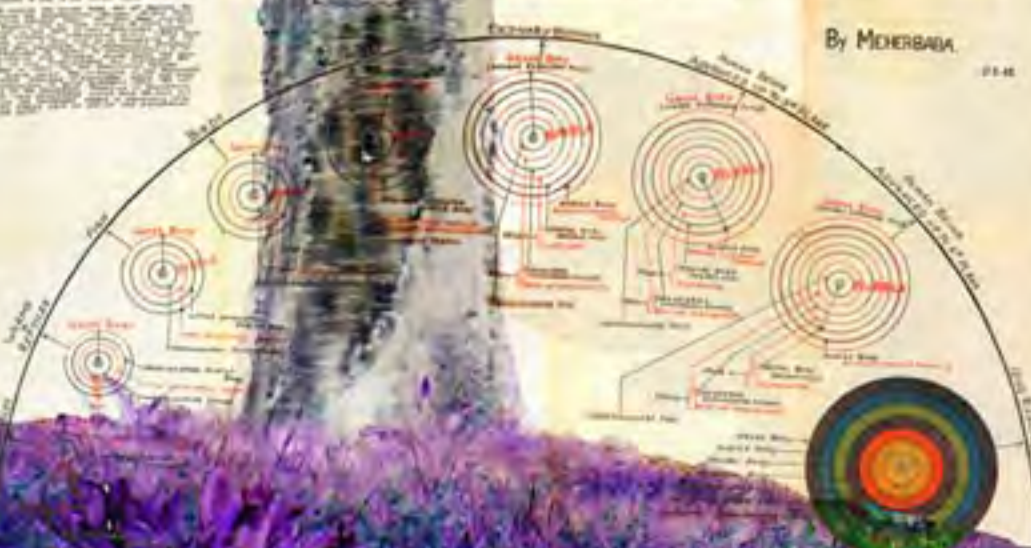
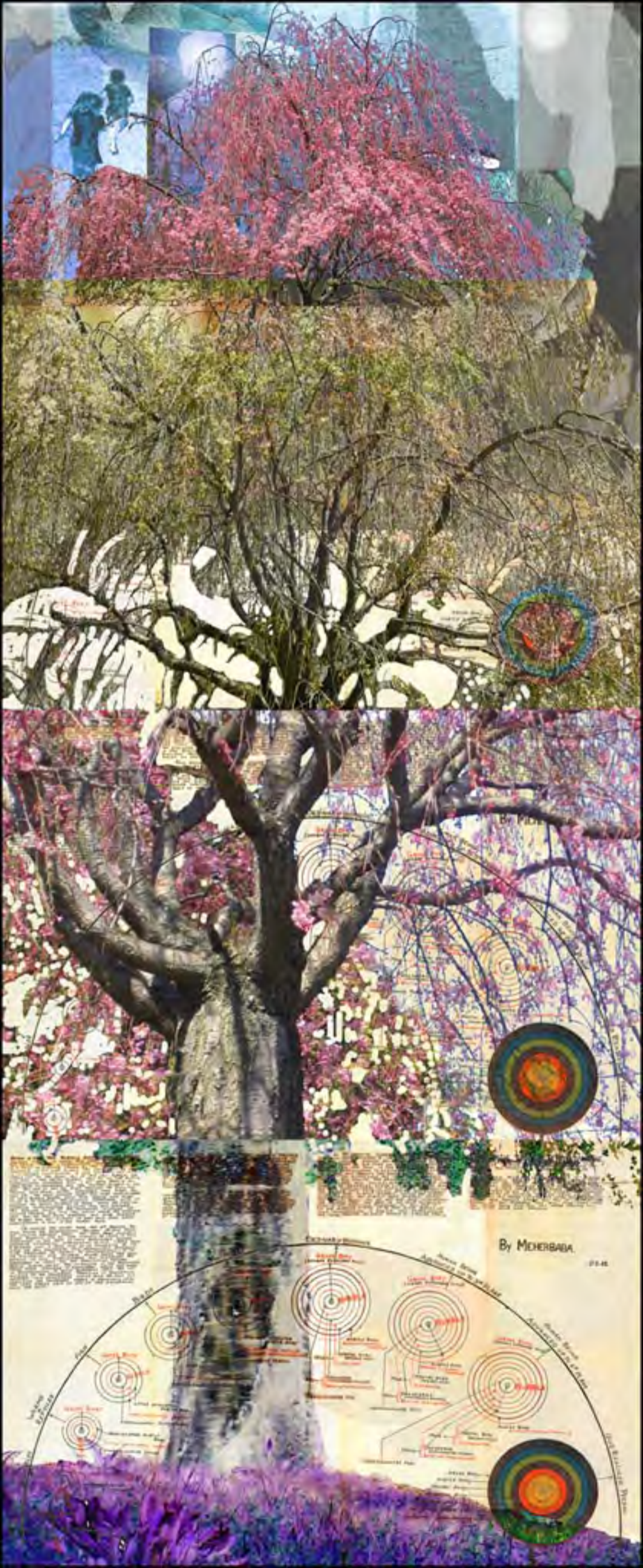


Arle Sklar- Weinstein

By MEHERBADA

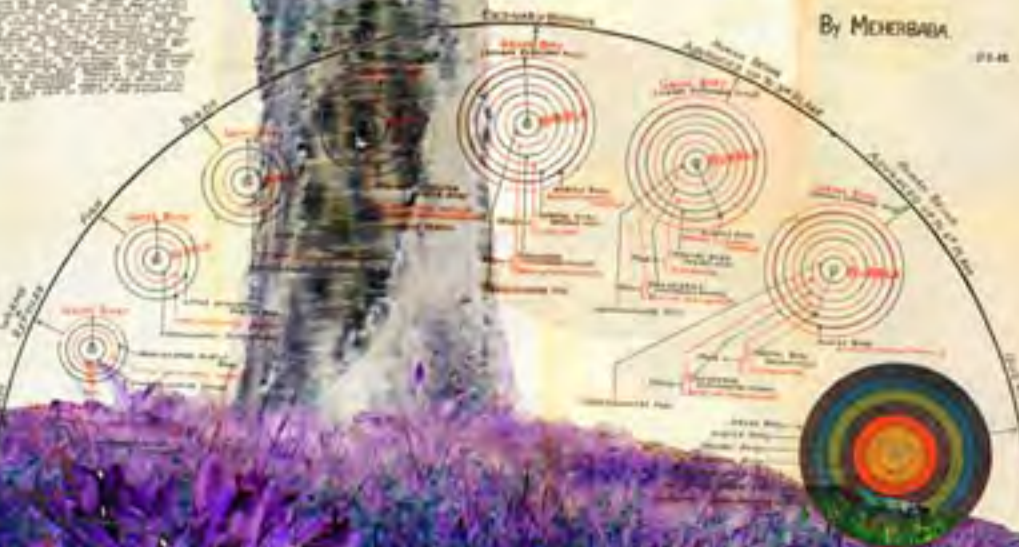
01-01





By MEHERBADA

01-21



OCT 26, 2011

78 H X 32 W BACKGROUND IMAGE 1

3 PHOTOS OF WEEPING CHERRY TREE TAKEN
LAST SPRING, LOCATION: MUNICIPAL BLDG
HASTINGS-ON-HUDSON.

EXPERIMENTING WITH FULL SIZE FILE
- TOO SLOW, BUT "REAL" SIZE IMAGE SEEMS REAL.
FIRST STEP IN EXPLORING THE WEEPING TREE
AS THE CENTRE OF THE CONCEPT OF RENEWAL,
REBIRTH, RECYCLED BEING.



TAKING TIME TO "EDIT-ERASE"
ALL BKGRD + EXTRANEIOUS
COLOR + IMAGES

From Arlé Sklar-Weinstein's Journal page 1

TUES NOV 15, 2011

COLLEAGUE (+ JOINT BLUE DOOR DIRECTOR) LUIS,
MET HERE YESTERDAY TO REVIEW
BOOK I'M DESIGNING ABOUT "SACRED VISIONS:
ART AT THE EDGE OF UNKNOWING", ALSO,
NEWSLETTER FROM BLUE DOOR GALLERY
AND BLUE DOOR ARTISTS ASSOC.

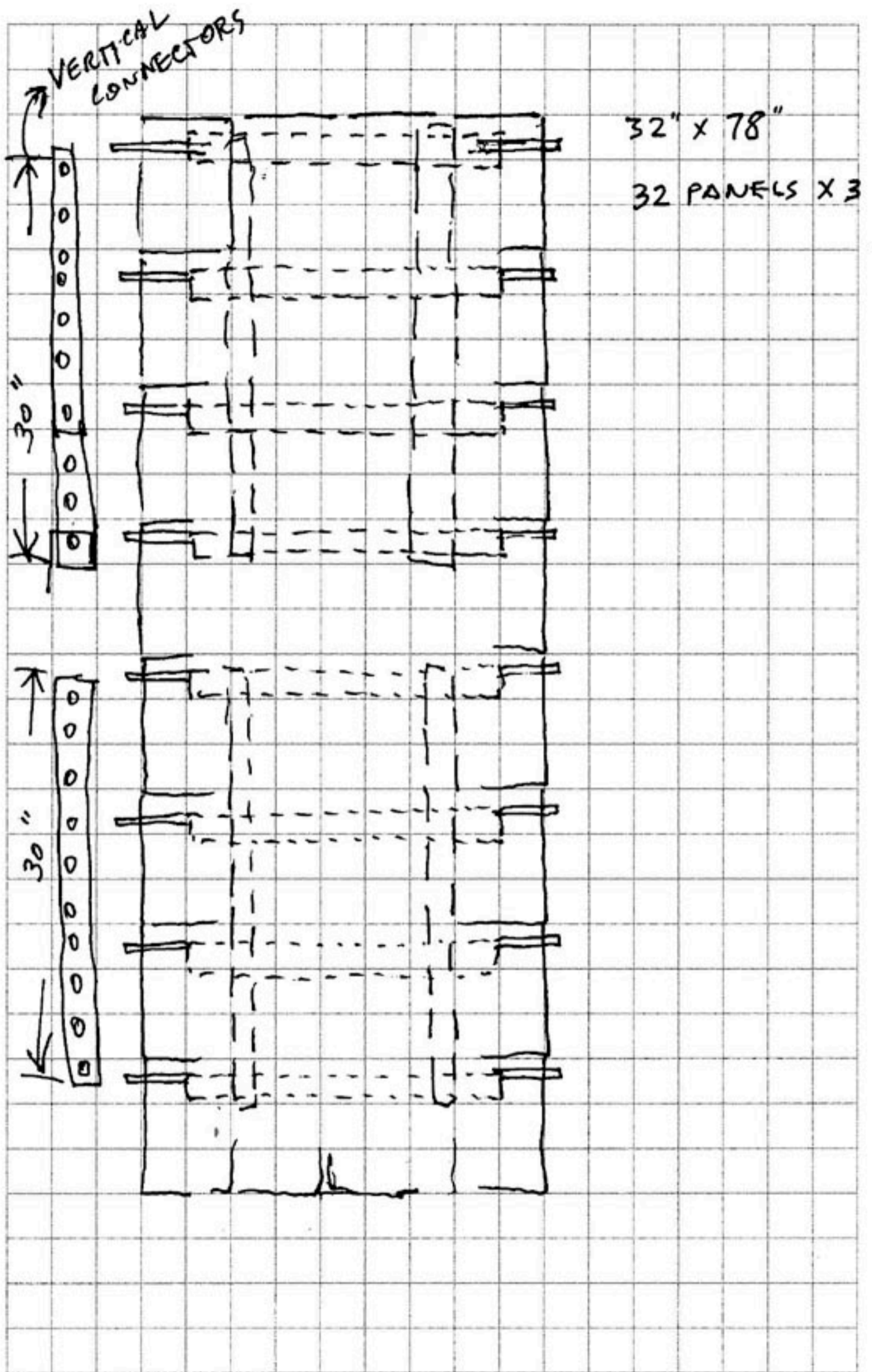
- LUIS OFFERED TO REVIEW MY PLAN
FOR SEASONAL PALETTE PROJECT.

WHEN I SPOKE ABOUT ALUMINUM, HE AGREED
WELDING ON BRACKET SUPPORTS COULD BE A
SOLUTION. WELDING MAGIC WORD THAT
IMMEDIATELY BROUGHT NEW POSSIBILITIES.

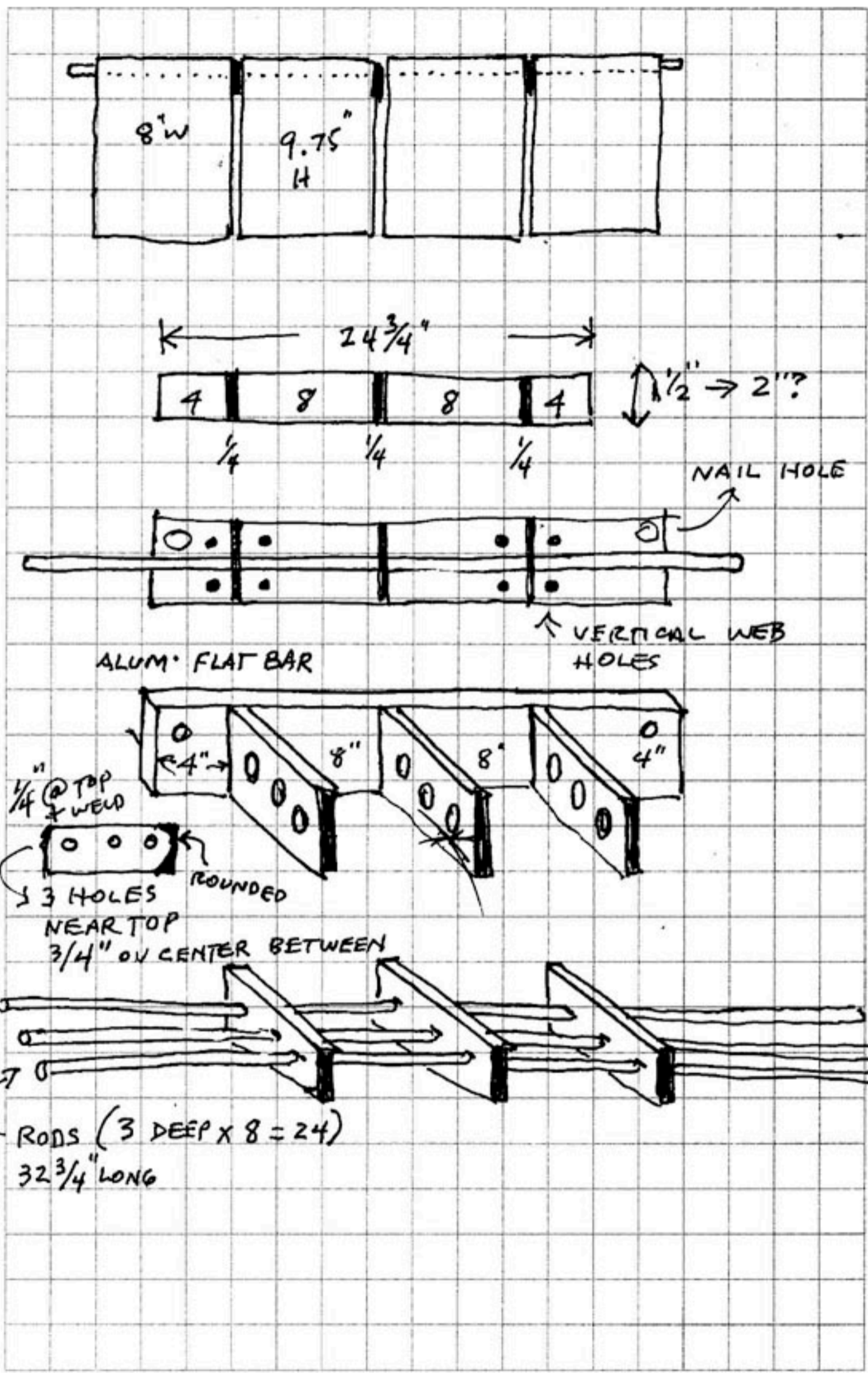
YELLOW PAGES YIELDED SEVERAL LOCAL
MACHINIST SHOPS. WE CALLED + MADE
AN APPOINTMENT FOR ONE OF THEM.

THIS MORNING I REALIZED I HAD TO REALLY
TEST THE MAXIMUM SIZE MY ANTIQUATED
ALPS MICRODRY PRINTER COULD PRODUCE ON
A LETTER SIZE TRANSFER PAGE... BEFORE I
LOCKED IN WELD SUPPORT MEASUREMENTS.

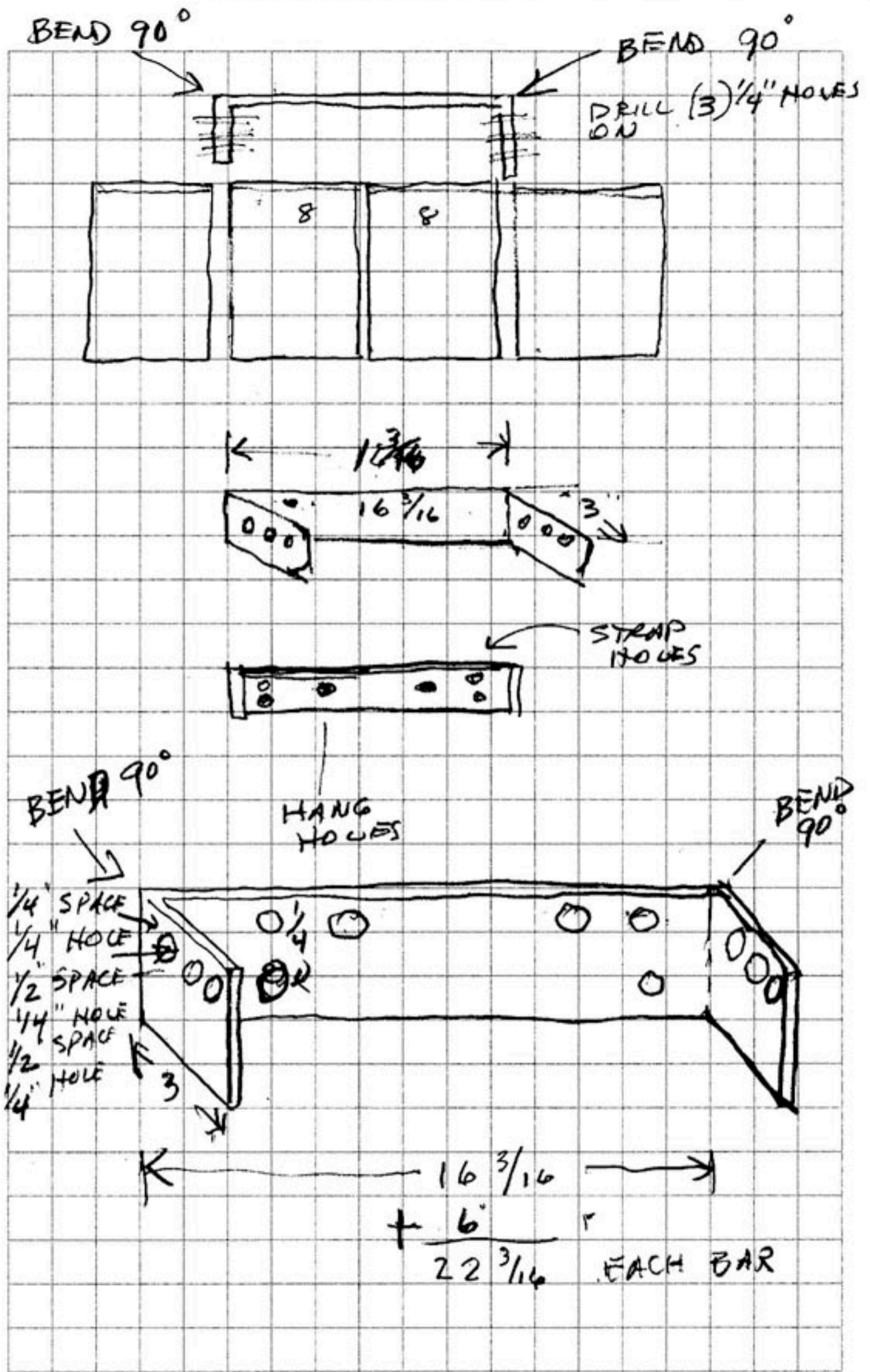
FIRST TRIED 8" WIDE X 9.5 H. PRINTED OK.
THEN PUSHED IMAGE TO 8 X 9.75 WHICH
WOULD GET ME TO 32 X 78 - AND IT WORKED!
BRAVA! SO THAT RESOLVED THAT ISSUE!



From Arle's Journal_ Assembly plan A 11/15/11



From Arle's Journal_ Construction Plan A 11/15/11



FEB 2, 2012

From Arle's Journal_ Construction Plan B 2/2/12

"PETE" QUOTE A CHARACTER, AN "ARTIST" HIMSELF, FILLED THE SPACE (AND TIME) WITH TALES OF HIS OWN. HOWEVER, SOME REVIEW OF MY PROJECT YIELDED SOME IDEA OF MATERIALS NEEDED (NOT EXPENSIVE)

1/4 INCH ALUM. BARS - PROBLEM WITH WELDING 3 BRACKETS - MIGHT WARP WITH HEAT - RESULTING IN MISALIGNMENT OF THE 3 HOLES FOR HANGING RODS.

- SPOT WELDS ON TOP + BOTTOM OF BRACKET MIGHT SOLVE THAT PROBLEM.

PLAN: BRING IN METAL STRAPS FROM HOME DEPOT (TO ALIGN NEW BAR HOLES) AND WE'LL EXPERIMENT WITH ONE BAR.

DEC 13, 2011 MERGED MEHER BABA SYMBOLIC DRAWING WITH SECTIONED WEEPING CHERRY TREE TODAY - AFTER MANY HOURS OF WORKING ON IT DIGITALLY.

MANIPULATED SIZE + REPEATED IMAGE THREE TIMES - EACH WITH A DIFFERENT FILTER LAYER. ADDED IMAGE PREVIOUSLY DEVELOPED CALLED "FLYING FEATHER" WITH RUNNING GIRL + BOY AT THE TOP. SEEMS TO WORK WELL WITH COLOR SHIFT TO BLUE.

SEASONAL PALETTE

1.9.12

HURRY UP AND WAIT! SPENT THE WEEK COMPLETING THE HAND SEWN FOLD OVER RED SLEEVES AND LAYING IT ALL OUT IN LAYERS. THIS IS ONE OF THE MOST REVEALING MOMENTS - TO ACTUALLY EXPERIENCE THE IMPACT OF SCALE, FOUND A MISSING SECTION (THE VERY LAST TRANSFER TO BE PRINTED) AND STREAMLINED THAT ONE THROUGH ALL THE PROCESSES.

WAITING FOR MECHANIST!

MEANWHILE - ACTIVITIES AT BLUE DOOR BAKERY INTENSIFY - HOLIDAY SHOW NOW OUT (WELL, ALMOST) AND NEXT SHOW DELIVERED. "ON YOUR MARK: DRAWING AS PROCESS" / WILL BE INSURED + CATALOGUED THIS WEEK. MY TIME WILL BE CENTERED THERE - WITH TIME OUT FOR M&G MTG ON WED.

* CALLED MACHINE SHOP - PUT OFF AGAIN - "HE NOT IN - WILL ASK HIM etc! THE LAST CALL WAS: "ALUM. BARS NOT IN YET - WILL FOLLOW-UP"

AS A SEP. PROJECT: ALL THE "SACRIFICIAL" MUSLIN PANELS THAT WERE USED UNDER THE ORGANZA IN THE HEAT TRANSFER PANELS WERE PAIRED WITH THE ELIMINATED

From Arle's Journal_ Waiting

SEASONAL PALETTE

1.9.12

LAYERS OF ORGANZA — PLACING HORIZONTAL OVER VERTICAL STRIPPED MUSLIN.

NEEDS MORE OF SOMETHING TO MAKE IT WORK — PERHAPS AS PAIRS OR SINGLE 8 X 9.75" IMAGES.

SOMETIMES, REPURPOSING PROCESSED LAYERS LEADS NOWHERE, BUT THE CHALLENGE IS SO APPEALING, — BRINGS OUT MY PLAYFUL PROBLEM-SOLVING MODE — IN HIDING TOO MUCH OF MY TIME. I'LL SIT WITH THIS MOSTLY TEXTURAL LAYERING FOR AWHILE — TRYING OUT MANY IMAGE / PROCESS IDEAS.

1/10 → 1/31/12 THOUGHTS ABOUT THE SENSE OF TIME, REPEATING ENERGY, REINCARNATION, RENEWAL AS MULTIPLE PANELS CAME TOGETHER. THE ARC OF MEHER BABA'S CHART CLEARLY (AND MYSTERIOUSLY) COMING THROUGH ON THE LOWER HALF OF THE NOW ASSEMBLED COMPANION PIECE. TOP HALF OK — BUT NOT GREAT. WENT BACK TO ORIGINAL CHART, SCANNED THE REVERSE SIDE, ALTERED IT IN PHOTOSHOP, TILED INTO 2 SECTIONS + PRINTED ONTO TRANSFER PAPER. HEAT-SET ONTO THE WHITE ON WHITE COTTON USED IN THE PRIMARY SEASONAL PALETTE WORK, CUT INTO 1" STRIPS, AND SEWN INTO ALTERNATE STRIPS IN TOP HALF. WOW FACTOR ACHIEVED. GLASS + CARTRIDGE BEADS... SEWN IN HORIZONTAL PATTERN.

From Arle's Journal_Inspirations

① MACHINE SHOP / PETE

2.1.12

2" ALUM. ANGLE IRON ? A CALL TO MACHINE SHOP AT 2:30 PM TO CHECK-IN. PLEASANT SURPRISE - ANTOINETTE TELLS ME ALUMINUM BARS/ROD ARE IN & PETE WANTS TO TALK WITH ME BEFORE GOING FORWARD. WHEN? "WELL, HE'S ^{HERE} NOW". GOOD! I'LL BE THERE IN MOMENTS.

(MY MENTEE, THALIA GARCIA, DUE AT MY STUDIO AT 4 PM - HAD TO MAKE THIS WORK. WROTE HER AN E-MAIL - BUT, DISTRACTED BY A TEL. CALL - IT NEVER GOT "SENT"!)

BEFORE LEAVING, PUT TOGETHER THE TOP 4 PANELS X 3 LAYERS TO SHOW PETE THE DELICACY OF THE ARTWORK TO BE SUPPORTED.

I ARRIVED AFTER 3 PM, GREETED BY PETE. SEEING THE FLOATING ORGANZA PANELS, RAN TO WASH HIS GREASY HANDS. FOUND HIS COPY OF DRAWING AND WE REVISITED THE DETAILS OF CONSTRUCTION OF BARS WITH WELDED BRACKETS. (ANOTHER MAN, VISITING PETE, GOT BROUGHT IN TO CONVERSATION - LOTS OF SIDE TALK - NOT JOB RELATED - SLOWED THIS DOWN + MY CLOCK TICKING!)

SOON, IT WAS CLEAR TO PETE THAT HIS ANGLE STOCK COULD NOT BE APPLIED TO THIS APPLICATION. HE UNPACKED THE TUBE HOLDING THE 10' LONG $\frac{1}{4}$ " ALUM. ROD. IT FIT MY SEWN SLEEVE (MADE WITH $\frac{3}{16}$ " WOOD DOWEL.

AT MACHINE SHOP WITH PETE

2/1/12

SO - WE GOT DOWN TO COST/PRICE ISSUES.
(HIS ORIGINAL "IT WON'T COST MUCH" NOW GOT
DEFINED) HE PLACED CALL TO SUPPLIER
GET HIS EXACT COSTS + WHILE ON HOLD -
REVIEWED THE AMOUNTS NEEDED.

WITH HIS TIME INCLUDED (TALK-TIME TOO)
AND WITH $\frac{1}{4}$ ALUM. RODS, PETE SHOCKS ME
WITH "\$800". WITOA! TOO MUCH.

I ASK, IF WE DON'T USE ALUM. RODS, WOULD
THAT KNOCK OFF \$200? PETE SCRUNCHED
FACE + ASKED WHAT MY BUDGET WAS.

I SAID I WAS HOPING TO STAY UNDER \$500,
NOT REALLY KNOWING HOW MUCH IT COSTS.

PETE, LOVING TO TRADE FOR "ART",
OFFERED A TRADE - IF HE MADE A 9th BAR
+ BRACKET, WOULD I MAKE A PIECE FOR
HIM AND HE'D AGREE TO MY \$500.

I AGREED TO GIVE HIM AN ORIGINAL
ARLE SKLAR-WEINSTEIN PIECE AND WE SHOOK
HANDS ON THIS "DEAL"!

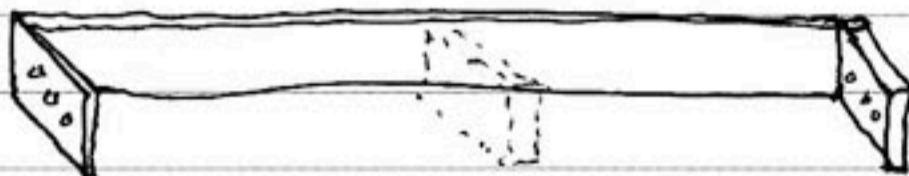
RUSHED HOME TO FIND THALIA AT MY DOOR -
I WAS 3 MINUTES LATE. SHE NEVER GOT MY
E-MAIL (DUH! NOT SENT!) SO I WAS HAPPY TO
SEE HER. WE SPENT 2 HOURS AT MY
COMPUTER REVIEWING AND EDITING THE
BOOK PAGES I HAD DESIGNED FOR "THE SCULPTURE
PARK PROJECT" FOR LUIS PEPELMAN + BDAA.

From Arle's Journal_ Bartering/ bargaining

RETURN TO MACHINE SHOP

2/2/12

MUST HAVE BEEN REVISITING MY VISIT WITH PETE IN MY SLEEP ... WOKE UP WITH ANOTHER IDEA. I HAD STARTED THIS DESIGN PROCESS THINKING OF WOOD OR BENT METAL



BUT DISCARDED WHEN I ADDED A MIDDLE BRACKET (THINKING ABOUT ROD SWAY).

NOW THAT THIS MIDDLE BRACKET WAS DISCARDED, WHY NOT BEND THE BAR ENDS TO CREATE BRACKETS / SHORTEN THE BAR TO FIT BRACKETS BETWEEN PANELS 1+2, 3+4.

SO, I CALLED THE MACHINE SHOP AT 8:30 AM + LEFT MESSAGE ASKING ABOUT THE POSSIBILITY OF BENDING THE ALUM. STOCK - AND TO HOLD OFF PROCESSING UNTIL WE TALKED AGAIN.

DECIDED TO TRY TO CREATE A "NEW" WORK FOR PETE FROM LAST YEAR'S "FAILED" IRON FIRE ... A 3 LAYERED IMAGE BASED ON A SCULPTURAL HORSE CREATED WITH METAL PARTS [PERFECT FOR PETE] I PLAYED WITH THE MID-SECTION ROW THAT HAD THE LOWER JAW, NECK + MANE, AND UPPER BACK OF THIS METAL HORSE IMAGE - AND ARRIVED AT SOMETHING THAT FELT COMPLETE. THE PANEL SIZE IS SMALLER THAN THOSE OF S.P. - SO PETE WOULD

PICK UP AT MACHINE SHOP

3.1.12

CALLED IN TO SEE "TEST" BRACKET
MADE ON FEB 29. SURPRISE! HE COULD
BEND ENDS, NO WELDING NEEDED!
HOORAY! ELEGANT + MUCH LESS COSTLY.
REFINED HOLE PLACEMENTS + LEFT.

COMPLETED 8 BRACKETS NEEDED ADDITIONAL
POUSH + GRINDING, WHICH SON ROBERT +
I DID AT HOME. FINAL COST (WITHOUT
BARTER) \$275.

CONNECTED 4 + 4 BRACKETS WITH 31"
LATHE, DRILLED FOR NUTS + BOLTS TO
MATCH THE SPACING IN ALUMINUM.

3/2, 3/3 SHIPPING BOX ASSEMBLED
WITH FOAM + WOOD SUPPORT FRAMES,
(BRACED 6" UP FROM BOTTOM OF BOX)

3/4, 5, 2010 Almost done. Documents prepared

From Arle's Journal_ assembling all components

S.P / SPRING / BORN / REBORN

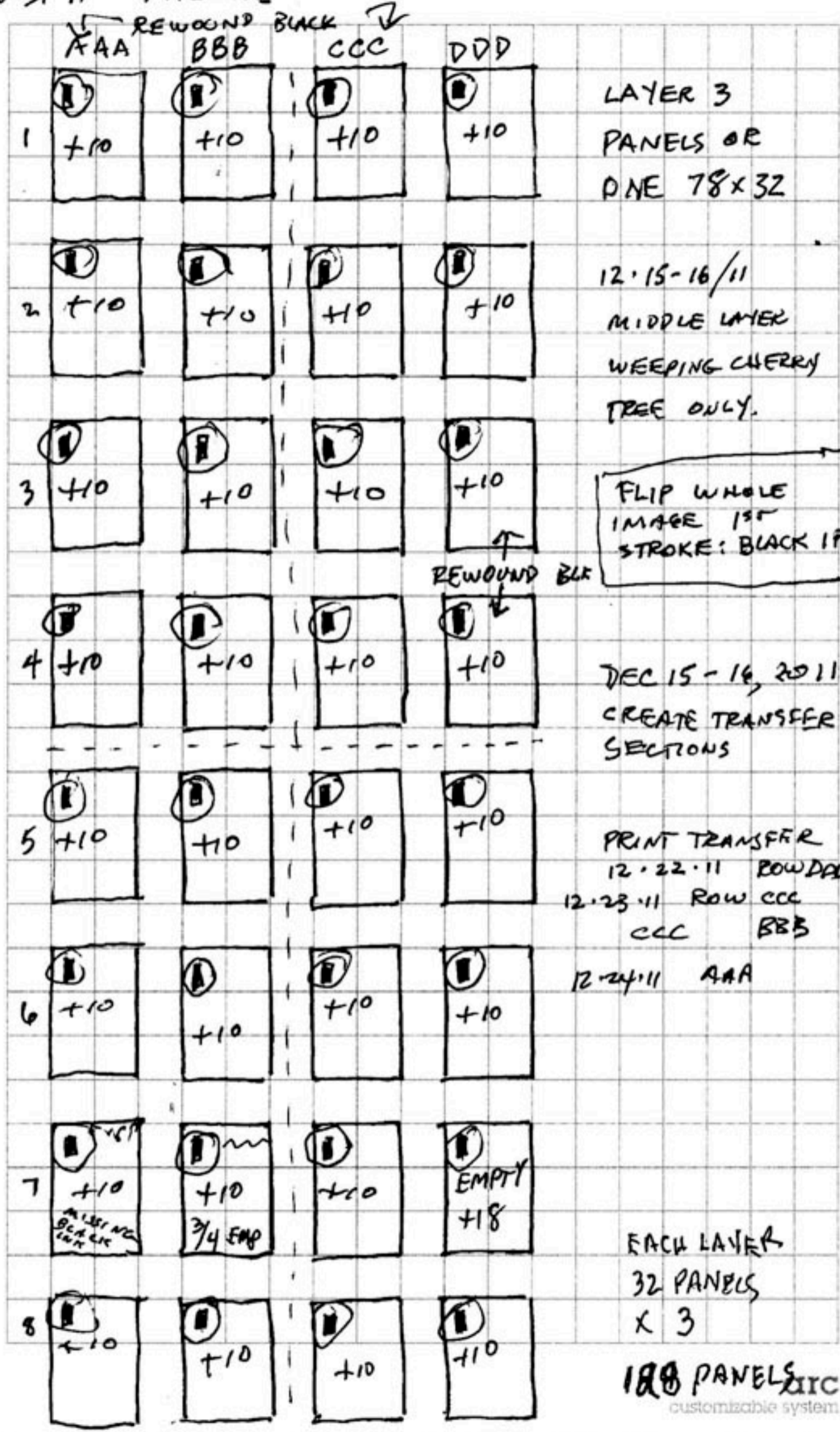
ONCE ALL TOGETHER + PHOTOGRAPHED
(TOP + BOTTOM HALVES STILL SEPERATELY - NO
SPACE TO HANG + PHOTOGRAPH THE ENTIRETY)
- ALL THE CONCEPTS, PROCESSING, ENGINEERING,
AND ASSEMBLING OF LAYERS, CAME TO A
"CONCLUSION" THAT TOOK MY BREATH AWAY.

WHAT I COULD FINALLY SEE IN ALL ITS
MATERIALITY WAS MUCH MORE THAN I
SAW IN MY MIND'S EYE ... NOT UNEXPECTEDLY,
BUT THE ENHANCEMENT OF MY STARTING
CONCEPTS SEEM DEEPER + MORE MYSTERIOUS,
WHILE GRAPHICALLY VERY STRONG.

I AM SO GRATIFIED THAT ALL EFFORTS CAME
TO THIS WONDERFUL CONCLUSION.

Ali'

8.31.11 PALETTE



From Arle's Journal _ Plan for Heat Transfer printing



MIND

MENTAL
(DESIRE)

Body
Body

ANSKR

LUMINA

SPOT

QUALITY

GROSS BODY

MENTAL

CONSCIOUS

WORLD
MENTAL
ALIZED
NESS
SL, AND
G.

WORLD THROUGH
THE

MEHE BA.

MEHE

BA.





GROSS BODY
(DESIRE EXPRESSED)

HUMAN BEING
ADVANCED UP TO 6th PL...

SUBTLE BODY
(FORMS EXPRESSED)

CONSCIOUSNESS

MIND

MENTAL
(OF SIKH)

SUBTLE BODY

GRASS BODY

CONSCIOUSNESS

WORLD MENTAL
ALIZED
ESS
L, AND

MEH
MABA
MABA

S. 43.

ADVANCED HUMAN BEING
UP TO 3rd PLANE

GROSS BODY
EXPRESSED

INDIVIDUALITY

MIND ←

MENTAL (DESIRE)

ILLUMINATION

ANSHARAS (UNEEXPRESSED DESIRES)
PART OF INDIVIDUALITY

GROSS BODY

SUBTLE BODY

MENTAL BODY

UNIVERSAL BODY

UNIVERSAL MIND

DIVINE

CONSCIOUSNESS

SUBT Body (FELT)
TION

SUBTLE Body (DESIRES EXPRESSED PARTIALLY)







(DESIGN)

EGO

CONSCIOUS

UNCONSCIOUS

SUPEREGO

EGO

CONSCIOUS



ized Person



photo by John Maggiotto





As an artist,
Arlé Sklar-Weinstein's career spans 40 years of prestigious exhibitions, including numerous awards and review. She has exhibited extensively throughout New York, the Northeast and the West Coast, with international exhibits in Sakai City, Japan; Paris, Fr., and Almiria, Sp.

Sklar-Weinstein held her first museum show, a retrospective called *Evolutions*, at the Hudson River Museum, Yonkers, NY, in the winter of 1970. Her fiber-photo montage, *Mount Koya San: Ancestors*, was presented with the Fabric Workshop & Museum award at the Art Quilts at the Sedgwick, Philadelphia, PA 1998. and was exhibited at the Katonah Museum of Art as a Featured Artist.

Her work has been selected for major internationally juried exhibitions, among which are those included in Fiber Philadelphia 2012, Quilt Festival in Houston, TX 2012, and with the Manhattan Quilters Guild, traveling throughout the USA 2011-2013.

Since 1995, Arlé has pioneered photomontage transfers onto layers of cotton and organza, helping to create a new genre within the Studio Art Quilt movement.

Her work has been published in several books, numerous articles and in her own books:

THE ARTISTS PORTRAIT PROJECT: Photomontages.

Blue Door Presents: *OUT of AFRICA*

Blue Door Presents: *SACRED*

VISIONS. She also juried and

authored "Blue Door Presents: *FIBER PLUS: fiber with mixed media* for Blue Door Gallery.

Her work has been published recently in Finley Eversole's *ART AND SPIRITUAL TRANSFORMATIONS* and she can be seen in a TV interview with GG Kopilak :

<http://pctv76.org/show.php?epid=598>

Arlé Sklar Weinstein serves as the Director of BLUE DOOR GALLERY, Yonkers, NY and is a member of Silvermine Guild Art Center, New Canaan, CT; SAQA, SDA and the Manhattan Quilters Guild, NYC.

Arlé Sklar-Weinstein

STUDIO in Hastings on Hudson, NY 10706
arlesklar@yahoo.com

EXHIBITIONS

SOLO: (selected list)

ArtPlace@the Watermark, Bridgeport, CT Jan-Feb 2011
Silvermine Guild, New Canan, CT "In Relation To" Jan/Feb 2010
ArtPlace, Fairfield, Ct. May 2010
NY ART EXPO, Javitz Convention Ctr. NYC Feb. 2009
ART/PLACE, Southport, CT 11/2007
FUNDACION VALPARAISO, Mojacar, Almeda, Spain April 2006
Meritage, Scarsdale, NY Dec 2005-Feb 2006
KMAA Featured Artist, Katonah Museum Jan-April 2003
Galerie du Bar Zinc, Paris FR July 2002
The Gallery at Hastings on Hudson, NY. FOCUS: Arle Sklar-Weinstein 1996
WestBroadway Gallery SOHO, NY 5 solo shows 1971-1977
Hudson River Museum, Yonkers, NY Retrospective 1971

JURIED: (selected list)

BLUE DOOR GALLERY, Yonkers, NY Juried:Jan 2011 Inaugural Exhibition, March-April 2009
RIDGEFIELD GUILD, CT KMAA's SEASONAL SHIFT March 2009
SILVERMINE GUILD ARTS CENTER, New Canaan, 4 shows 2005-2008
ART QUILTS at the SEDGWICK, Philadelphia, PA 2004.
KMAA @The HAMMOND MUSEUM Oct-Nov'04
VISIONS: Quilt Expressions. San Diego Museum, CA 11/98-1/99
NYS Contemporary Crafts New York State Museum, Albany, NY 1997

INVITATIONAL: (selected list)

Lehman College Art Gallery: FIBER in the 21st Century,
Guest Curator, Dr. Sandra Sider. Feb-May 2011
Katonah Museum Artists Assoc WEB Featured Artist Jan 2011
BLUE DOOR GALLERY, Yonkers, NY. OUT OF AFRICA, 2/11-3/13/2011. SMALL WORKS, Nov-Dec
2010. INSPIRED BY HERITAGE, Aug 2009/to Mt Vernon Lib Rotunda Gallery Oct 2009
WESTCHESTER PHILHARMONIC ORCHESTRA, The Art of the Violin (exclusive auction of
violins as objet d'art including Arle Sklar-Weinstein's "Speciman Case" May 2009
ARTISITS PORTRAIT PROJECT Housatonic Museum, Bridgeport, CT Dec 08-Jan 09
State University of Indiana "BLOODLINES" Fall 2008
SAQA: Icons & Imagery, (traveling) England, South Africa, COOS Museum, Oregon 2008
ART/PLACE Gallery, , Southport, CT 2004 2005 2006, 2007
GALLERY M, Manhattan Quilters Guild, Greenport, NY 2004.
LAMIA INK! / JAPAN ART FORUM (JARFO) KYOTO SOCIETY OF INTER-ART EXCHANGE
Kyoto, Japan Spring 2004.
Artist as Alchemist: PFIZER Intn'l Hdqtrs NYC 2004.
EXECUTIVE SUITE: Westchester County Exec. Offices White Plains, NY 1999-2008
ROUNDHOUSE, Copenhagen, Denmark 1980, Boston Visual Artists Union Gallery, MA 1980
MUSEUM of MODERN ART NYC, NY Lending art gallery 1979,

PUBLISHED: (selected list)

PCTV Live. Host GG Kopilak in Conversation with Arle Sklar-Weinstein pcv78.org May 2010
ART and SPIRITUAL TRANSFORMATON, Finley Eversole 2009
ARTISTS PORTRAIT PROJECT Celebrating ART/PLACE at 25. Photo montages by
Arle Sklar-Weinstein Blurb.com/Bookstore/Detail/380376 Nov 2008
CONTEMPORARY ART: H.H., Arnason, (Abrams 1969).
PSYCHEDELIC ART: Masters & Houston, (Grove Press 1968).

WORK REPRODUCED and REVIEWED:

Norwalk News, Jan 2010 IN RELATION TO...Silvermine Collaboration
ART of NEW ENGLAND Magazine Nov 2007.
Arlé Sklar-Weinstein SHEER DELIGHT, by Sandra Sider.
FIBERARTS Magazine Sept/Oct 2007
The ADVOCATE and GREENWICH TIMES, CT Jan 16, 2005
FIBERARTS Magazine Sept 2004, 9-10/99.
QUILTER'S NEWSLETTER MAGAZINE, DEC 2004.
PATCHWORK QUILT *tsushin*(Japan)12/2003
QUILTEMAGASINET (Scandinavia) 5/2003
NEW YORK TIMES Nov 11, 2001.
OCEANSIDE MUSEUM of ART (CA): YARDWORKS catalog 11/18/00-1/21/ 2001.
QUILT 21 catalog 7/00.and 2/00,
The New York Sunday Times reviews 10/95, 11/97 and 6/99.
Fiberarts Design Book Six 1999, Daily News Record, Harrisburg, VA 8/99.
Cape Cod Times 7/99.
The Rivertowns Enterprise 5/96, 2/97, 5/28/99,2/02, 4/04 and 5/05.
Greenwich (CT)Times 2/99 Jan/Feb 1998. VISIONS catalog Nov 1998.
American Crafts Magazine 12/97. Gannett Press review 1995.
ARTS Magazine, ART NEWS, ARTFORUM,
WHO'S WHO in AMERICAN ART.
The SOCIOLOGIC WORLDVIEW; Sal Restivo (Basil Blackwell 1991).
The Berkshire Eagle 1992.
STATE of the ARTS Cable TV interview with Fred Nold, 1992.

IN PUBLIC COLLECTIONS: (selected list)

TARO Pharmaceutical Co. collection, Eastview, NY
New York Public Library / Permanent Print Collection;
Metropolitan Museum of Art / slide library;
General Foods Corporation, Tarrytown, NY;
Manufacturer's Hanover Trust Co., Mt. Vernon, NY
C.I.T.Y. / TV, Toronto, Canada
Hudson River Museum, Yonkers, NY;
PEPSICO Corporation, Purchase, NY;
Temple Beth Shalom, Hastings on Hudson, NY

IN PRIVATE COLLECTIONS:

Canada, Brazil, England, Israel, Spain.
California, Colorado, Connecticut, Florida, Kansas, Massachussets, Michigan, New Jersey,
New York, North Carolina, Ohio, Pennsylvania, Virginia.

CURATOR/JUROR:

SUSAN'S POND: Solo :Satish Joshi, Blue Door Gallery Feb/March 2012
SACRED VISIONS Blue Door Gallery, Yonkers,NY SEPT/OCT 2011
Guest Curator: REFLECTIONS at the Lazarus Gallery United Hebrew, New Rochelle, NY
Sept 25 - Dec 12, 2011
JUROR: FiberPLUS:Fiber with MM in the 21st Century National Juried @Blue Door Gallery
Mar-May 2011
Women About Woman: A Broad Introspective Retrospective, Blue Door
Gallery.Yonkers, March-May 2010
SHOW & TELL Blue Door Gallery.Yonkers, NY May-June 2009
PLAY IT AGAIN, SAM (Save, Adapt, Manipulate) Blue Door Gallery.Yonkers, NY Nov-Dec 2009
MASKS: The Alternate Self. (40 Artists)The Gallery of Hastings on Hudson, NY 89/90

AFFILIATIONS:

GALLERY: Blue Door Gallery mail: 5 Hudson Street, Yonkers, NY 10701 914-375-5100
Artist member: SILVERMINE GUILD ARTS CENTER, NEW CANAAN, CT 06840 203-966-6668

CO-Founder former WestBroadway Gallery, SOHO, NYC;
Member of and Discussion moderator of the Katonah Museum Council and Artists Advisory Board;
Member of Manhattan Quilters Guild
Member of the Textile Study Group of NY
Member of the RIVERTOWNS Artists group, Westchester, NY
Board member (20 years) Hastings Creative Arts Council
President and Founder of former 10 member group, ABRAXAS
Westchester Arts Council ARTS EXEL grant
Lecturer/ workshop facilitator @ the Hudson River Museum of Westchester, the Neuberger Museum of Art @ S.U.N.Y. Purchase, NY;
and City College Graduate Studies, NY.
Lecturer on Computer Image Quilting (the Katonah Museum, various Quilt Guilds, Brandeis Study Group;X), Riverdale Artists Guild.
Member of the former Collage/Assemblage Society, NYC
Computer Imaging Consultant.

CURRENT POSITION: Director, BLUE DOOR GALLERY 13 Riverdale Ave, Yonkers, NY 10701

AWARDS:

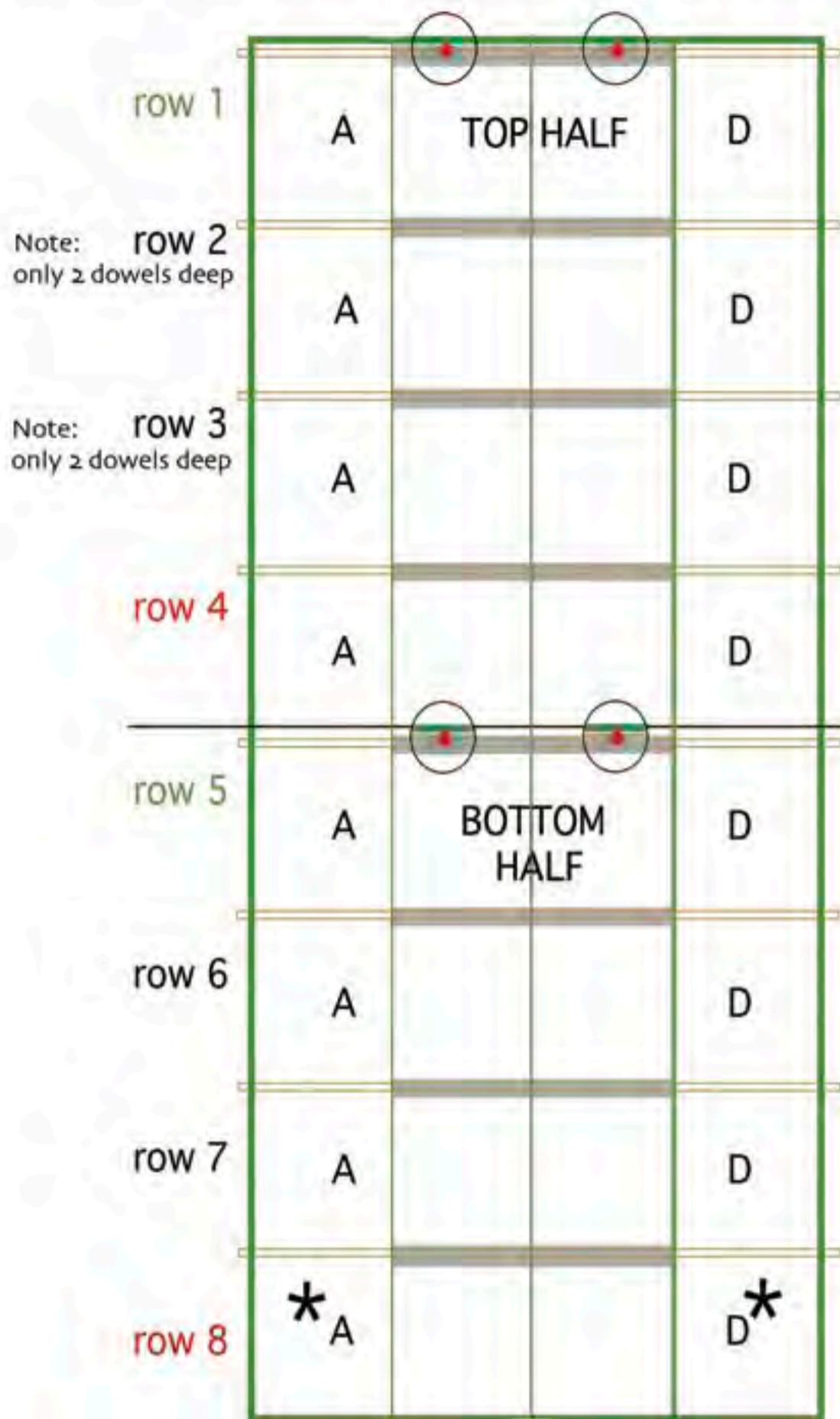
BLUE DOOR GALLERY'S 3RD Annual Juried. Honorable Mention
ARTIST RESIDENCY, FUNDACION VALPARAISO, Mojacar, Spain April 2007
KATONAH MUSEUM ARTISTS AT THE SCHOOLHOUSE: FIRST PRIZE 2006
ALEGRE RETREAT EXHIBITION/ Creative Textile Award, Santa Fe, NM March 2004
ART QUILTS AT THE SEDGWICK Cultural Center/ THE FABRIC WORKSHOP AND MUSEUM AWARD, Philadelphia, PA April 2004.
ALBRIGHT-KNOX GALLERIES, Buffalo, NY Purchase Prize
SOS GRANT, NY FOUNDATION FOR THE ARTS 2002

EDUCATION and TRAINING:

PARSONS SCHOOL OF DESIGN, NY.
MUSEUM OF MODERN ART, NY (scholarship).
ALBRIGHT ART SCHOOL, Buffalo, NY.
NEW YORK UNIVERSITY, NY B.S. and M.A. in Art Education.
PRATT GRAPHICS CENTER, NY, Photo silkscreen.
COLUMBIA UNIVERSITY, TC, NY, Advanced Printmaking.
COLLEGE OF NEW ROCHELLE. Certificate Program in Education of the Gifted and Talented.
QUILT /SURFACE DESIGN SYMPOSIUM, Ohio
WESTCHESTER ART WORKSHOP, Peekskill, NY. Photo Imaging on the Computer.
ARROWMONT SCHOOL OF ARTS & CRAFTS, Gatlinburg, TN.
Mixed Media in Surface Design, .
Encaustic ptg.
CENTER FOR CONTEMPORARY PRINTMAKING, Norwalk, CT

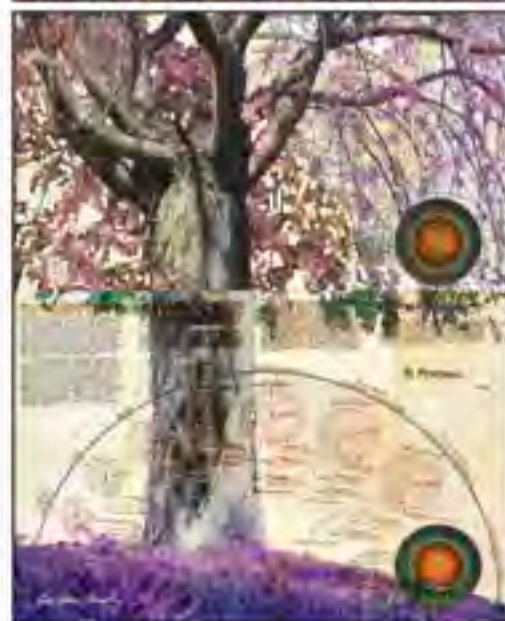
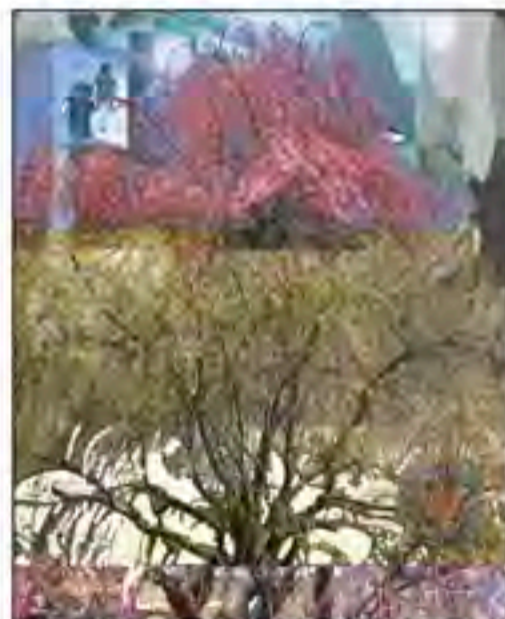
HANGING DIAGRAM

Seasonal Palette: SPRING / BORN, REBORN
78"H X 32"W X 3"D



HANGING HOLES FOR NAILS (or monofilament ties) for top aluminum bars as shown for TOP and Bottom halves at Rows 1 & 5

The 4th and 8th row will hang below the bottom aluminum bars. Please place nails to accommodate the total height.



Please hang Bottom section to match connected rows

*OUTER panels (A & D) are cantilevered beyond the support bars, so please allow space on wall to right and left.

SLIDE IN /OUT FROM TOP of box

*PLEASE REACH HANDS BEHIND PANELS TO HOLD BY ALUMINUM BARS, NOT 3/16TH INCH WOODEN DOWELS

Your careful handling is very much appreciated.

Arlé