

# Valley Architect Merges Sound, Beauty, and Living Space

Julie Carlson explores the work of bell maker and arcologist Paolo Soleri.

Photos provided by Cosanti

**WIND-BELLS.** The light, tinkling sound carried by the breezes are sweet music to many. In ancient times, wind-bells and chimes were hung in gardens and other outdoor areas as a sign of good fortune and to ward off evil spirits. Wind-bells also have been used as musical instruments.

One contemporary place to hear the beautiful sound of wind-bells is Cosanti Originals in Paradise Valley. The amazing outdoor studios of Paolo Soleri, where his world-famous wind-bells are designed and crafted, are located on Doubletree Ranch Road.

Born in 1919 in Turin, Italy, Paolo Soleri studied architecture in his home country. In 1947, he came to the Valley to study under Frank Lloyd Wright as a student at Taliesin West.

"Paolo was a scholarship kid because he couldn't pay the fees. And when he came here, he didn't speak any English," says Mary Hoadley, senior executive officer and personnel director of the Arcostani Management Team. Hoadley has worked for Soleri for 42 years.

As a student, Soleri waited on the Wrights by serving them their meals. Then, after about a year and a half, he and Wright parted

company because Soleri decided he wanted to go back to Italy and set up his own studio, using the principles and techniques he learned at Taliesin. But before returning to Italy, Soleri and a fellow apprentice, Mark Martin, who later became a well-known architect in Carmel, California, camped on the north side of Camelback Mountain. Through their sketches of modern homes, the two men were hired to design a house that responded to the local climate. Following the construction, Soleri married the client's daughter,

Colly. The couple honeymooned in Italy and then went to live on the Amalfi Coast. While there, Soleri was commissioned to design a ceramics factory from the material of the product made in the building. It garnered noteworthiness in a short time.

"Innovative, resourceful, and being frugal. That's what Soleri's been over his lifetime," Hoadley says.

After several years, the couple came back to the United States. While living in their first home in Santa Fe, New Mexico, Soleri learned about a deceased Korean War vet who had made wind-bells. Soleri was asked if he could continue making the bells because of their popularity. He gave it a shot, and the wind-bells soon became his signature work of art.



The Gallery Courtyard displays artwork and gifts.



Wind-bells play evocative melodies at Cosanti's studio.



Craftspeople heat up materials for brass bells.





In bloom with wind-bells.

es: private quarters with a kitchen and a pool for architecture and art students who come from all over the world to the "earth cast" summer program. On display throughout the studios are the original bells, burnished bells and various sculptures, pots, and bowls. Once used as part of the studios, the gallery courtyard is now an exhibition space and gift shop. When you set foot there, the sounds of wind-bells hanging from the Palo Verde and olive trees greet you.

The special assemblies hanging throughout the studios vary in price. Many have been purchased by art collectors and now hang in private homes as well as public places such as schools, museums, and hospitals, including the Mayo Clinic. In the North Apse, formed in a quarter-sphere, is the peaceful and shady ceramics studio and Soleri's personal office. Soleri at 93 is recently retired and still lives on-site. Currently, he works on his writings in the arcology genre, a combination of architecture and ecology. Among Soleri's works are several books, architectural and urban development drawings, and custom assemblies.

Soleri's major arcology project is his experimental prototype city, Arcosanti, which he began in 1970. The project is part of his nonprofit Cosanti Foundation and when complete will house 5,000 people in an urban structure and solar greenhouse on 25 acres. Every year at Cosanti and Arcosanti, about 35,000 bells are made by hand in over 30 different shapes. The bells are produced with a greenish patina or a highly burnished surface and are then dipped in an acid bath, which gives them a rustic Southwestern feel. The bronze bells are crafted in the foundry from Everdur bronze, a product made by American Bronze Foundry, which Soleri feels made the best sound and fewer failures in casting.

Cosanti also makes Cause Bells. Purchase of a Cause Bell aids various charitable organizations, including the Cosanti Foundation. Proceeds from all sales of Soleri's products contribute to the development of Arcosanti, located on 25 acres 65 miles north of Phoenix.

"I think the town of Paradise Valley appreciates Soleri's notoriety," Hoadley says. "Certainly, we get lots of visitors every year. People come to see both Taliesin and Cosanti. It's interesting to see what a student of Frank Lloyd Wright did that was radically different yet was influenced by Wright. At Taliesin, Soleri learned how you could have students working for nothing or paying to work, which is essentially how it goes at Arcosanti."

Arcosanti continues to expand daily. It hosts students, professionals, and 50,000 visitors annually at workshops and concerts, in their café, and in the overnight accommodations. Students of Paolo Soleri learn by doing as they help build the shelter work spaces, offices, architectural design studios, and, of course, the wind-bells.

With the grueling summer heat now behind us, the studios of Paolo Soleri can offer a perfect respite in the shapes of a tour of the facilities and the purchase of a one-of-a-kind gift for the winter holidays.

*Cosanti is located at 6433 E. Doubletree Ranch Rd., Paradise Valley. For more information on visiting the Studios of Paolo Soleri and viewing the weekday bronze pours free of charge, call (480) 948-6145. ☐*



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## 'The 100' reasons to watch Christopher Larkin

December 29, 2014

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Korean American actor also continues to work in theater productions and on his music. His band d'Artagnan released their first studio EP entitled, A-Side, this month and one of their songs, Confession, was recently on an episode of CW's 'The 100.'



The 100 — "Repercussions" — Chris Larkin as Monty (Photo: Cate Cameron /The CW — © 2014 The CW Network, LLC. All Rights Reserved)

By Julie Carlson

Christopher Larkin, a Korean American actor, is exactly like his character, Monty Green, on the CW's "The 100." Okay, not exactly. Larkin didn't grow up on a space station like Monty, an agricultural engineer and juvenile delinquent who is sent to Earth, along with 100 other teens to see if the planet is habitable after nuclear war ravaged it 97 years prior.

But as far as personalities go, he's pretty spot on. Larkin's the kinda guy who enjoys being more of an active observer, before jumping in.

"Through Season 2, so far, Monty's very level-headed," Larkin says. "Monty has managed to survive by making really smart decisions. I don't know if he's a natural-born leader, but he's slowly getting there. He's surrounded by kids who have taken leadership positions. He's learned from them, but by being in the background he's able to not make some risky and often stupid moves that are life-ending."

On "The 100," an epic and gritty dystopian drama, there's plenty of twists, and characters die. Fortunately, for fans of Larkin's mysterious Monty, he hasn't kicked the bucket. But just like Monty, within Larkin's soulful dark eyes, lay a million stories, ones left said and unsaid.

Born Chung Woon-Ha in Daegu, South Korea, Larkin was given up for adoption at 4 months old. He was adopted by an Irish father, Peter Larkin and a French-Canadian mother, Elaine from Connecticut.

His Korean birth mother had kept his adoption a secret from her family for 27 years, but a couple of years ago, unlike Monty, Larkin took a chance and did jump in. He located his mother.



**Robert Allenby update**  
Robert Allenby update



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The 100 — "Day Trip" -Chris Larkin as Monty, left, and Devon Bostick as Jasper (Photo: Katie Yu/The CW — © 2014 The CW Network, LLC. All Rights Reserved)

"I don't know where the inspiration came from," Larkin says. "But I was feeling lost and completely confused. I decided to contact my adoption agency in Connecticut. If I didn't find her, I figured, I'd be in exactly the same place that I was then."

To ease his parents' concerns, he made it clear to them that there was no question who his 'real' parents were. The Larkins were his family. It was simply curiosity.

Out of all the people in his adoption group searching for their birth parents, he was the only successful one.

Through the agency, he wrote his birth mother a letter. To his surprise, she responded in a couple of weeks. She said she would like to meet him. So, Larkin flew to Korea.

The whole experience — from exploring Seoul to meeting his mother who was a stranger — was a mixture of intrigue and a feeling of loss.

"I had a translator in the room because she doesn't speak any English. And I don't speak any Korean," Larkin explains. "Having to filter some pretty heavy thoughts and emotions through someone else... It felt weird to not have that direct connection. I'm glad I did it, but it was very awkward. Probably because of the language barrier more than anything else."

Growing up as the only Asian kid in school, besides his younger sister (who is also adopted from South Korea) in Hebron, Connecticut, Larkin never questioned being Korean American.

"No one made me feel like an outsider," Larkin says. "I felt comfortable in an all-white world."

One of the places that fueled that contentment was being on the stage and on the set. He got the acting bug after auditioning for his middle school drama program. Around this time on a lark, he auditioned for Hallmark Hall of Fame's 'Flamingo Rising.'

Even though he'd never acted before, he got the part.

"Oddly enough, it was probably the most comfortable I've ever felt on set," Larkin says. "Because I was so young... I didn't understand the stakes. So I was free to just do the work and the lines came seamlessly. I think part of me, now, is trying to get back to that place."



(Courtesy of Christopher Larkin)

During adolescence, Larkin was also a competitive Irish step-dancer. He listened to Irish folk music which his father played at home. He became obsessed with Irish dancers like

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Michael Flatley.

"My first dream was to be the Asian American lead on Riverdance," Larkin says.

He also picked up the guitar, a gift from his grandfather, and continued his acting education in public high school and the Greater Hartford Academy of Arts, and later Fordham University at Lincoln Center.

It wasn't until his first couple of years of college that he felt self-doubt in his acting ability. Having grown up in a small town, he also was overwhelmed by New York and its diversity — including auditioning for parts that were open to him, and then denied.

"It started setting limits on what people perceived I could do," Larkin says. "There's a huge Asian American community in New York City. We all have the same dreams and concerns, especially when it comes to casting. So once you have that community and that mindset, collectively, I think it really started to have an impact on me."

While working odd-jobs and off-Broadway productions, Larkin met fellow actor, Wade Allain-Marcus, at the Sundance Institute Theater Lab. The duo quickly formed a bond in the love of music, and founded the band d'Artagnan in 2011.

"If I could go back in time, I would pursue music instead of acting," says Larkin. "With acting roles, you have to wait on set and in between jobs. With music, you can always stay active."

In 2012, Larkin relocated to Los Angeles, along with his bandmate and Larkin's girlfriend, playwright Carla Ching. For Larkin, L.A. has been a huge blessing.

The city has provided him with more opportunities, theatrically and musically. After moving, he booked his first lead acting gig on the cop-spoof web series, 'Squad '85,' guest roles on '90210' and 'Awkward,' not to mention a starring role on 'The 100.'



(Courtesy of Christopher Larkin)

Larkin also continues to work in theater productions and on his music. This month, d'Artagnan released their first studio EP entitled, A-Side.

One of their songs, Confession, was recently on an episode of 'The 100.'

As for television, Larkin enjoys the medium and all it has to offer for an actor, especially its diversity. But there's still work to do, in both television and film, in this area.

"No Asian American has ever won an Oscar for Best Leading Actor," Larkin says. "Not that awards are everything, they're actually quite little at the end of the day. But I think it's a clear indication of where the industry is. It's getting better, but there's still a lot of work to be done and that can be pretty daunting. That's what keeps me up at night. All the challenges that I might not overcome in this lifetime. And hopefully, someone will. The goal is that I can do it myself, but if that's not achievable, then to set someone up in the future to do it."

For Larkin, television is the place to be at the moment. He also wouldn't mind a romantic love interest for Monty, more than anything else, for socially motivated reasons. But Asian Americans as a romantic lead on TV or film is a rarity.

"It's something that has not entered the American consciousness, yet on a full-scale level," Larkin says. "We're never perceived in that light. So I feel every time you see someone like John Cho or Daniel Dae Kim, it's revolutionary. That's the kind of stuff that hopefully has

an impact on future Asian American actors. It might inspire them to keep on this career path. I think all actors want to be seen in as many colors as possible. We're united in that way. I think breaking that barrier would be hope."

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## Hollywood Red Carpet Exhibit

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## Celebrate Cinema

Hollywood takes center stage at the Phoenix Art Museum.

Are you a history buff? Do you enjoy watching movies from the past and present? Do you marvel at the wonders of technology? Then the *Hollywood Costume* exhibit at the Phoenix Art Museum is just for you! The spectacular exhibition celebrates more than 100 years of cinematic storytelling.

The Phoenix Art Museum is honored to have been selected for the Western U.S. premiere for this major multimedia exhibition that features over 75 costumes. On March 26, the premiere was graced with such celebrities as noted actress Glenn Close. Many of these costumes have never been on display to the public, and some have been kept behind closed doors in secured studio archives as well as in private collections.

The exhibition is designed by Casson Mann of London and organized by the Victoria and Albert Museum, also in London. Bridging together Hollywood glamour and technology, the *Hollywood Costume* exhibit is curated by Academy Award-nominated costume designer Deborah Nadoolman Landis, who has created such iconic costumes such as the fedora and leather jacket worn by Harrison Ford in *Raiders of the Lost Ark* and Michael Jackson's red jacket in his music video for *Thriller*. Other notable curators of the *Hollywood Costume* exhibit include Sir Christopher Frayling, professor emeritus of cultural history at the Royal College of Art, and Keith Lodwick, the set and costume designer and assistant curator for the V&A.

The *Hollywood Costume* Exhibit has special admission prices of \$20 for adults and \$10 for children ages 6-17. Tickets can be purchased online or at the door and can be used to enjoy the rest of the museum. Follow the cardboard cutouts of Marilyn Monroe, Harry Potter, and Austin Powers on the main level to the Katz Wing to the exhibit's entrance, complete with welcoming illuminated marquee and a wall devoted to movie posters. Before stepping through the floor-to-ceiling soundstage door, visitors will feel as if the Phoenix Art Museum had laid out the red carpet lined with velvet ropes for their own arrival.

The exhibit is structured into three acts: Deconstruction, Dialogue, and Finale and can easily take more than an hour to view. The first act gives visitors an introduction into the art of costume design, including the roles that both a costumer and a screenwriter play in creating the characters on-screen. Costumes in this section range from the simplistic like Jason Bourne's outfit in *The Bourne Ultimatum* to the elaborate period dress of *Shakespeare in Love*. Also included is a description of the rugged cowboy attire worn by Heath Ledger and Jake Gyllenhaal as Ennis Del Mar and Jack Twist in *Brokeback Mountain* as well as early sketches Steven Spielberg drew of Indiana Jones.



*Act Two: Dialogue* follows the creative collaboration between filmmakers, actors, and designers. Film is a great part of the exhibit; through use of archival footage, directors and costume designers such as Martin Scorsese and Sandy Powell discuss working together on their vision for creating the look of Bill "The Butcher" Cutting portrayed by Daniel Day Lewis in *Gangs of New York*. Costumes in this act also include two designs worn by Elizabeth Taylor in *Cleopatra*, a 1929 dress worn by Bessie Love in *Broadway Melody*, and the iconic costumes of Robert DeNiro and Meryl Streep, Audrey Hepburn, and Rex Harrison in *My Fair Lady*. Leonardo DiCaprio and Kate Winslet's contrasting clothing in *Titanic* are also displayed.

The last area is devoted to some of the most recognizable costumes in cinema history, such as the Batman suit in *The Dark Knight Rises*, the Gryffindor uniform in *Harry Potter and the Half-Blood Prince*, the black suits in *The Blues Brothers*, Marilyn Monroe's white dress in *The Seven-Year Itch*, and the white-and-blue gingham pinafore and red ruby slippers Judy Garland wore in *The Wizard of Oz*.

All of the costumes are displayed on mannequins or posed in character. Technology is put to good use via video monitors where the head would normally be so that visitors can meet the actors "in person," bringing the costumes to life.

To complement the *Hollywood Costume* exhibit, famous outfits worn by actresses in the Oscar-nominated roles they portrayed on screen and the designer ball gowns they wore to the Academy Award ceremonies are on display for the *Hollywood Red Carpet* exhibit located in Ellman Fashion Design Gallery through July 27.

The *Hollywood Costume* exhibit continues through July 6, so there's still plenty of time to catch it. Visit [phxart.org](http://phxart.org) or call (602) 257-1880 for more information. The Phoenix Art Museum is located at 1625 N. Central Ave., Phoenix.



**Julie Carlson** is a local freelance writer and an aspiring screenwriter.

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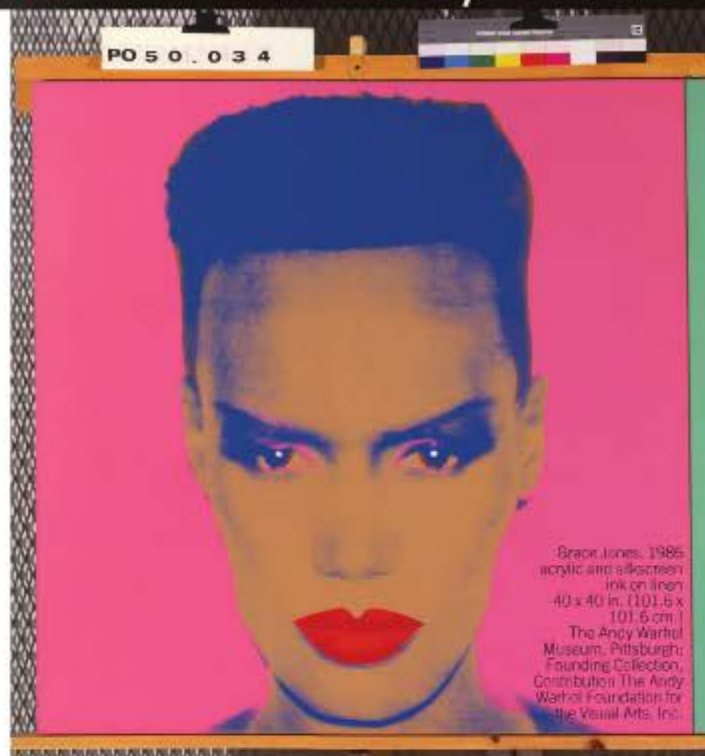


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## Pop Art

Andy Warhol: Portraits exhibit at The Phoenix Art Museum offers a glimpse into the works of an iconic mix master.

Andy Warhol, like many great artists past and present, has remained one of the most influential artists of the 20th Century. He was one of the pioneers of the visual artistic movement known as Pop Art, and his work continues to be an inspiration in popular culture. Both burgeoning and established artists in the fields of fashion, music, film, and television emulate his whimsical avant-garde style.

The Phoenix Art Museum (PAM) is proud to present the exhibit *Andy Warhol: Portraits*. The exhibit runs through June 21 and features some of Warhol's iconic artwork that he produced between the 1970s and 1980s. The PAM worked closely with the Andy Warhol Museum in Pittsburgh to bring Warhol's portraiture work to the Valley.

"Warhol was a great artist, and his art is

remarkably pertinent to our own time," says Dr. Jerry Smith, curator of American and European art to 1950 and art of the American West at the PAM. "Warhol did so much more than pop art images. With nearly 200 portraits in the exhibition, Phoenix has not experienced a Warhol exhibition quite to this scale before."

Born Andrew Warhola in 1928 in Pittsburgh, Warhol developed an interest in art through his mother. It emerged while he was bedridden with chorea, a movement disorder. During school and into college, Warhol continued his passion for art as well as film and photography. He earned a B.A. in Fine Arts from the Carnegie Institute of Technology.

During the '50s, Warhol moved to New York and became an award-winning com-



Julie Carlson is a local freelance writer and an aspiring screenwriter.



Self-Portrait, 1978  
acrylic and silkscreen ink on linen  
40 x 40 in. (101.6 x 101.6 cm.)  
The Andy Warhol Museum, Pittsburgh;  
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mercial artist in the magazine industry. But within him lingered a desire to create his own visionary works that would distinguish him from other pop-culture artists like Roy Lichtenstein and Jasper Johns. This drive was realized in his revolutionary technique utilizing a variety of media, that would influence the nation and the artistic community beyond America's shores. This mixing of different media became his signature style.

During the 1960s, Warhol began painting iconic American objects such as Campbell's Soup cans, Coca-Cola bottles, dollar bills, electric chairs, and celebrity portraits that famously included Marilyn Monroe, Elizabeth Taylor, Princess Diana, and Michael Jackson. All of these images were taken from advertisements, news headlines, and cartoons. He hand-painted and later traced the images by way of slide projections onto silkscreen before

"With nearly 200 portraits in the exhibition, Phoenix has not experienced a Warhol exhibition quite to this scale before."

—DR. JERRY SMITH

painting them in eye-popping neon colors. His artwork grew more recognizable and controversial as time went on, and he didn't stray from making a statement.

New York was Warhol's artistic haven. He could easily live a bohemian lifestyle among the glitterati and beautiful people. He was friends with stars, artists, musicians, playwrights, and fashion designers. The door to his studio, The Factory, in Midtown Manhattan was open to anyone. The world of advertising and celebrity culture were his bread and butter.

Since the beginning of the first moving picture and movie magazine, people across the globe have been captivated by famous individuals, especially with the advent of "reality television" and being able to connect with people through viral social media.

"Warhol's prediction that 'in the future, everyone will be world-famous for 15 minutes' seems to be coming true," Smith says. "We live in a selfie generation, a time of portraits and self-portraits everywhere, and I have no doubt that Warhol would have loved it. He used the automatic photos of his time, photo-booth filmstrips, and Polaroids."

The *Andy Warhol: Portraits* exhibition displays over 170 objects, including many of his screen-print paintings and more than 30 drawings, videos, paintings, and photographs from Warhol's student days in the 1940s to the New Wave-era 1980s. Also on view is an installation of Warhol's reflective *Silver Clouds*, featuring helium and air-filled metalized balloons.

"We have one of Warhol's images of Marilyn and three of Jackie Kennedy works as well as images of the Queen, the performer Prince, a pair of wonderful Grace Jones and Sylvester Stallone images, and a large 15-foot-long black-light painting inspired by Leonardo's *Last Supper*," Smith says. "We will also be showing some of Warhol's films and offer the opportunity for people to take their own screen test."

You don't have to be familiar with the individuals portrayed in Warhol's works to enjoy the exhibition. However, those who do recognize the famous people will truly enjoy the experience of seeing Warhol's art in person. It's a chance to get up close with the way he created images using silkscreen and diverse colors. Even the exhibition itself uses the vibrant colors reminiscent of the 1980s that are seen throughout Warhol's portraits. There's also a store with Warhol-related items for sale set up outside the exhibition just in case you want to take some of the Factory home with you!

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