



George de Forest Brush's Thea, painted circa 1910 and part of the Butler permanent collection, and Thea ancestor Autumn de Forest, below, giving a painting demonstration at the Butler this past April



"It looks like me!" exclaimed **Autumn de Forest** when she saw **George de Forest Brush's** portrait of his youngest daughter **Thea** at the Butler Institute of American Art in Youngstown, Ohio. Having been painted around the year 1910, meant that just over a hundred years separated the young descendent from the portrait of her historic counterpart. As Autumn was here to exhibit as an artist herself, the eerie coincidence turned into a **Twilight Zone** moment, setting off the theme song of the TV show in your head, "Duh, duh, duh, duh..." or however one would spell out the familiar sound effect.

Butler director **Lou Zona** had been giving Autumn, the de Forest family, exhibition sponsors, and a small group of art writers a tour of the museum. The occasion was the museum exhibition: **Autumn de Forest: The Tradition Continues**, which was to open the next day at the Butler. The 14-year-old artist is pictured below and bottom left at her painting

demonstration where attendees were treated to some the "tricks of her trade." Autumn used a sturdy wire to drag acrylic pigment across the canvas in the manner of German painter **Gerhard Richter**, her "pull" painting, as she calls the technique.

Besides cousin George de Forest Brush, who was known for his paintings of the American West, art has been woven into Autumn's genealogy through her great, great uncle, **Robert Weeks de Forest**, a former president of the Metropolitan Museum of Art. Another cousin, **Roy de Forest**, had been a pioneer in the California Abstract Expressionist Movement. Hudson River School painter, **Lockwood de Forest**, makes up yet another branch of Autumn's rich artistic lineage.

Formed in 2006 by **Albert and Mitsie Scaglione**, Autumn's exhibition was sponsored by the **Park West Foundation**, a philanthropy based in Michigan mandated to "Providing New Directions for Youth."



Autumn de Forest above demonstrating her "pull" painting technique at the Butler in Youngstown, Ohio

"I don't care what is written about me so long as it isn't true," is just one of several quotable witticisms attributed to writer **Dorothy Parker**. Parker was one of the founding members of the **Algonquin Round Table**, a celebrated group of New York City writers, critics, actors and wits, who met for lunch each day at the Algonquin Hotel from 1919 until about 1929. Early last November, the Algonquin became the venue of choice for a celebration of the **30th Anniversary of Katharine T. Carter & Associates**. The group of ten at the round table include alumni, long-time members, and newbies. I must be nearing the ten-year mark myself. Katharine's career as the "queen of art exhibition bookings" has been shaped by a vision for helping artists to develop a workable plan towards reaching their goal as a "successful artist," by providing the tools to surmount the many challenges that an artist faces.

As the ad copy in the KTC & Associates ads read, after 30 years they are still "the only company in

the U.S. that provides artists with extensive services encompassing museum and gallery placement, wide-ranging promotional support, as well as outreach and educational programming, and across the board public relations and marketing services."

It was only inevitable that this accumulated knowledge and expertise would find its expression in a hefty print volume, which it did in 2010 with the publication of **Accelerating on the Curves: The Artist's Roadmap to Success**. A second revised and expanded edition is now available, and may be ordered at <http://www.runningharepress.com>

One of the KTC & Associates veterans and a managing editor of *Art in America*, **Richard Vine**, has hammered his experiences of the art world into "hard case crime," with the summer publication of his first novel, **Soho Sins**. The contemporary New York art scene becomes the backdrop for the fine art of murder.



The cover of Richard Vine's first novel, *Soho Sins*



At the round table from left to right: Richard Vine, Robert Curcio, Mary Hrbacek, Steve Rockwell, D. Dominick Lombardi, Katharine T. Carter, and Jonathan Goodman. Behind the table from left to right: Alison Sloane (one of the two ladies), and Christopher Chambers