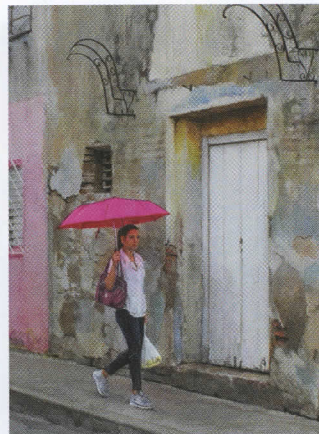
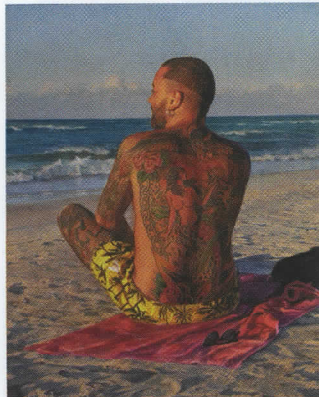


Cuban Life

NEW YORK'S Forum Gallery will present the solo show "La Vida Brava—Cuba Today" by Texas-based watercolorist Rance Jones from April 27 through June 9.

The works on display were painted after a 2022 visit to Cuba—the most recent of several trips Jones has made to the country—when the pandemic was still raging and Cubans were still living under significant restrictions. The watercolors included in this exhibit show their subjects going about their daily lives, whether that's selling fruit, enjoying a day at the beach, or bicycling to work. In each



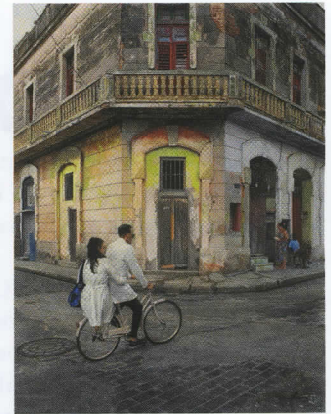
painting, Jones is focused on the individual human stories told through body language and facial expressions.

"A world apart, Cuba is a vibrant and visceral country on the edge of great change. The people who live here are survivors and dreamers in a land where nothing goes to waste and everything is celebrated," Jones says in a press release. "This series of watercolor paintings explores the interlocking fibers that weave Cubans into their social, political and physical environment."

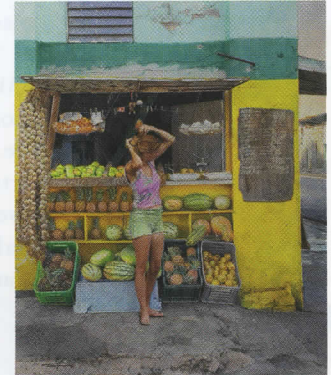
The paintings in "La Vida Brava" are almost photo-

graphic in their precision and detail. Each work is a study in humanity's collective story, as well as the single stories of the individuals depicted so meticulously. In *Siren Tattoo*, a man sits on a late-afternoon beach facing away from the viewer, his completely tattooed back on full display. *Paraguas Rosa* shows a young woman walking along a sidewalk next to dilapidated buildings, her hot pink umbrella providing a bright contrast to the faded colors of the walls on her left.

In *Close to the Heart* an adolescent boy shows off his prized pet bird in a cage, looking straight at the viewer with



the faintest hint of a smile. Behind him, the straight white bars of the cage are echoed in a more decorative form by the white iron curlicue bars



set across two windows of a bright turquoise building.

And *Calling* displays two doctors in white coats, a man and a woman, sharing a bicycle as they pedal through empty streets toward their destination.

SEEING DOUBLE

CHARLESTON, AN art space that was formerly the home and studio of modernist painters Vanessa Bell and Duncan Grant, will show works by Betty Woodman and George Woodman through September 10.

Located in East Sussex in the U.K., Charleston was a frequent meeting space for members of the Bloomsbury Group, and a hub for art and experimental thinking. Continuing in that tradition, this exhibition, titled after the artists, will feature paintings and photographs by George Woodman, and ceramic sculpture, bronze benches, and paintings by Betty Woodman created during the 50 years they spent living and working in Italy.

Night Window by Betty is a mixed media piece that combines flattened glazed earthenware with canvas and wood to create a vibrant, conceptual domestic scene. In George's *Piazza San Francesco di Paola* (1965), formal lines and squares interact to create a highly abstract, yet tightly coherent, image.

