

Jo Wood-Brown (second from left) with  
A Day In Art Tour at the Museum of  
Modern Art Sculpture Garden, NY, 2005

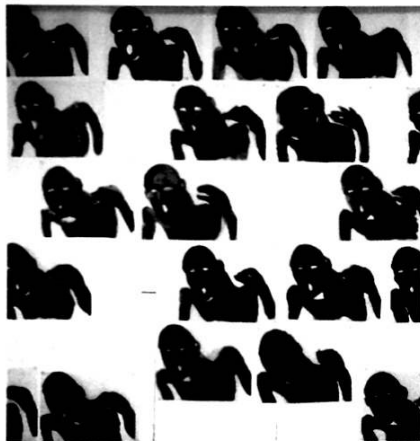


## MODERN EYES:

### JO WOOD-BROWN'S INTERACTIVE ART TOURS FOR COLLECTORS, ARTISTS AND ART LOVERS

New York City is sparkling with art. Amid the myriad gallery talks offered by museums, artist Jo Wood-Brown presents "A Day in Art," an outstanding series of tours that approach art as an interactive dialog. Art challenges our perceptions, which can shift when an art piece is moved from one environment to another, or when placed within socio-economic, technological and political contexts. The depths of Wood-Brown's associations catalyze unexpected thoughts and dynamic conversations. Ranging from site-specific installations to galleries, museums and artists' studios, her current season, "Ancient Art/Modern Eyes," will focus on how contemporary and ancient art find relevance in everyday life.

"Our thinking has changed, but our visual language is the same," notes Wood-Brown about "Ancient Art/Modern Eyes," which is an outgrowth of her own process-oriented vision. Exhibited and collected internationally, her work has led to numerous collaborations with musicians, dancers, filmmakers and visual artists. Forming fragments using tar, "a primordial natural substance," combined with modern plastics and vellum, she explores how ancient and contemporary coexist and inform each other. Wood-Brown's past experience drawing and documenting new acquisitions for the Metropolitan Museum of Art's Ancient Near Eastern and



Jo Wood-Brown, "Sounds" Installation (section),  
2003-2004, tar on vellum

Egyptian art collections allowed her to interact with objects that for most are distant and untouchable. Woven through monumental venues such as the Christo & Jeanne-Claude "Gates for Central Park," The Metropolitan Museum of Art, The Museum of Modern Art, the Rubin Museum of (Himalayan) Art, Chelsea galleries, Dia Beacon and DUMBO, she also plans occasional entrance into the intimate and unique worlds of artists' studios. Unlike the more pristine setting of a gallery or museum, seeing the development of work at its source impacts both the viewer and the artist.

On a visit to Iene Highstein's studio during her 2004 season, Wood-Brown commented, "Joan Miro made a series of drawings of constellations while trapped in France during World War II. Produced during our own wartime, Highstein's sculpted 'tornados' intuit cosmic movement, cataclysm, catastrophe and storm carved in stone and built in paper juggle the tangible circumstances of our time with phenomenological gesture."

Evaluating contemporary artwork is a complex issue for collectors and an art in itself. For both experienced and novice collectors, Wood-Brown has provided private studio visits and lectures on the Art of Collecting "to explore the range of work available in the marketplace and offer the opportunity to bring other people's worlds into your own."

In the aftermath of 9/11, Wood-Brown felt a visceral need to look towards her own community of artists in lower Manhattan "for a profound response in search of a deeper contemplation of the times." With grants from the Downtown Community Resource Center, through Project Liberty and The

by Tina Seligman

New York Times 9/11 Fund, she began a series of free studio tours "to allow artists to exchange the challenging body of each other's work, and through that, address the physical and emotional ordeals confronting them." Frequently used to working in isolation, many artists within the same building or neighborhood were meeting for the first time, forming friendships and bringing more artists into this non-geographic, continuously expanding community. Having the privilege of attending many of these studio visits, I was particularly moved by "Through Our Eyes," a panel discussion and exhibition held in January 2004 at Art In General. Hosted by Wood-Brown and Carol Prendergast, Managing Director of the Downtown Community Resource Center, with art critic Lilly Wei, collector Suzanne Cochran, journalist Wayne Barrett, gallerist Paul Sharpe, psychologist Jack Saul, and the artists who had generously opened their studios - Bill Brand, Barbara Friedman, Mimi Gross, Robert Janz, Katy Martin, Ross Neher, Edward Shalala, Sandi Slone, Gwenn Thomas, April Vollmer, Jo Wood-Brown, Michael Zwack - audience members also participated in this charged forum. The passionate necessity to reinforce the artist's voice in the world has transformed this Artist-To-Artist program into the Artist Exchange, directed by Prendergast. Invited so far by counterparts in Santa Barbara, California and Cologne, Germany, the New York panel and artists plan to reciprocate with the artists they meet as they travel.

Although viewing art is often a personal, meditative experience, Sara Gilbert, one of Wood-Brown's many devoted clients, finds that "with New York City's vast array of art, it can sometimes be overwhelming to venture out on one's own. Jo introduces a diverse spectrum of styles, media and venues, infusing them with her enthusiasm, wisdom and a framework in which to view them. Her tours are intimate, involving and inspirational, and I always come away appreciating the aesthetic as well as the artists' philosophical considerations." For \$65 per tour, which includes museum admissions, each "Day in Art" with Jo Wood-Brown contributes to a lifetime of heightened awareness and enjoyment of the creative process. Special subscription rates, scheduling information, and other series designed for collectors, artists and art students are available at [www.adayinart.com](http://www.adayinart.com) ♦



Sculptor Jene Highstein in his studio