





art6 presents a **March** showing by art6 members and husband and wife **Thomas A Daniel and Margaret F. Porter**. March 4-27. First Friday opening reception March 4, 7-10pm.

Mr. Daniel will be featuring photographs and Ms. Porter paintings—available for viewing in art6's **Main and Small Galleries**.

For more about this exhibition and other upcoming art6 events, visit [www.art6.org](http://www.art6.org) or phone 804.343.1406. To contact the editor of art6 and **BroadStrokes**, phone Thomas M. Humphrey at 804.794.7579. art6 is located at 6 East Broad Street, Richmond, Virginia 23219. Gallery hours are Wed.-Sun. 12-4pm. —We invite you to attend.

## **BroadStrokes** Vol. II, Issue 2, Part I

### **Daniel Photographs Reveal Range of Human Expression, Experience; Paintings Are Fantastical**

If one thing stands out about the irrefutably fine photography of **Thomas A Daniel** it is the unflinching, unabashed 'look' at, and of, his subjects—be they Daniel's own powerful, personal vignettes of Vietnam, traditional river baptisms, 'carnie' folk, or various other wry, slightly weary and gothic anomalies—Daniel's studies are nothing if not brutally honest. . . . And Daniel is certainly not one to look away.

Daniel seems to achieve a rapport, ease and trust with his subjects, getting them at their essence, free from any pretense, posturing or posing. A remarkable feat when one considers the gamut his subjects and studies can run—everything from the pathetic to the profound, traditional to fringe cultures—from the ennobling and beautiful to the most abject and tragic. Ostensibly in the vein of photographers like Diane Arbus, but generally with a 'cleaner,' more incisive print and perhaps a little less of the latter's sinister element and sense of being 'in medias res.' Daniel's brand of trenchant b&w study and portraiture is often more static (in a good way), with more of a sense of subject working with and 'sitting' for the auteur.

Daniel's bravura, technically flawless pieces stare right back at you, searing into your soul and psyche, and always seemingly with just the right tone, patina, or quality to the print. They also stand well alone as complete, whole and separate studies or can just as well complement one another thematically. Without question this is highly skilled narrative and documentary photography and portraiture about as good as you will see [with much of the end result determined in the darkroom and development . . . by the vision and virtuosity of the photographer]. This particular exhibition focuses on works from the collection of **Hilda Winder**.

[Thomas A Daniel has also released the faultless monograph **Into My Eyes**, containing a comprehensive look at some of his finest work (available for sale through **Shop6**). He is perhaps the only artist in Virginia (and maybe anywhere) to be the recipient of four **Virginia Museum of Fine Arts Fellowships**, as well as having shown in 121 museum exhibitions. And as a testament to his audience, acolytes and across-the-board appeal, Daniel had for his one-person retrospective one of the highest-attended openings in the history of Virginia Commonwealth University's Anderson Gallery.] TMH

**'Truth Is Stranger Than Fiction'**

Featuring **Margaret F. Porter**—Paintings from the **Salmon Dream Series** and **Personal Myths**

And **Thomas A Daniel**—Photography from the **Collection of Hilda Winder**

**March 4 - 27**

**Also in the month of March:**

Saturday, March 12, 8pm

**"Champagne Taste on a Beer Budget"**

Performed by **Shann Palmer**

Poetry, prose, music and mayhem

Cash bar, attendance is free

Sunday, March 20, 4:30 pm

Live music by **Shelley Burgon** (pedal harp)

and **Trevor Dunn** (contrabass) \$5

Friday, March 25, 8pm

Music from **Rattlemouth** (sax-driven modalities anchored by a strong, supple rhythm section) \$5

Cash bar



**Rattlemouth**



art6's 'hot combo' of multi-talented poets and musicians—saxman **Jimmy Warner** (left) and flutist **R. (Ron) Eugene Brown**—with various appurtenances, devices and machines, dubbed Warner's **'Robots'**—have been heating it up and holding 'sway' at numerous First Friday openings, providing solid and dependable rhythm and grooves with a pronounced jazz sensibility.

**In Memoriam**

**Etta Edwards 1924 – 2005**



**BroadStrokes** Vol. II, Issue 2, Part II

**Porter Paintings Lure You In; art6 Wins 'Non-Profit' Status**

"The natural world never ceases to amaze even in the simplest of forms. Hand in hand with this visual feast is the presence of literal and etheric healing."

—Margaret F. Porter

(from her art6 'member show' artist statement, see **BroadStrokes** Vol I, Issue 6)

**Margaret F. Porter** is an elementary school art teacher in Hanover County, a painter, and a 'healing touch' therapist. (Healing Touch is an alternative, energy-based therapeutic approach to healing and health that uses touch to influence, restore and bring into balance the human energy field to place the recipient in the best position to self heal). Porter also serves on art6's Fundraising Committee.

New paintings by Porter, in the **Personal Myths** series, are in oil and incorporate psychic imagery drawn from subconscious family influences and narratives. Among the family members depicted are Porter's self, mother, grandmother, and husband, **Thomas A Daniel**. The paintings, with large areas of decorative patterning, have an almost pastiche, collaged look while at the same time drawing profoundly from the artist's own emotional and intuitive experiences.

For the **Salmon Dream Series**, Porter again employs a highly decorative and patterned collage look in fanciful gouache images of darting, wriggling fish in unexpected environments, at times rendered with impressive verisimilitude, anatomical exactness, and skill.

art6 is also pleased to announce that after being put through its proverbial paces and a long wait, it has been granted **'non-profit (501C-3) status.'** This is important and will go a long way toward the legitimacy, standing, and funding of the gallery. art6 thanks Christian & Barton for their invaluable assistance in helping us reach this goal. TMH

## Cleopatra Mathis, Susan Hankla and Friends of The Frost Place To Read Live!



**Susan Hankla**, who is championing **The Frost Place** in a benefit reading at **art6 Saturday, April 9, 7-9 pm**, tells us that the FP is a poets' retreat and festival in Franconia, New Hampshire, a farmhouse where **Robert Frost** lived from 1915-1920 with his family upon returning from England. This is not the Frost home in Vermont. It is, rather, a museum and center for poetry and the arts dedicated to Frost's life and work. Richmonder Hankla teaches classes in poetry and fiction at the University of Richmond and at the Virginia Museum of Fine Arts Studio School. She has won a fiction fellowship from the Virginia Commission for the Arts for her short story collection-in-progress, *Parables for Girls*. She is a dynamic poet herself and has had residencies at the annual week-long Robert Frost Poetry Festival for which she is coordinating this event. Hankla has published two chapbooks of her poems, *Mistral for Daddy* and *Van Gogh* (Mill Mountain Press, Seattle) and *I Am Running Home* (Burning Deck Press, Providence, R.I.). Her poems have appeared in literary journals, such as *Poetry Northwest* and *New Virginia Review*. She has held fellowships at the Virginia Center for the Creative Arts, and her short stories have appeared in literary magazines and journals, e.g. *Michigan Quarterly Review*, *Beloit Fiction Journal*, *New Virginia Review*, *Gargoyle* and *The Sun*. She has a B.A. in philosophy and English from Hollins College and an M.A. in creative writing from Brown University. She is also an exhibiting visual artist.

On April 9, during the day, Susan Hankla will present a private benefit poetry workshop, not at **art6**, with **Cleopatra Mathis** and twelve Richmond poets plus four auditors. [Workshop enrollment is full]. Cleopatra Mathis has five books of poems published by Sheep Meadow Press. Her work has been widely published in anthologies, textbooks, magazines and journals, including: *The New Yorker*, *Triquarterly*, *American Poetry Review*, *The Extraordinary Tide*; *New Poetry By American Women*, *And The Made Thing: An Anthology Of Southern Poetry*.

That same evening the reading in the Skylight Gallery at **art6** will be free and open to the public. **Donald Sheehan**, Director of **The Frost Place**, will introduce Mathis and Hankla and all the Richmond poets who have that day taken the workshop. Sheehan will begin the daytime workshop with a talk on Shakespeare's "A Winter's Tale." Sheehan is an Eastern Orthodox priest and a now-retired Dartmouth literature professor. Of Sheehan, Hankla says, "[He is] a wonderful leader and famous for his introductions."

**BroadStrokes** article by poetry workshop auditor and **art6** co-Director **Mitzi Humphrey**. Susan Hankla's interview with Cleopatra Mathis will be the subject of an article in an upcoming issue of *V* magazine. For more about this performance and other upcoming **art6** events, visit [www.art6.org](http://www.art6.org) or phone 804.343.1406. To contact the editor of **art6** and **BroadStrokes**, phone Thomas M. Humphrey at 804.794.7579. **art6** is located at 6 East Broad Street, Richmond, Virginia 23219. Gallery hours are Wed.-Sun. 12-4pm. —We invite you to attend. TMH



Cleopatra Mathis

Donald Sheehan



Robert Frost

As aphorism or editorial—and if I had but one sentence to characterize this brilliant contrarian **Frost**—a man bestowed of such extraordinary gift and caustic acuity, unreconciled with that of a volatile and increasingly cantankerous curmudgeon—I would tell students and laymen alike, "If you love nature and New England, you cannot not love Robert Frost." Perhaps no one ever wrote more beautifully or eloquently about nature, or evoked such pronouncedly Northeastern images of a natural order, and always with an ear for an irony, metaphor and subtext toward some telling and larger social commentary. Frost's poems and verse represent microcosms of the human condition—arcadian episodes of acute inquiry, wonderment, and lyric beauty. His is verse at once scathing and idyllic, beautiful and universal, organic and absolute. Frost is a throwback to the bucolic and idylls of a Tennyson and Hardy transposed to a more modern world. A transplanted Southern Californian who assumed a rural New England persona, myth and mindscape so resolute and indelible—a distinctly American regionalism as singular as that of Twain, London or Steinbeck—that you all but forget his indigenous truths. And a troubled virtuoso who was so much more than the "Pop," almost 'McKuenesque,' fulsomely praised and over commercialized figure so many made him out to be in later life. Petulant, peevish and irascible, Frost could be a crotchet of the highest order—the 'difficult doyen' of Modern American verse—Frost rarely suffered fools gladly. In his demeanor and cocksureness, rectitude and redoubtable vision, Frost sometimes makes me think of another 'contempor' and fellow American icon, virtuoso and myth—Frank Lloyd Wright—men supremely self-assured in their own virtuoso and vision, as well as their own biggest fans. But Frost was also as mordant a wit as any Mencken—and a simply masterful wordsmith on the order of the few such as Yeats, Eliot and Auden, those whose language works on many complex levels while still sounding timeless, beautiful, and natural [and ultimately, famously and memorably poetic]. Frost had the real ability to take the seemingly mundane and quaint, magnify it tenfold into some form of ironic symbolism and metaphor to extract some greater truth. Frost was also a pioneer and master in the interplay of rhythm and meter, the use of dramatic convention, conversational dialogue and colloquial idiom(s) as imagistic and epigrammatic units of (stanzaic) social and symbolic parallel and a vernacular and art of great beauty and profundity [much the way other stalwarts Dickinson, Eliot, William Carlos Williams and Wallace Stevens did: Their words are as much editorial and indictment as they are facileness of language]. But Frost's brevitas and ostensibly spare economy of language belie a more intricate and involved, more thought out, construct and rhetoric. [Like all great poets] Frost's words and images transcend exclusive time and region—straddling modes at turns picaresque, pastoral, and ultimately, philosophical—experimental as they are traditional, universal as they are regional. When I think of Frost, I think of the merciless and merciful casting of his inescapable scrutiny and the immense capacity and scope of his grasp for human proclivity, possibility, but more often than not, I'm sorry to say, to man's errancy and hubris.—The pith and pointedness of his irony and metaphor, his halting meter, syntax, and rhythm—indeed of beautifully drawn visual vignettes of beatific isolation and contemplation. [To my mind] one of the greatest poets who ever lived, and easily in the top 25 to 100 great poets and craftsman mentioned in any serious and knowledgeable discussion of masters of the form. I would liken Frost to someone like Picasso—who may not yet be so removed from our own time and any 'contemporarianism' to be adjudged objectively and seen in his full and rightful place in the scheme of poetic history and unimpeachable greatness. A 'poet's poet,' and an exceedingly 'poetic' poet. If you see the nice distinction.

Thomas M. Humphrey, **art6** Editor