famous for her self-portraits, once said "I paint my own reality. The only thing I know is that I paint because I need to, and I paint whatever passes through my head without any other consideration." In that same spirit of truth and honesty, the Core Ensemble celebrates Women's History Month Sunday with "Frida Kahlo Lives," a performance that will comprise cello, piano, percussion and one actress to celebrate the life of the feminist hero. If you're looking for an authentic tale of folklore, love and what it takes to be a true artist – don't miss it.

"Frida Kahlo Lives": Sunday at 4 p.m. St. Andrew's Episcopal Church, 100 N. Palmway, Lake Worth. Information: 561-582-0603; www.standrewslw.net

DEAL Indiana Jones visits Boca Raton

Featuring rolling rocks, cracking whips and one of the most famous theme songs of all time, "Raiders of the Lost Ark" is a stone-cold classic. With Steven Spielberg in the direc-

tor's chair, George Lucas on the script and Harrison Ford as the felt-fedora-wearing lead, "Indiana Jones," the film celebrates its 35th anniversary this year. It's also the 10th anniversary of Festival of the Arts BOCA, which will open this weekend's

festivities with a screening of "Raiders" featuring the Henry Mancini Institute Orchestra from University of Miami providing a live orchestration of the famous John Williams' score.

"Raiders of the Lost Ark" with Live Orches-

tra: Friday at 7:30 p.m. Tickets start at \$15. Mizner Park Amphitheater, 590 Plaza Real, Boca Raton. Information: 866-571-2787; www.festivaloftheartsboca.org



Evening on Antique Row returns to West Palm Beach on Saturday from 6 to 9 p.m. CONTRIBUTED BY CAPEHART

SPLURGE

Evening on Antique Row Who doesn't love a good block party? There's a sense of collaboration in the air, along with the smell of good food and, in this case, the sound of good music. The Young Friends of the Historical Society of Palm Beach County will host the annual Evening on Antique Row this Saturday, closing off six blocks in West Palm Beach for a night of entertainment, antique shopping and food. Local musicians, provided by the Cultural Council of Palm Beach County musician membership program, will rock the block throughout the night.

Evening on Antique Row: Saturday from 6 to 9 p.m. General admission is \$40 online, \$65 at the door. VIP admission is \$100 online and \$125 at the door. 3600-3900 South Dixie Highway, West Palm Beach. Information: www.hspbc.org

Norton

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modernists." Many critics couldn't – or wouldn't – separate gender from art.

And that is what makes a new exhibit curated by the Norton Museum of Art so revealing.

"O'Keeffe, Stettheimer, Torr, Zorach: Women Modernists in New York," which runs through May 15, is the first exhibit to show the work of four of the most prominent women in modernism side by side.

The works of Georgia O'Keeffe, Florine Stettheimer, Helen Torr and Marguerite Zorach are shown as artists in full, and the exhibit goes beyond the obvious to show the artists' particular views of the world.

"There are many meanings to them, so many things to take away from these works – sexuality is just a part of it," curator Ellen Roberts said.

Women were beginning to challenge what their role in society was in the early 20th century, as something more than wives and mothers. These artists asked these questions not just in their art, but in their own lives.

O'Keeffe was the best marketed of the four, primarily because of her husband, photographer



Marguerite Zorach's "West 10th St." CONTRIBUTED PHOTOS BY THE NORTON MUSEUM OF ART

Alfred Stieglitz. He helped spread her work into New York critical society, but also to categorize it as a woman painting about her sexuality.

In fact, O'Keeffe was experimenting with painting in a style that evoked photography and did so in several rare perspective paintings on view at the Norton. They show her as an artist tired of being pigeon-holed as a woman painting lady parts.

Her contemporary women modernists sympathized – and many bonded over it.

There were connections between the four whom the exhibit explores.

Torr, like O'Keeffe, was married to an artist, Arthur Dove, and they influenced one another's work throughout their lives together. In fact, O'Keeffe and her husband had often visited the couple and been out on their boat.

But Torr's work was often derided by critics as being derivative of Dove's. When she died, she asked her sister to burn all the canvases, thinking the works weren't any good.

Thankfully, her sister didn't.

O'Keeffe, Stettheimer and Zorach ran in the same circles.

Zorach and Stettheimer were good friends and often painted one another. (Stettheimer, who painted abstract scenes with idealized self-portraits, often complained Zorach painted her *too* realistically.)

Zorach, like Torr, ceded the spotlight to her husband William and took on the role of wife and mother. She found less time to paint and



Helen Torr's "Evening Sounds."

instead expressed her art in fantastic and intricate embroidery, also showing scenes of women struggling to find their roles.

Stettheimer rarely showed her work and never sold it. She considered her whimsical paintings as a personal dialogue that she asked one of her sisters also to burn upon her death. (Thank goodness for all the reasonable sisters.)

And when Stettheimer

died, it was O'Keeffe who gave the eulogy.

Seen together, the artists present more than just a 20th century curiosity, but an expression of how women's lives were changing.

"You look at these canvases," Roberts said, "and really think about what it meant to be a woman at that time."

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