

# Art-to-Art Journal Palette

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MINI DIGITAL PRINT EDITION



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A program of free admission to children's, fine art, history and science, and nature centers for all active duty military personnel and their families from Memorial Day, May 30, through Labor Day, September 5, 2011. At press time, 1,300 and counting museums in all 50 states and the District of Columbia, Puerto Rico, and American Samoa are participating. Visit BSM website for complete details in your area.

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"Why, I used to walk a mile to the one room schoolhouse across the creek, study all day, turn around and walk that same mile back home," Grandpa would say.

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## Attention: Heads up • Eyes Right

As an artist and teacher, I enjoy searching antique shops and flea markets to add to my collection.

## Editor's Note

Greetings and I welcome your visual presence to our first ever *AAPJ Mini Digital Print Edition*, Vol. 1. No. 1, June 2011. This electronic format is not intended to replace; moreover, one that serves as a subsidiary voice for the Arts and Educational communities while the *Art-to-Art Palette Journal* and *Art-to-Art Marketplace Guide* unfold themselves during each publication's standard print development stages.

Over the years, the 'Journal' has published at various print cycles, but currently it is published annually to coincide with the manufacturing, distribution and design processes as well as its editorial platform: "...serving as a visual 'historical' validation document about those who have made a difference in and for the Arts and Educational communities," including the *Art-to-Art Marketplace Guide*, an entertainment publication designed to promote the services, products and venues for those in and serving the Arts and Educational communities.

Each publication has its own specific content. The 'Journal' (AAPJ) is comprised on 10 Sections: Cover, Paint Box, Potter's Shed, Bugle, Storybook, Centerstage, Clothesline, Cupboard, In-Out Design and Back Porch. Its Departments are: Contents, Tips & Techniques, How-Do-It, People, Places, Events, Educator's Row and Poet's Corner. We plan for an editorial-advertising 200-page base.

The 'Guide' (AAMG) Sections are: Cover, PaletteBoards, Art-in-Performance, Two Sisters Bookmart and Professional Court and its Departments are: At the Museums, At the Centers, CountryStyle AIP and Reviews. We plan for an editorial-advertising 60 page base.

For the *AAPJ Mini Digital Print Edition*, they are currently planned to be published monthly with an editorial blend of both publications, as well as 24-48-page count range. In addition, they can be downloaded at [www.scribd.com/arttoartpalette](http://www.scribd.com/arttoartpalette) at the nominal fee of \$3.50, whereas your purchase goes to fund paying forward programs.

*Kind Regards,*

**Ben**



*Founded in 1988, the Art-to-Art Palette Journal (AAPJ) began publishing and established its central objective: "... to serve as a contributing media for the promotion and support of the arts, an advocate for continued education and for the organizations, groups, societies, clubs and creative minds throughout the United States including beyond its borders."*

*AAPJ has published at various digital and print cycles, especially when it served as the national spokesmedia for Art-to-Art: Building Friendships Through Art (1986-2006), a national 501c3 art education entity.*

*Today it continues its platform, serving as a visual 'historical' validation document about those who have made a difference in and for the Arts and Educational communities.*

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# The Prisons of Piranesi

In 18th century Venice, there wasn't really much opportunity for architects. The country could already be called an architectural museum. However, Giovanni Battista Piranesi (1720-1778) sometimes listed himself as "Venetian architect." This doesn't begin to describe him, although he built one church in Rome and published books of architectural history and theory.

Born in Mogliano Veneto, then part of the Republic of Venice, Piranesi acquired an interest in Latin and ancient civilizations from his brother. He studied as an architect under his uncle, a Venetian engineer, but eventually moved to Rome where he studied the art of etching and engraving. Following this he collaborated with pupils of the French Academy in Rome to create a series of "vedute" (views) of the city.

Piranesi soon became famous for his etchings of Rome, which he sold to tourists from his shop near the Spanish Steps in Rome. As another attraction for tourists, he dug up bits of ancient Roman sculpture and put them together to make imposing objects that one could imagine gracing Nero's palace. He sold these as "restorations," and the most famous of them is known as the "Piranesi Vase," created in 1776. (Today, museums aren't quite sure

*Continued - see Prisons on Page 22*





*Her brush goes beyond sight*

**W**ith a deep God-given belief that she was not only born to paint, but also speak through a brush with her artwork, [Patricia Wietholter](#) was only four when she began drawing. Although she doesn't recall the exact subjects sketched, she says: "I suspect they were flowers or the usual stick figures." Yet some 50 plus years later, artist Wietholter continues to receive much satisfaction as she taps into the "inner recesses of my soul" to create her visions on canvas.

Born and reared in Petersburg, Virginia, it was during her high school years when her determination to study art heightened. Unfortunately, there were no art education classes offered at Thomas Dale School, but they did offer mechanical drawing or known as industrial arts. However, the encouragement she received from her parents as a child, re-surfaced her intense drive to hone her drawing skills, in turn she signed up for the classes. "For a year, I was the only girl in the class," said Wietholter.

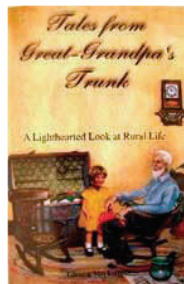
Upon her high school graduation, she went on to study fine arts at Richmond, Virginia's Professional Institute College and then began working in the graphics department at Fort Lee. While at the base, she met her husband, Stan. This led to other career paths—wife and motherhood. Yet, she continued her artwork that also graced the walls of the Quartermaster's Museum. Eventually, the new Wietholter family returned to her husband's roots, New Knoxville, Ohio, but the relocation put a fourteen-year hold on her chosen professional life until her third born was almost four-years old.

Most of her artwork gives the viewer a different perspective. Her strength is her technique. "I learned it by observing the masters and kept painting until my genuine style came forth," she said. In her works, the lights and darks depicted in day and night scenes are highly notable by her use of vivid colors in the windows of homes or buildings.

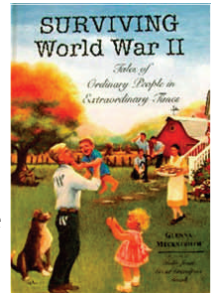
"My own style has developed out of whom the Creator made me as an individual," she said. Described as a quiet, serious and thoughtful person, her everyday practice of patience with balancing of her time deepens her sensitivity to define the subject matter. Those attributes are reflected in her paintings that portray the local historical architecture and the landscapes.

Wietholter's unique eye for detail has not been part of her artistic makeup, but a learned skill she has honed over the years. Aside from her formal training—mixed with "lots of self-taught procedures," she reflects upon having the opportunity to not only work with, but also observe experienced artists during the introduction of her career at Fort Lee.

Her painted collection exceeds well over 500 from locations around the United States with many of them nabbing top honors in shows. She



has had works reproduced in limited editions and appeared in various national and state magazines. In addition, she did the cover illustrations for Author **Glenna Meckstroth** books: "*Tales from Great Grandpa's Trunk*" and "*Surviving WWII: Tales of Ordinary People in Extraordinary Times*."



In learning her craft, she found "my hardest dimension has been the subject matter." But she finally harnessed the roadblock through the art of relaxation and enjoying her world with the "expectation it will come out in my work," she said.

Although, the central subject matters in her artwork goes beyond what brings her much joy, depicting landscapes, doorways, and street scenes, she chooses them because of their universal appeal. Her goal is to provoke the viewer to see the endless variations "of just life as it is found happening" in their once original form.

In 1984, she founded her own business, *Custom Art Work*. Initially, Wietholter's offered technique consisted of a blend of commercial with fine art, however has since evolved with the subject matter painted with acrylics on canvas. She adheres to a self-philosophy: "*I have learned to do what I do best and leave the rest to the others.*"

First published Spring-Summer 2005 by Ben Rayman



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## THE BOX HAS NO SUBJECT BARRIERS FOR ACTOR

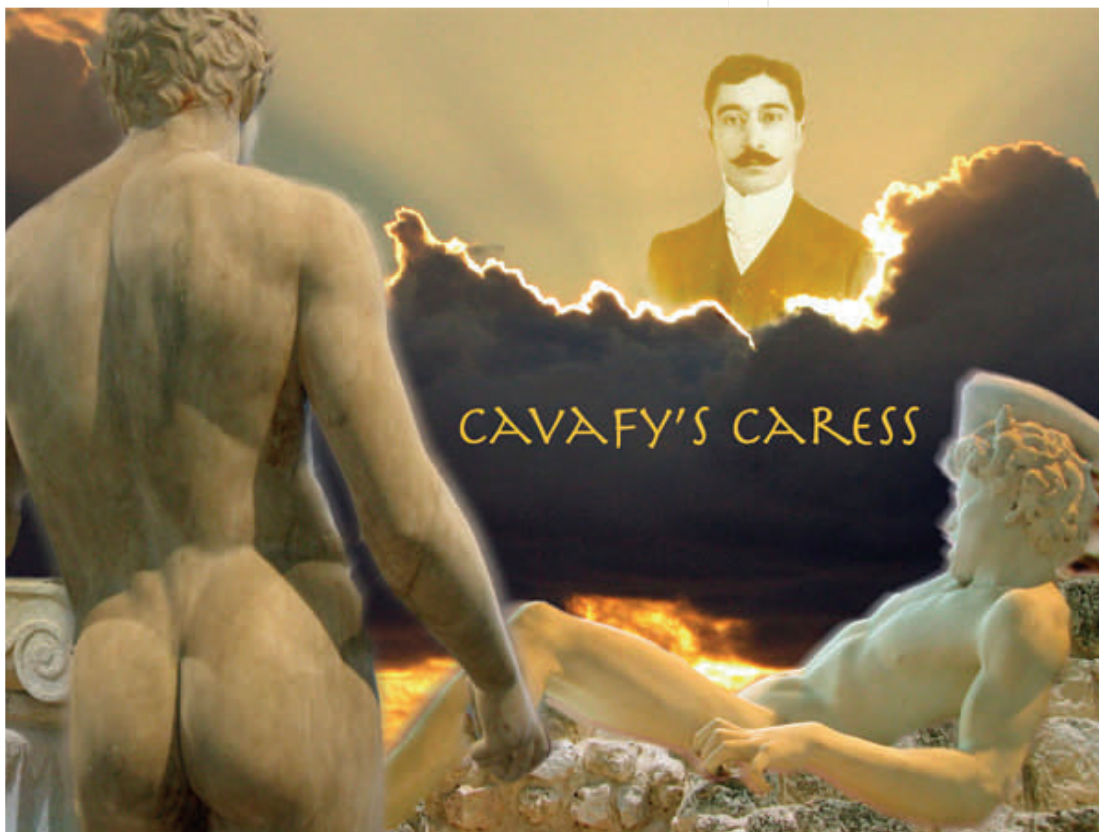
**T**here are no marked passageways for those that straddle the black lines of Theatre Arts, music, film and media. Throw in a taste for performance art and you have a talented individual that is headed for creating more than just the norm. Art in movement is beginning to explode with leaders like **Jason Jenn** who dare to think outside of the box and walk between the lines.

In the purest of form, Jenn is a multimedia talented artist, one who not only can be categorized as an actor, but also a lyricist, a director, a designer of the theatre stages as well as a creative consultant. He can recall from his first stage appearance in the 1<sup>st</sup> grade, where he spent not much time thinking of anything else, but theatre and acting. At age 13, his mother presented him with a video camera and the sky became the limit. →

## Armed with a double major in Theatre Arts and Film and Media Production from the University of Iowa, Jason made the leap to Los Angeles in 1998.

Landing a job as a production assistant for TV and film art departments, Jason worked on scripts for screenwriting and started **ReEvolutionary Productions**, a multimedia company. While building his company, Jenn became interested in yet another art form, performance arts. Instructor and Icon, **Rachel Rosenthal** created an entirely new feel for theatrical improvisation, stage performance, and human psychology.

One of Jenn's most recent works is the well-



accepted theatre presentation of "*Cavafy's Caress*," an intimate look into the life and work of Greek poet **Constantine P. Cavafy**, which was staged in Long Beach, California. In addition to creating the performance from the novel, "*My Cavafy*" by **Stathis Orphanos**, Jenn portrayed Cavafy in the performance, which resulted in not only sold out

dates, but also an Encore Presentation.

Bringing essence to the life and time of Cavafy of Alexandria, Egypt in the late 19<sup>th</sup> century and transforming into a timeless display of his most valued poetry, gave praise to this artist. By seeking to master the sensitivity of Cavafy with his wise vision of youth, aging, sexuality, beauty and philosophy, Jenn was able to capture sameness in truth, as it still exists today through the work of Cavafy. By delivering clarity to the meaning behind a great, misunderstood poet, it is hoped that his words will begin to touch the lives of many in the modern world.

It is no wonder that Cavafy's 1911 *Ithaka* was selected by Jackie Onassis to be recited at her funeral. The poem brought beauty and solace to a lifetime of experience and advice that could only be so

eloquently put by Cavafy. When creative work is universal and relevant to the past, present and future, it must be revered and Cavafy's *Caress* has handled this splendidly.

Jason Jenn continues to work on projects as they present themselves but with promising theatrical productions like *Cavafy's Caress*, Jason feels he has passed yet another milestone in his career.

*"I really had no idea just how much I would resonate with the work and how the exploration of his life would impact my*

*own. Cavafy has so much to say about life: it's exciting and has become a wonderful part of my own evolution."*

A resident of Los Angeles, California, Jenn travels frequently to New York City to absorb the wide variety of art that takes place regularly. For more on his so far life travels, see [www.HiveWorld.org](http://www.HiveWorld.org).



## I THAKA

As you set out for Ithaka  
hope your road is a long one,  
full of adventure, full of discovery.

Laistrygonians, Cyclops,  
angry Poseidon - don't be afraid of them:  
you'll never find things like that one on your way  
as long as you keep your thoughts raised high,  
as long as a rare excitement  
stirs your spirit and your body.

Laistrygonians, Cyclops,  
wild Poseidon - you won't encounter them  
unless you bring them along inside your soul,  
unless your soul sets them up in front of you.

Hope your road is a long one.  
May there be many summer mornings when,  
with what pleasure, what joy,  
you enter harbours you're seeing for the first time;  
may you stop at Phoenician trading stations  
to buy fine things,  
mother of pearl and coral, amber and ebony,  
sensual perfumes of every kind -  
as many sensual perfumes as you can;  
and may you visit many Egyptian cities  
to learn and go on learning from their scholars.

Keep Ithaka always in your mind.  
Arriving there is what you're destined for.  
But don't hurry the journey at all.  
Better if it lasts for years,  
so you're old by the time you reach the island,  
wealthy with all you've gained on the way,  
not expecting Ithaka to make you rich.

Ithaka gave you the marvellous journey.  
Without her you wouldn't have set out.  
She has nothing left to give you now.  
And if you find her poor, Ithaka won't have fooled you.  
Wise as you will have become, so full of experience,  
you'll have understood by then what these Ithakas mean.



*"Red Lights" is a haunting and humorous expedition into realms where red lights exist, including spaces in between life and death.*



*"Confessional" explores how the internet and reality television have altered the sincerity and intimacy of making confessions.*