



ALANNA S. GRABOYES

Larger Paintings

Narrative by Robert F. Graboyes

Alanna S. Graboyes: Larger Paintings

Narrative by Robert F. Graboyes

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For Purchases



*A painting is not a picture of an
experience but is the experience.”
– Mark Rothko*

A thank-you note to New York City

Fortunately, I grew up a subway token away from many of the world's greatest museums—and later worked for a time at the Metropolitan Museum of Art and at the Museum of Modern Art. With these museums so close, I could learn light and composition directly from history's masters.

Fortunately, I had easy access to many of the world's finest art galleries, giving me immediate access to the latest artistic styles and movements.

Fortunately, I was privileged to study art under some of the 20th century's great masters of abstract expressionism. They helped me to see color and energy and incorporate them in my paintings.

Fortunately, I could step out onto the streets and see people from around the world wearing stunning fabrics of every variety—an endless parade of colors and textures. This enabled me to develop paintings that mimicked textiles and textiles that mimicked paintings.

Fortunately, I was able to use these skills to work as a designer in the textile industry. There, I learned first-hand about weaving and printing processes, skills that eventually enabling me to fuse silk with wool for wearable art

And fortunately, I witnessed the rise of the SoHo Art District and was privileged to co-author the first book written on its streets, artists, architects, musicians, and performing artists. The memories of that project enabled me to insert the rhythm and movement of the city streets into my own artwork.

—Alanna Siegfried Graboyes

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This catalog and festschrift is issued on the occasion of our fortieth wedding anniversary. Producing and sharing this book is my thank-you to Alanna for nearly forty-five years of boundless happiness and inspiration. On a quality-adjusted basis, Alanna and I hold the Guinness record for the longest marriage in human history.

— RFG

With great love, Alanna and I dedicate this volume to our son, Jeremy S. Graboyes—attorney, [artist](#), gentleman, and friend.

ALANNA SIEGFRIED GRABOYES: A PORTRAIT OF THE ARTIST AS A YOUNG WOMAN

Alanna Siegfried Graboyes attended Queens College (City University of New York), where she studied art with cutting-edge abstract expressionists whose works hang today in the world's finest museums. Her undergraduate degree in studio art was followed by a master's in library science. Over the subsequent half-century, her career has always combined four mutually reinforcing roles—artist, librarian, technologist, and educator.

This tetrad of skills allowed her to build a labyrinthine résumé: Textile designer in New York's Garment District. Archivist at the Museum of Modern Art and the Metropolitan Museum. At Columbia University, she was an art and architecture cataloger and program development officer for the university's twenty-six libraries and a key figure in the development of the libraries' first online catalog. In Virginia, she built and managed the online database for the real estate arm of a Fortune 500 company, oversaw the development of a large county's online library catalog, oversaw the design and construction of two state-of-the-art high school libraries, and then retired to devote herself full-time to art.

In 1978, Alanna co-authored the first-ever book written on New York City's SoHo Arts District. In January 1979, Vivian Raynor wrote in the New York Times: "SoHo has lacked only a guidebook to confirm its status as a tourist attraction. The gap has now been filled by 'SoHo,' an exhaustive survey by Helene Zucker Seeman and Alanna Siegfried."

1. **TWELVE-TONE TECHNIQUE:** Arnold Schoenberg's composition method is transformed here into color and geometry. The painting and photo of Alanna both date from around 1969.
2. **CO-OP CITY:** A celebrated high-rise complex in The Bronx was the subject of Alanna's art school project.

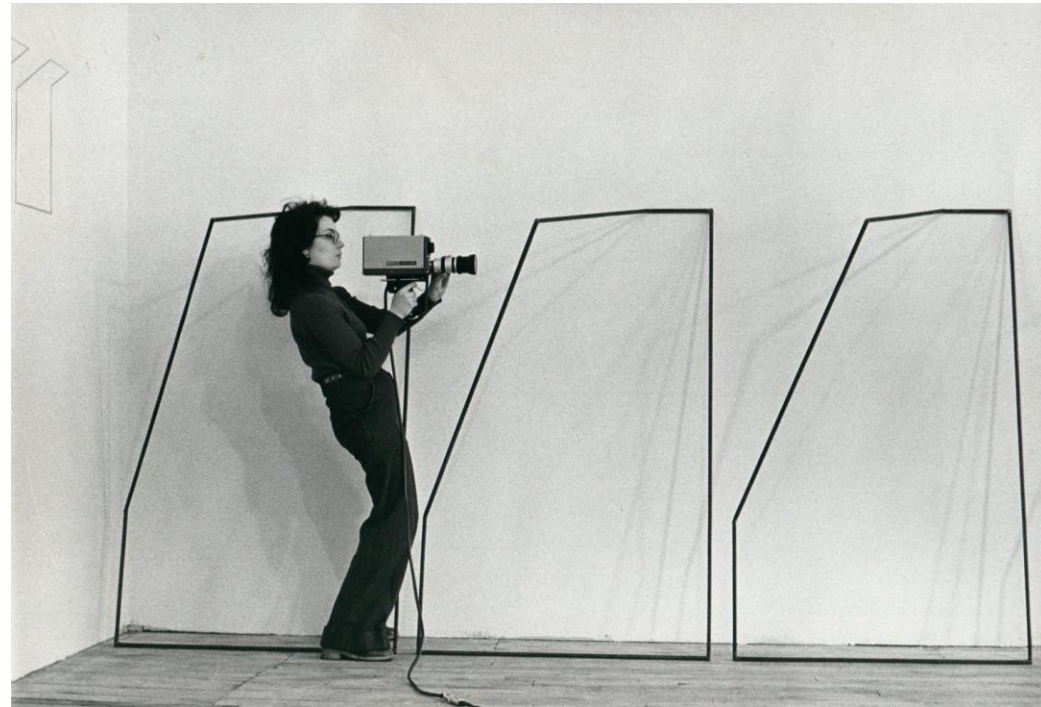
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Concrete Lessons from Abstract Expressionists
by Alanna Siegfried Graboyes

Charles Cajori (1921-2013): To hell with complacency.

John Ferren (1905-1970): Observe calmly, and question yourself.

Herb Aach (1923-1985): Think large, and don't hide.

James Brooks (1906-1992): Seek unconventional perspectives.

Robert Pincus-Witten (1935-2018): To know anything, know history.

Kes Zapkus: (1938-date): See simplicity before seeking complexity.

Harold Bruder (1930-date): Be precise, and be practical.

Salvador Dalí (1904-1989): Choose your goal, and get there first.

4



1. **VIDEOGRAPHER:** Videography was in its infancy when Alanna worked in that medium at Queens College.
2. **AUTHOR/PHOTOGRAPHER:** Alanna's photos were integral to her book, "SoHo" (Neal-Schuman Publishers, Inc., 1978), whose story is told in "[SoHo + 45: Avant-Garde's Hot Center Revisited.](#)"
3. **STUDENT:** The wisdom and life lessons of Alanna's art professors is found in "[Concrete Lessons from Abstract Expressionists: A Portrait of the Artist as a Young Woman.](#)"
4. **INTERVIEWEE:** This photo is from Alanna 1979 interview about "SoHo" on "Straight Talk" (WOR-TV, New York City).

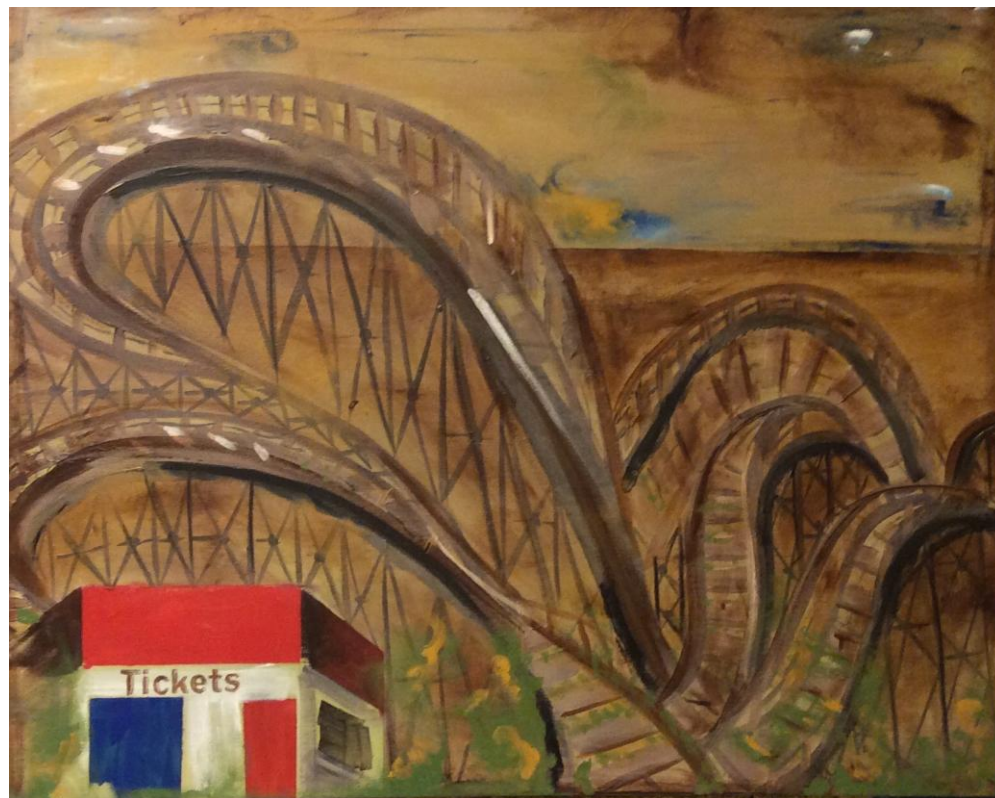
NEW YORK CITY

Alanna grew up between two worlds. Her home was in the quiet, low-rise beach community of Far Rockaway, New York—two blocks from the oceanfront, where she spent many an idyllic day plying the beach for shells. But Far Rockaway lies just within the boundaries of New York City, so she was also a daughter of the great Metropolis. Museums, subways, and Broadway were as much a part of her childhood as seashells, sand, and boardwalk. This geographic duality gave her a fascination for the design of cities, leading her to co-author the first book ever written on the just-then-emerging SoHo Arts District in Lower Manhattan [“SoHo,” by Alanna Siegfried and Helene Zucker Seeman (Neal-Schuman Publishers, Inc., 1978)]. This chapter shows Alanna’s love for the vertical geometry of New York’s towers, the slightly menacing look of coastal amusement parks, and the grandeur of the landscape and great works of engineering.

1. **SOUVENIRS:** Rockaways' Playland was an ambitious walk from Alanna's childhood home. Coney Island and other Atlantic Coast amusement parks were (and still remain) a staple of her life. **[AVAILABLE]**
2. **CYCLONE:** Coney Island's most distinctive feature is its historic wooden roller coaster. **[AVAILABLE]**
3. **THE ORIGINAL:** Coney Island is home to the original location of Nathan's Famous—New York's most celebrated hot dog stand. Nathan's has referred to its hot dogs in advertising as "The Original." **[AVAILABLE]**
4. **REMEMBRANCE OF CHILDHOOD PAST:** Alanna regularly accompanied her immigrant grandfather to shop from the pushcart vendors in East New York (Brooklyn) who would soon vanish into memory. Here, several carts float in the manner of people and animals in Marc Chagall's paintings. The title refers to Marcel Proust's "Remembrance of Things Past." **[AVAILABLE]**



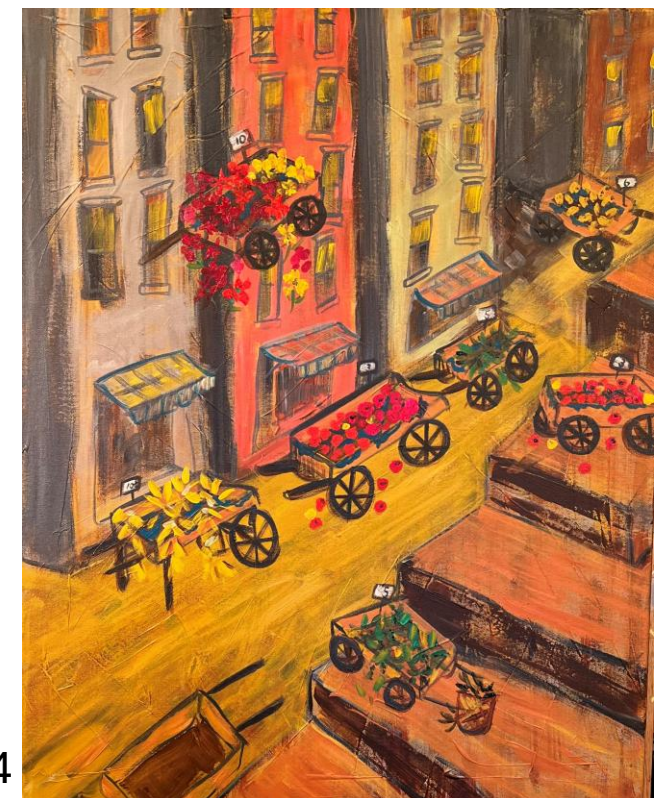
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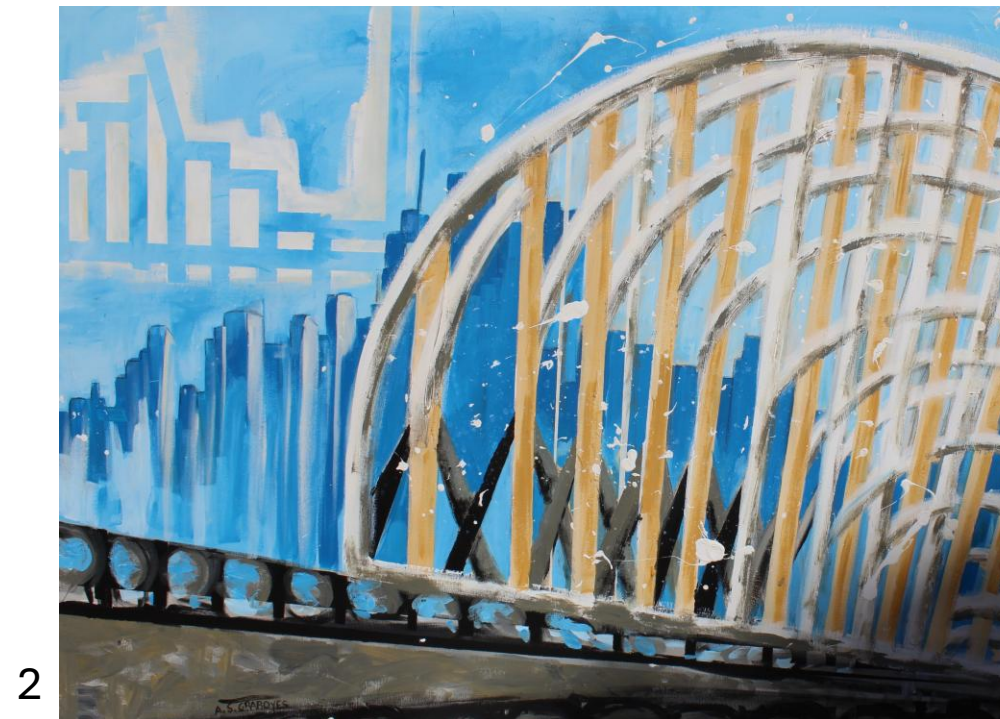
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1. **VIEW FROM A QUEENS WINDOW:** From an apartment in Queens, the Manhattan skyline, fourteen miles to the west, barely serrates the orange sunset on a snowy afternoon.
2. **59:** A character in F. Scott Fitzgerald's, "The Great Gatsby," said "The city seen from the Queensboro Bridge is always the city seen for the first time, in its first wild promise of all the mystery and the beauty in the world." Forty-one years later, in "The 59th Street Bridge Song (Feelin' Groovy)," Paul Simon wrote, "Let the morningtime drop all its petals on me." This view of the bridge captures such a morning—a rare day when a brilliant sun shone in an unblemished blue sky.
3. **EL/ELEVATED TRAIN:** The elevated train ("The El") by which Alanna visited relatives in childhood ran overtop dark caverns of fin-de-siècle ironwork, cut through by the deafening rattle of passing trains.

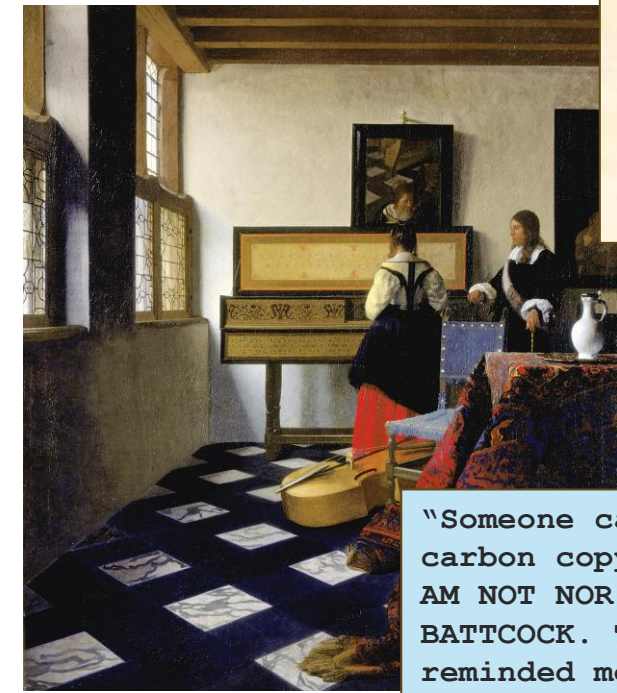
HOMAGES

One of the staples of Alanna's art is the homage—transforming works of celebrated artists into abstractions. Jacopo Pontormo's 1518 "Joseph in Egypt" is reduced to simple geometry in Alanna's "Joseph with Jacob in Egypt." Johannes Vermeer's "The Music Lesson" melds with the words of Alfred, Lord Tennyson's, "The Lady of Shalott" and a cryptic quotation by an art critic to become Alanna's "And Moving thro' a Mirror Clear." Her "29th of December" combines elements from three radically different movements—Illusionism (Fifteenth Century), Post-Impressionism (Nineteenth Century), and Spatialism (Twentieth Century). Jean-Honoré Fragonard's Eighteenth Century "The Swing" is shattered, rearranged, and recolored. The works that follow in this chapter both mask and reveal elements of Romanticism, Sensationalism, Idealism, and Orientalism; East Asian calligraphy, poetry, games, architecture, and textiles; Oaxacan folk sculptures; a New York skyline photo turned on its side; and a lineup of mid-Twentieth-Century masters.

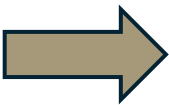


JOSEPH WITH JACOB IN EGYPT: Jacopo Pontormo's 1518 work, "Joseph in Egypt," becomes simple geometric forms. Pontormo's stairway, for example, becomes the large obtuse triangular figure at the center-right. The open chamber in the upper right is reduced to rectangles and triangles. The low steps are visible in the lower left.

AND MOVING THRO’ A MIRROR CLEAR: Johannes Vermeer’s c.1662-65 “The Music Lesson” (“Lady at the Virginal with a Gentleman”) becomes a grid of geometric abstraction. The title evokes Alfred, Lord Tennyson’s lyrical ballad “The Lady of Shalott” (1833). In the upper right-hand corner, the inscription, “I AM NOT NOR HAVE I EVER BEEN JOHANNES VERMEER,” refers to the peculiar missive mailed to art critic Gregory Battcock by art critic Saul Ostrow. Battcock’s explanation is shown below.



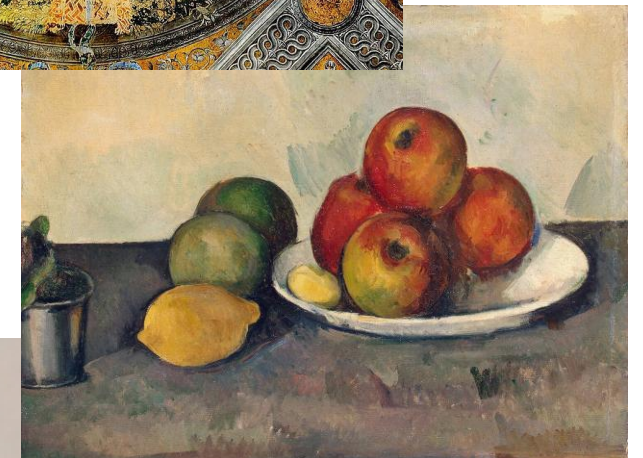
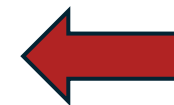
*And moving thro’ a mirror clear
That hangs before her all the year,
Shadows of the world appear.
There she sees the highway near
Winding down to Camelot*
– Alfred, Lord Tennyson



“Someone called Saul Ostrow sent me a carbon copy of a letter which said only: I AM NOT NOR HAVE I EVER BEEN GREGORY BATTCOCK. That's very frightening and reminded me of what Jill Johnston said in last week's Voice about taking a subway ride and ending up in the lost and found ...”
– Gregory Battcock



29TH OF DECEMBER: This mixed-media work combines elements of three different paintings from three radically different art movements. First is Andrea Mantegna's "Ceiling Oculus" (1466-1474)—an example of Illusionism. Second is Paul Cezanne's "Still Life with Apples" (c. 1890)—an example of Post-Impressionism. Third is the picture frame glued to an unpainted portion of canvas that has been slashed by a knife, recalling Lucio Fontana's "Concetto Spaziale Blanco" (c. 1965)—an example of Spatialism. Fontana's works often consisted of monochrome canvasses, slashed and punctured by sharp instruments. In Alanna's painting, Mantegna's blue sky and dome intrude onto the trompe l'oeil gilt frame.



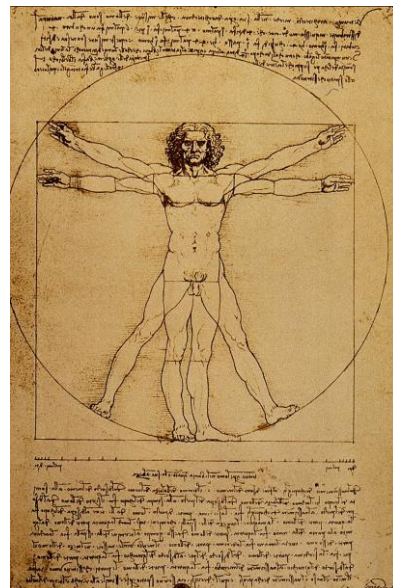
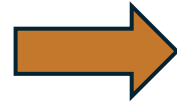
["Ceiling Oculus" \(Mantegna\)](#) and ["Still Life with Apples" \(Cezanne\)](#) from Wikimedia Commons. A blow-up from Alanna's painting stands in for Fontana's painting.



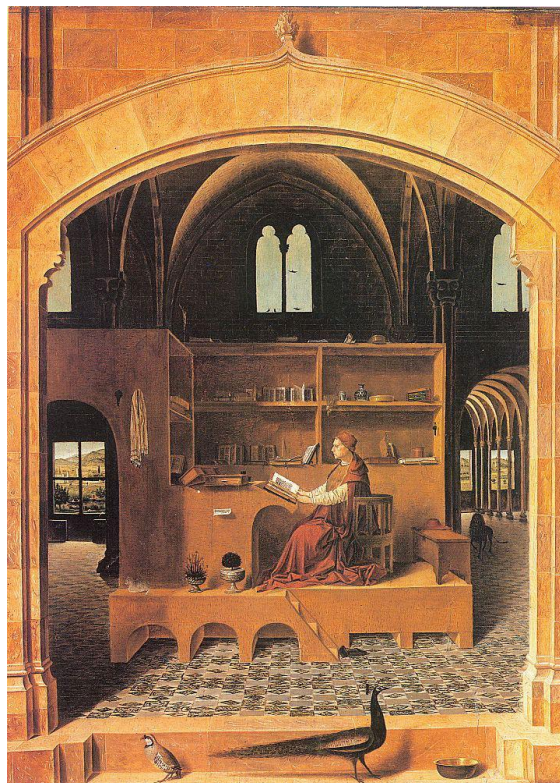
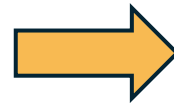
CHIARO: As in Rembrandt’s 1636 “The Feast of Belshazzar” (“Belshazzar’s Feast”), the disembodied hand of the Divine hovers over a darkened wall. In Rembrandt’s painting, only Daniel can decipher the cryptic message on the wall. As described by the National Gallery (UK):

“Daniel transliterated the inscription: MENE, MENE, TEKEL, UPHARSIN. This is the interpretation: ‘God has numbered the days of your kingdom and brought it to an end; you have been weighed in the balances and found wanting; your kingdom is given to the Medes and Persians.’ That very night Belshazzar was slain.”

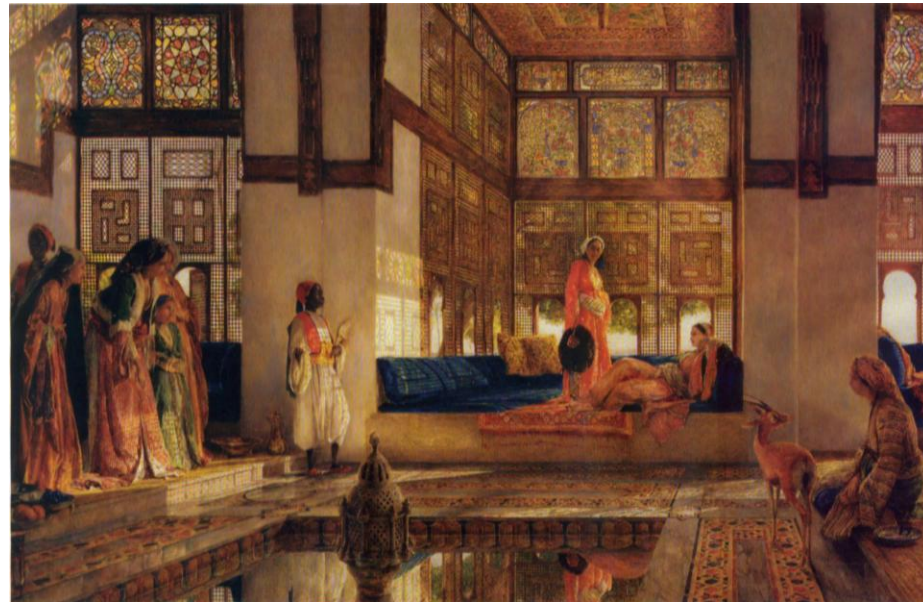
In Alanna’s version, the writing on the wall is, “Follow your heart says your brain.” Her painting abstracts the layout, the light, and the darkness of the original painting. **[AVAILABLE]**



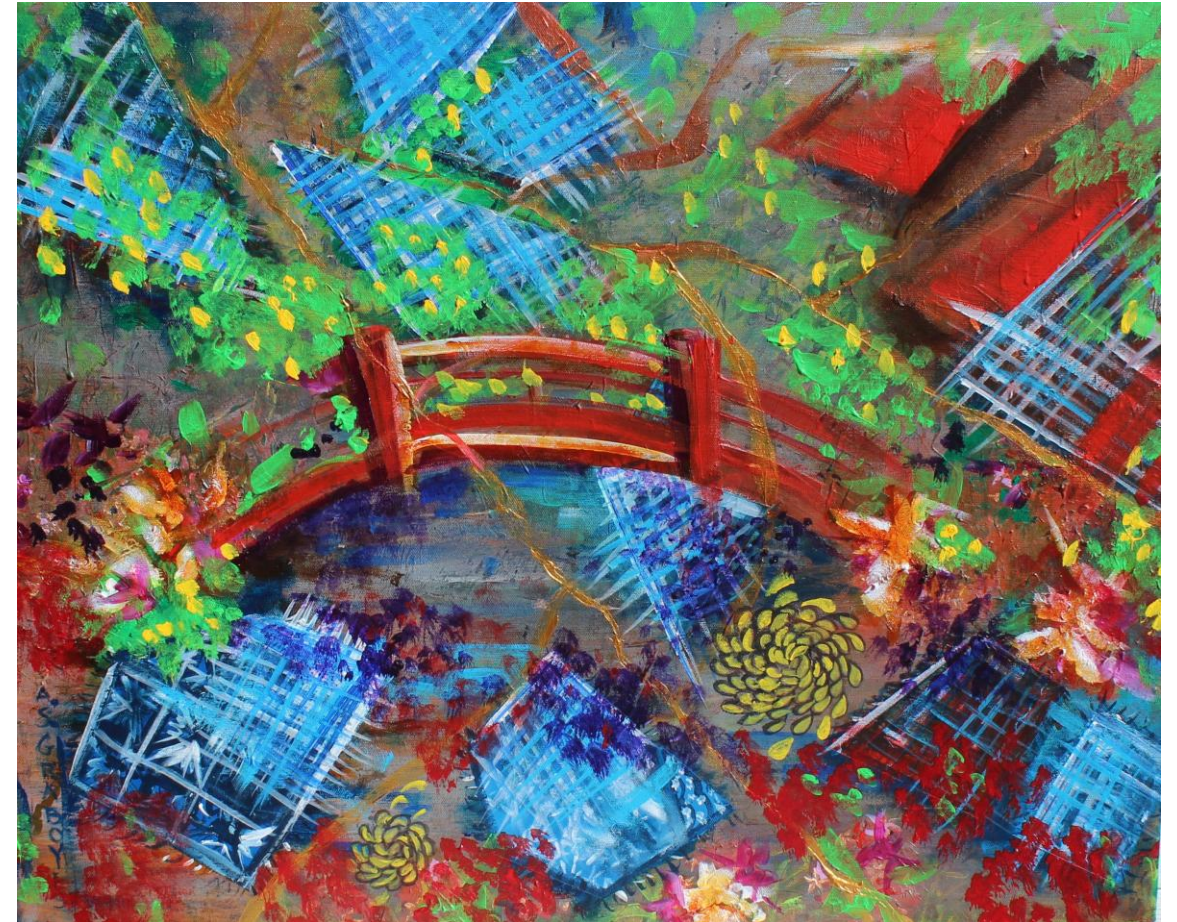
BLUER THAN BLUE CAN BE: Here, another three –isms come together: Romanticism (John Turner, “Sunrise with Sea Monsters” c. 1845), Post-Modernism/Sensationalism (William Blake, “The Ancient of Days,” 1794), and Renaissance Idealism (Leonardo da Vinci, “Vitruvian Man,” c. 1490). Look closely, and you’ll see, partially obscured, da Vinci’s Vitruvian Man, the ideal, surrounded extravagantly by light—blown out of proportion, like glaring newspaper headlines. The sunrays blend into a Turneresque ground.
[AVAILABLE]



ST. JEROME IN HIS STUDY: The grid format of Barnett Newman's multi-canvas painting, "Stations of the Cross," houses elements of Antonello da Messina's c. 1475 "St. Jerome in His Study." **[AVAILABLE]**



SHAFT OF LIGHT: In Nineteenth-Century Orientalism, European painters often incorporated the mystique of the harem and the exoticism of the Middle East into their paintings. “Shaft of Light” is an abstract homage to an iconic work of this period—Frederick John Lewis’s 1873 “The Reception” (a.k.a. “Lady Receiving Visitors, Introduction to the Harem”). **[AVAILABLE]**



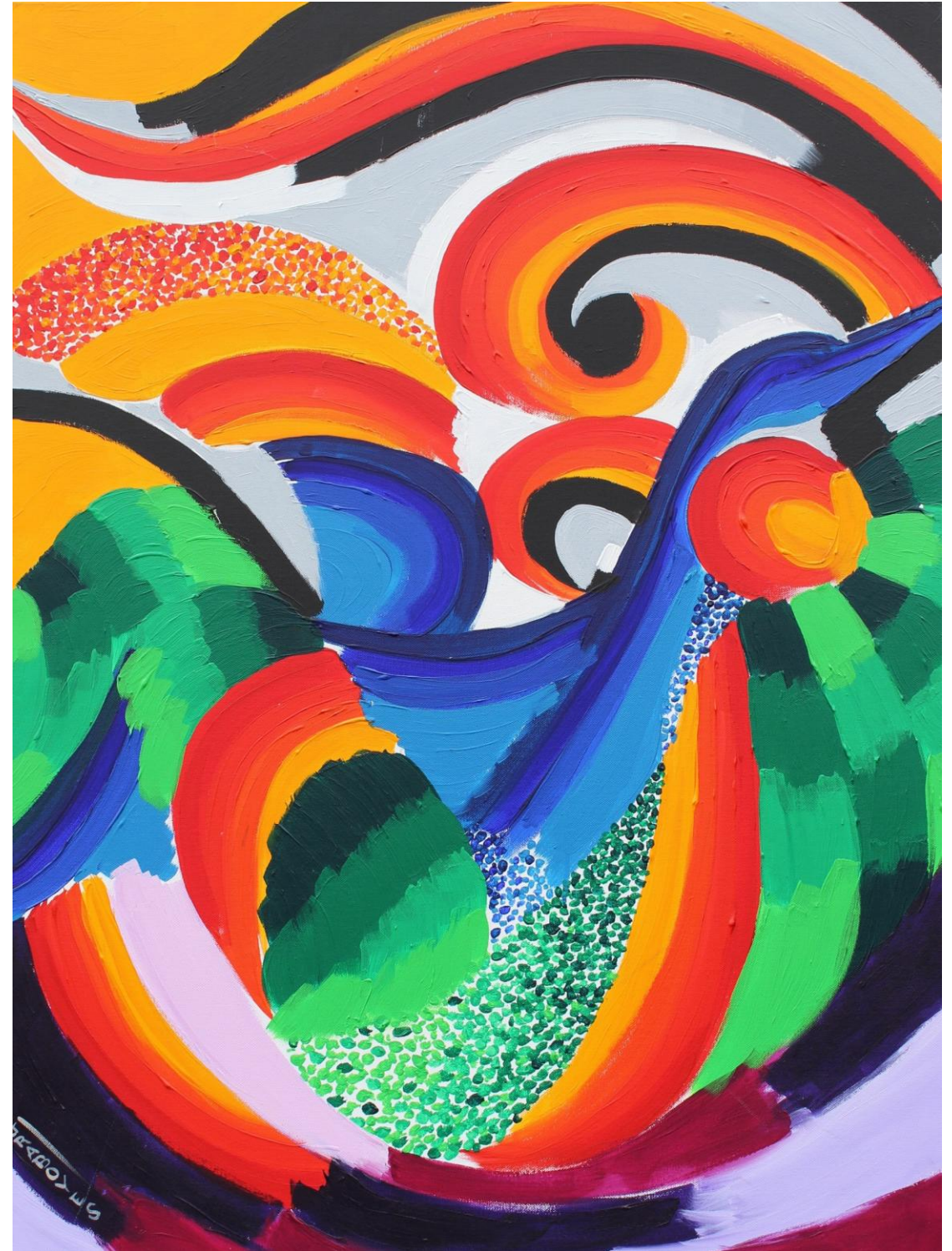
SHIBORI BRIDGE: The leftmost image is Alanna’s finest experiment with Shibori—the Eighth-Century Japanese resist-dyeing technique. Her work is an endlessly folded, highly textured, extraordinarily labor-intensive silk wrap. The center image is a photograph taken in Kyoto by our son, Jeremy; the bridge, pond, rich sunlight, and verdant surroundings recall Monet’s garden. The painting at right began as a realistic rendering of the Kyoto picture, but over several days, Alanna introduced imperfections—a revered design principle in Japanese art. The wood on the nearby building became aged, like the antique structures in Kyoto. The bridge’s surroundings morphed from foliage to textiles—with patches of indigo blue Shibori cloth. Then, the whole design was “shattered” like a piece of ceramic and glued back together with gold that accentuates, rather than hides, the cracks; this technique—Kintsugi—is thought to make the broken-and-repaired pottery more beautiful than when it was undamaged. Finally, she wrapped the scene in a gray haze with shards of light peeking through; this recalls Furoshiki—the principle that holds that how one wraps an object is as important as the object itself. The bridge serves as a uniting factor for all these elements.



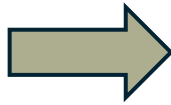
GO/THE GAME: Go is a 2,500-year-old chess-like game of strategy devised in China. In “Go/The Game,”—part painting and part montage—scattered elements from Japanese classical works meld with the geometry of the game board and its pieces. Notice that the letters “g” and “o” are incorporated into the structure of the painting.
[AVAILABLE]



IN THE CITY OF TOASTERS: As an art student, Alanna’s professors taught her to look at an object from unconventional vantage points—emotionally transforming a realistic scene into pure geometry. Here, the skyline of Manhattan, turned on its side, reminded her of an agglomeration of toasters, and she painted the scene accordingly. **[AVAILABLE]**



LEDA AND THE SWAN: The Expressionist style of the Blaue Reiter is applied to Peter Paul Rubens's 1601 Baroque painting, "Leda and the Swan." The swan represents Zeus, seducing Leda. Blaue Reiter was a group of Russian and German artists, c. 1911, who revolted against the strict and traditional schools of painting. Prominent among them were Franz Marc, Wassily Kandinsky, and August Macke.

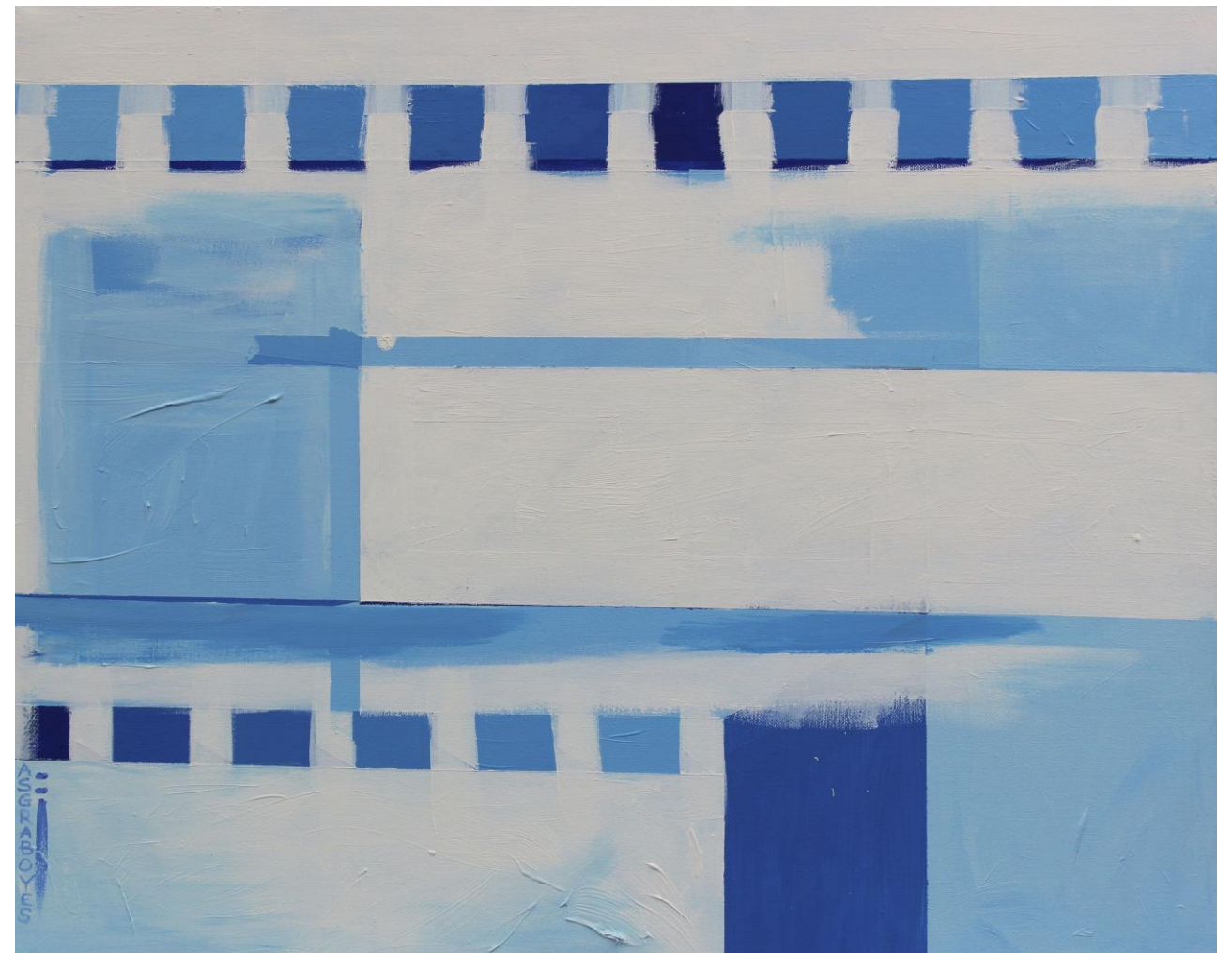
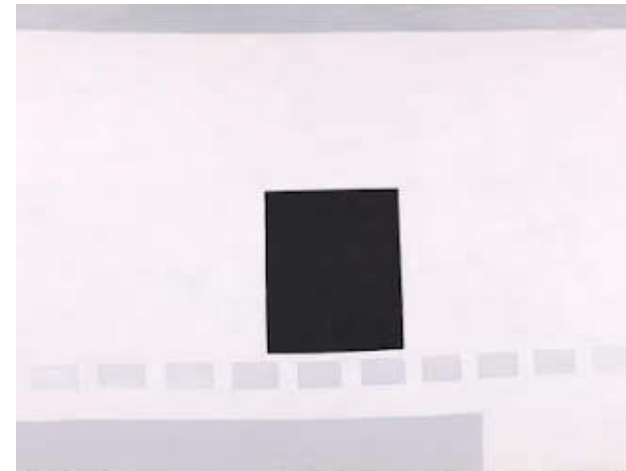


THE SWING: A profusion of styles merge here in one painting. It began with Jean Honoré Fragonard's 1767–1768 ornate Rococo painting, "The Swing." Alanna applied the sentimental coloring of James McNeill Whistler's Nineteenth-Century Aestheticism. Then she shattered the piece into twenty squares, some of them rotated, in a nod to Twentieth-Century Cubism. Fragonard's lady on the swing reminded her of a cotton candy pouf, so Alanna portrayed her in that way in five of the squares.

MY BLUE DOOR: “My Last Door” (1952–1954) is atypical of Georgia O’Keefe’s work. The O’Keefe Museum describes it as follows:

“Large canvas of mostly white with an abstracted reference to the black door from the adobe wall of her Abiquiu home. The door is represented by a large black rectangle in the center, with line of grey-blue squares suggesting the stepping stones along the path. Along the top and bottom edges of the canvas are lines of a darker blue grey, thin on top, thicker along the bottom.”

After seeing the painting in a museum, Alanna returned home and saw her own front door in a very different way. **[AVAILABLE]**



冷硯欲書先自凍孤
燈何事獨成花

Cold inkstone
Lamplight
Flower
Frozen

This is a part of a poem composed by Sū Shì (蘇軾).

Sū Shì (1037 - 1101) was a calligrapher, essayist, poet, politician, and travel writer during the Northern Song dynasty.

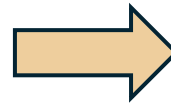
"When I wanted to write, the water in the cold inkstone was already frozen. For some reason, the only lamplight that was shining looked like the shape of a flower."
(provisional translation)

The full poem, titled "泗州除夜雪中黃師是送酥酒二首", was composed to express gratitude when Sū Shì received a gift liqueur on a snowy New Year's eve.



Sū Shì appreciating an inkstone.

*The calligraphy on the hanging scroll was written by Teijiro Ueno (1905 - 1986), grandfather of Tadashi Yokoyama.



CLOUD SONG, FROZEN INK: A Medieval Chinese poem, Japanese calligraphy, and Eastern philosophy inform this abstracted landscape. After several years in Washington, DC, a dear friend was returning home to Japan with his family. Before departing, he gave us an ancestral treasure—a beautiful hand-crafted box housing a scroll penned by his grandfather. The words describe a Chinese monk in frigid mountains, unable to write because his ink has frozen. The gift of this gorgeous work inspired Alanna's work to veer into a study of calligraphy, sumi-e painting, and Eastern philosophy. Her painting was one result. One other detail of interest. This painting began as an image of the New Mexico desert. Alanna was displeased with the result and, over several hours, the colors and geometry morphed into a scene from the mountains of China, inspired by the medieval poem given to us by our friend. But under several layers of paint, New Mexico still hides behind China.

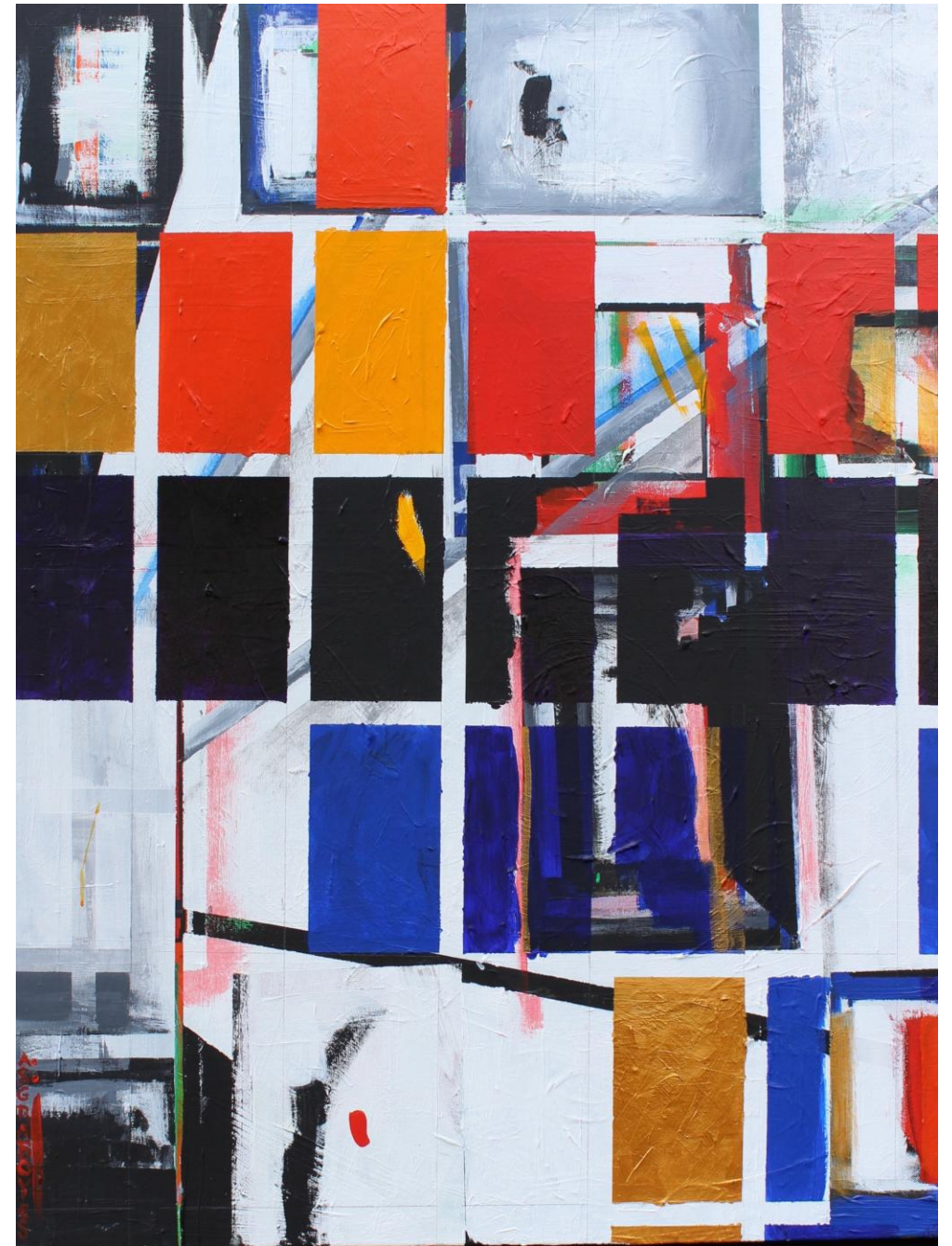


I DON'T KNOW MUCH ABOUT ART, BUT I KNOW WHAT I LIKE: Having visited a museum exhibit on modern art, Alanna's dear cousin once told her, "I don't know much about art, but I know what I like." An artist who works in Abstract Expressionism often hears that sentence—almost always using those identical words. Here, that statement of exasperation becomes the title of the painting. Folk-art creatures tour a gallery featuring Modernist masters—Ad Reinhardt, Mark Rothko, Franz Kline, Piet Mondrian, and Jackson Pollock. Oaxacan woodcarvings and Zapotec textile designs are the spectators in this gallery of the imagination.



ART BASEL OAXACA: Oaxacan folk creatures continue their tour of modernist works. Like the previous painting (“I Don’t Know Much about Art, but I Know What I Like”), “Art Basel Oaxaca” envisions an art gallery with Modernist works on the walls, viewed by a Oaxacan sculpture and a piece of Zapotec fabric snaking through the exhibition.

EARLY RENAISSANCE IN FERRARA: Walking through the National Gallery in Washington, DC, Alanna chanced upon a room featuring paintings from the Early Renaissance. She was struck by how all the paintings featured the same color scheme—red/orange, blue, gold, black, white, and gray of the period. “Early Renaissance in Ferrara” combines elements of several paintings in the room, albeit highly abstracted, and a window grid unites them.



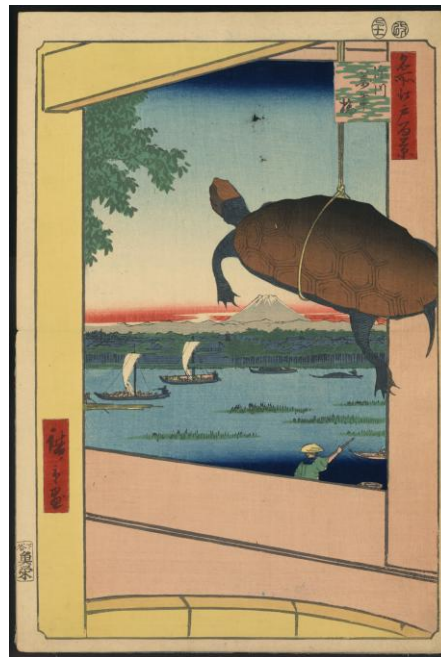


WAVECREST: “Wavecrest” was the only apartment house complex in the vicinity of Alanna’s childhood home in Far Rockaway. Its namesake painting focuses on the roller coaster at nearby Playland amusement park—reconfigured to reflect Hokusai’s iconic “The Great Wave off Kanagawa.” Playland’s malevolent clown logo resembles the Oni masks used in Japanese Noh musical dramas. “PITCH TILL YOU WIN” was a popular game at Playland. This is one of a series of three paintings inspired by Japanese prints and by memories of Far Rockaway.





BROAD CHANNEL: Alanna has wistful memories of riding the Broad Channel train across Jamaica Bay and past what appear to be Maine fishing villages dropped incongruously within the boundaries of New York City—houses on stilts, standing atop tiny islands. Stylistically, “Broad Channel” draws on Hiroshige’s “Tsuki No Misaki.” The scene also recalls Chihiro’s over-water train ride with ghostly figures in Hayao Miyazaki’s anime film, “Spirited Away;” the ghostly geisha figure in “Broad Channel” recalls the spirits accompanying Chihiro on her ride. This is one of a series of three paintings inspired by Japanese prints and by memories of Far Rockaway.



BEACH 15: Alanna spent her childhood on Beach 15th Street, two blocks from the Atlantic Ocean, and “Beach 15” features iconic memories of that time. The trompe-l’oeil frame depicts the second-story porch of her house, from which we see the ocean, the sand, and beach umbrellas. Her father was a storyteller who entertained children of the family and the neighborhood with stories, many of which centered on “Mister Big Fish,” who could always solve problems through rational thought processes. The spiral and colorful bursts behind represent the fireworks that Alanna and her friends would watch from the porch at 9:00pm every Wednesday night during the summer months. The rabbit is in memory of an early trauma—her two pet rabbits killed by teenage neighborhood reprobates. Stylistically, the paintings draw on Hiroshige’s paintings of a turtle (“Fukagawa Mannebashi”) and a fish (“Suidobashi Surugadai”). This is one of a series of three paintings inspired by Japanese prints and by memories of Far Rockaway.

INSIDE THE BELTWAY

Since 2007, Alanna has lived in Alexandria, Virginia, just across the Potomac from Washington, DC. This chapter depicts scenes from Alexandria, Washington, and other areas of Northern Virginia.



1. **ALEXANDRIA #1:** Old Town is the beautifully preserved Eighteenth-Century port city of Alexandria, Virginia. The street names reflect the British royalty sovereign over Alexandria at its founding.
2. **ALEXANDRIA #2:** Here, the blue tones present a more subdued portrait of Old Town.
3. **ALEXANDRIA #3:** Seven more views of Old Town Alexandria form a geometric montage.
4. **INDUSTRIAL FLOWER:** An abandoned electric power plant stands at the north end of Old Town.
[AVAILABLE]
5. **BLUE, WHITE, AND A BIT OF RED:** Near Old Town, the tiny, celebrated Blue & White diner offers breakfast and lunch—including the locally celebrated half-smokes (sausages) and fried chicken.



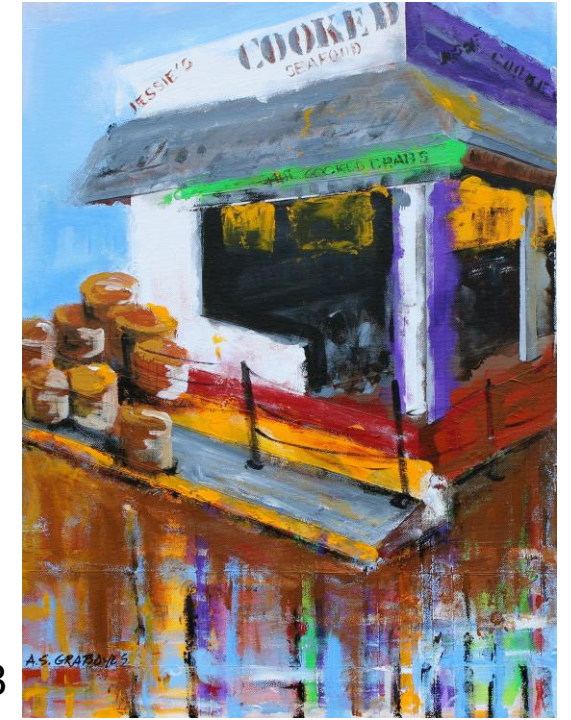
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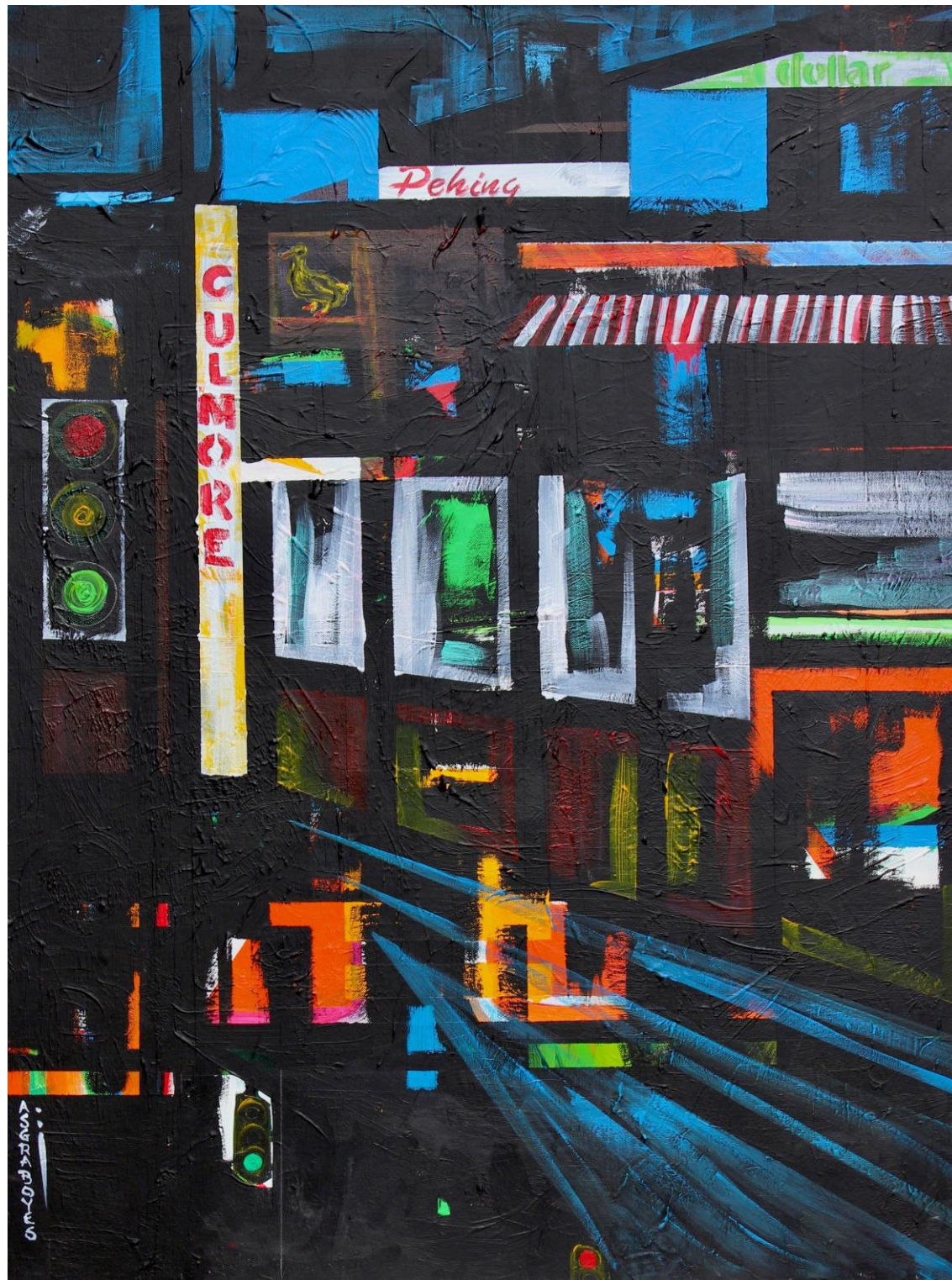
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1. **FISH MARKET #1:** Here is the once-bustling fish market of the District of Columbia's Wharf. Captain White's Seafood had the most celebrated location—on a barge at the end of the market.
2. **FISH MARKET #2:** Shown here in vivid colors on a sunlit day, Captain White has since moved to Maryland, after gentrification transformed the DC Wharf.
3. **FISH MARKET #3:** In a city loaded with lawyers and economists, Captain White's largely served a more working-class clientele—an incongruously gritty, down-to-earth locale in a heavily upscale town.
4. **QUARRY:** Sandstone, marble, limestone, and granite quarries across the United States contributed materials for the great buildings and monuments of Washington, DC. Look closely, and you'll see a few iconic structures lurking in the geometry of "Quarry."

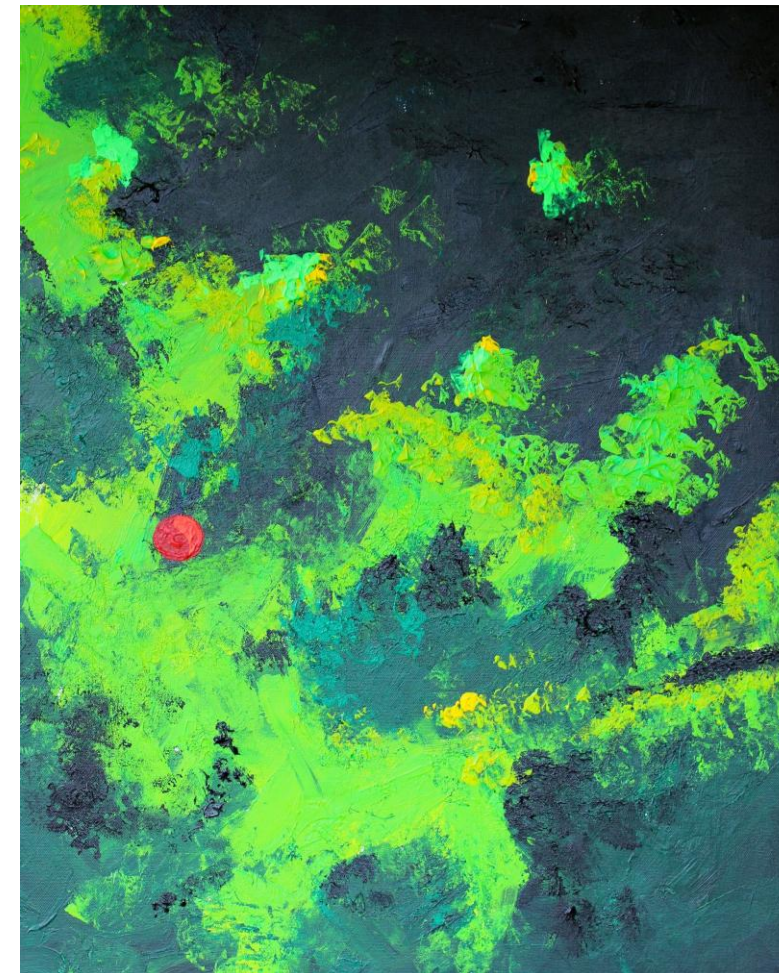
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1. **THE GREAT CORNER:** The Culmore strip shopping center in Falls Church, Virginia features Peking Gourmet—a favorite of presidents, generals, and other dignitaries. Autographed photos of hundreds (thousands?) of notables cover the walls. This painting portrays a rainy evening, with streets glimmering from the neon lights around. **[AVAILABLE]**
2. **ODD LIGHT:** A red traffic light shines through several blocks of old trees, as seen from our driveway around dawn. **[AVAILABLE]**



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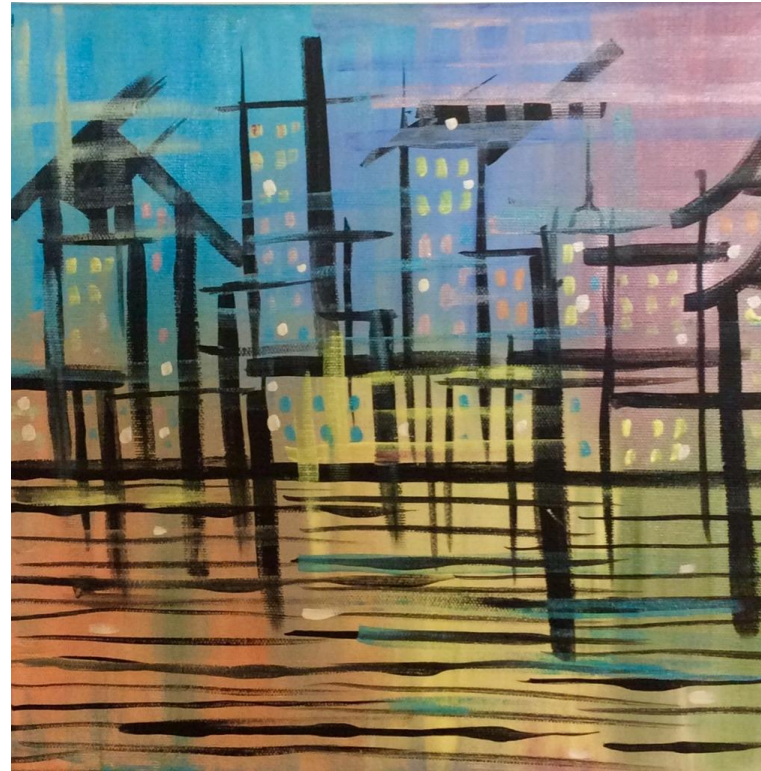
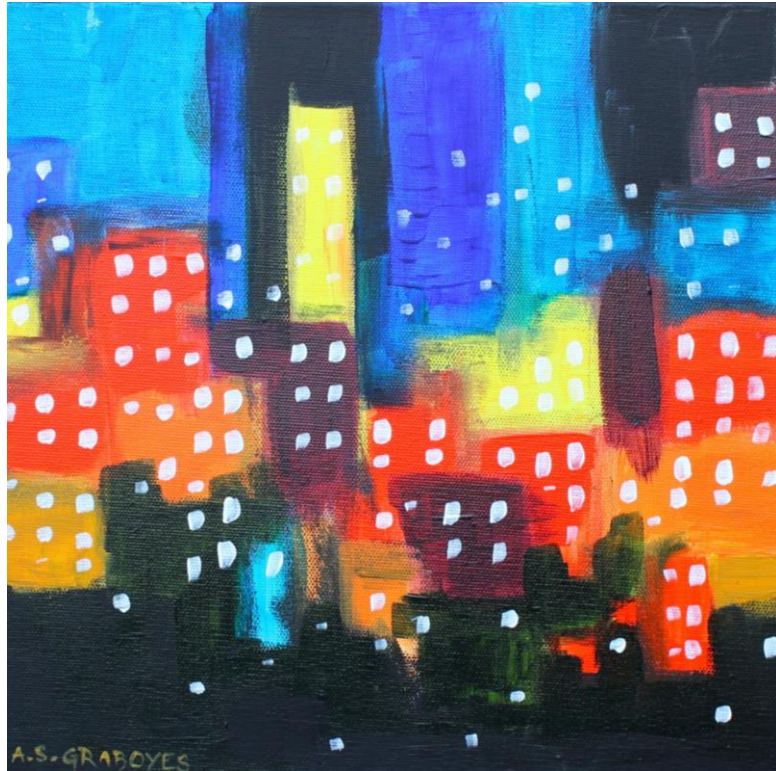


1. **SEASONAL MAGNOLIA:** This collage was based on photographs, taken in all four seasons, of a much-beloved southern magnolia. **[AVAILABLE]**
2. **NOT A TWO-HOUR DELAY:** This wintry landscape recalls a storm with sufficient snow to shut down the school where Alanna used to work—as opposed to the lighter snows that resulted in two-hour delays in opening. Cold days off were celebrated with burning logs in the fireplace. **[AVAILABLE]**



NOWHERE CITIES

Alanna grew up in Far Rockaway, New York—a remote beachfront corner of New York City. But the great towers of Manhattan loomed large in her experience and her imagination, and her fascination with urban design permeated her career. As an undergraduate at Queens College, she produced “Co-Op City,” shown on an earlier page. She was an archivist on the Edward Steichen and Alfred Stieglitz Collection at the Museum of Modern Art. As a cataloger at Columbia University’s Avery Architectural and Fine Arts Library (the world’s largest architecture library), she was able to peruse architectural drawings and incunabula—holding Eighteenth-Century works by Piranesi in her own hands, for example. She co-authored the first book ever written on the SoHo Arts District—which included haunting photos of that precinct’s cast-iron architecture. As a photographer, her architectural photos graced the cover and interior of the Columbia University President’s Annual Report. And her paintings frequently encompass architectural themes. This brief chapter features seven paintings of cities that only existed in Alanna’s imagination.



1. **AROUND MIDNIGHT:** Bright colors hint at a brilliantly neon-illuminated city—a night view of a great metropolis.
2. **FLOATING CITY:** Subtler light shows a city in the background and water in the foreground.
3. **RAINY CITY:** Rain has a transformative effect on the atmosphere. During the storms and afterward, the streets look (and smell) cleaner. And the streets feel safer, perhaps out of a perception that criminals have no great desire to become soaking wet.
4. **FOGGY CITY:** Fog had a way of turning the harshest city into a quiet, subtle dreamscape.





1. **SUNRISE CITY:** There is magic afoot in the city at dawn. You can hear the city come to life as trucks begin to rumble, airports step up their traffic, and workers shout across the mostly quiet streets.
2. **SNOWY CITY:** When snow falls heavily on the city, a rare hush settles into the streets. When one encounters other people, the normally high-strung, fast-paced denizens seem incongruously calm, friendly, and peaceful.
3. **SUNSET CITY:** Daytime in the city is constant bustle, as are the earlier hours of the nighttime. Sunset often offers a calm interregnum, as exhausted workers decompress and head home.

BIRDS AND BUGS

The pandemic's arrival in early 2020 changed the nature of Alanna's art. Previously, her creative inspiration and productive output centered on far-off places we had visited—New Mexico, Arizona, Utah, Louisiana, Portugal, Scotland, the Netherlands, Israel, Florida, Maine, Alaska, and so forth. With COVID's arrival, our world shrank for a time to our own home and to the garden and arboretum we had built over the years. Much of her new work focused on things close at hand—the food in our kitchen, the flowers in our garden.

With much of our world on lockdown, the back deck of our home became a haven—a place of a calm in a chaotic world. In these quiet months, we noticed anew how rich our own little corner of the world was in birds—cardinals, crows, robins, sparrows, mourning doves, hummingbirds, catbirds, and goldfinches. In the skies above, we watched the processions of Canada geese, swallows, hawks, and the occasional heron or bald eagle. Marvels were all around us.

And so, Alanna began to paint birds. In many cases, the birds she painted were not those of our environs, but rather creatures of the larger world—some of which we had seen on our travels (e.g., pelicans), some we had never seen (e.g., macaws, albatrosses), and at least one that never existed (e.g., the great firebird of Russian legend).

In 2021, Northern Virginia experienced a surreal invasion of Brood X 17-year cicadas. Billions of the insects had gone about their business underground since 2004 and then, at a precise moment, emerged en masse, filling the air with a near-deafening buzz and providing a month-long all-you-can-eat buffet for the birds. Alanna produced an unusual mixed-media work commemorating this rare event.



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1. **IN THE BLACK FOREST:** This painting was based upon a piano composition (“Quote the Cuckoo,” by Robert Graboyes). The background color of the painting simulates the trees found in Germany’s Black Forest—whose wood is used to make cuckoo clocks.
2. **FLOCK TOGETHER:** A menagerie of exotic birds is interspersed with flowers, along with shadows from window blinds.
3. **BIRDS OF A FEATHER:** Avian profiles are superimposed over pastel swatches. **[AVAILABLE]**
4. **HYACINTH AND SCARLET MACAW:** Three birds fly high above the rainforest canopy. **[AVAILABLE]**

1. **HAWK MIGRATION:** The graceful, imposing birds that visit our backyard and soar en masse across the Blue Ridge Mountains to our west.
2. **10,000 MILES:** The albatross is the great and mysterious bird described in “The Rime of the Ancient Mariner.” It has a wingspan of seven feet and travels the globe in just forty-six days. While barely flapping its wings, it can travel ten thousand miles in a single journey, only landing on water to eat and rest.

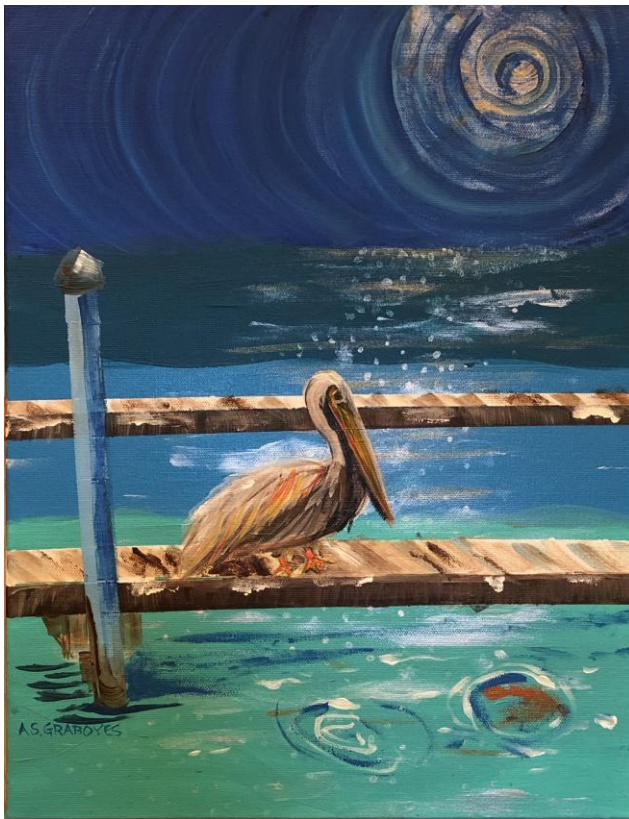


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1. **WAITING FOR THE SCOOP:** A solitary pelican scoops up a meal.
2. **COCOROCO:** A pair of fighting roosters prepare for battle.
3. **TAIL OF THE FIREBIRD:** This is a luminescent depiction of the great mythical bird of Russian lore.



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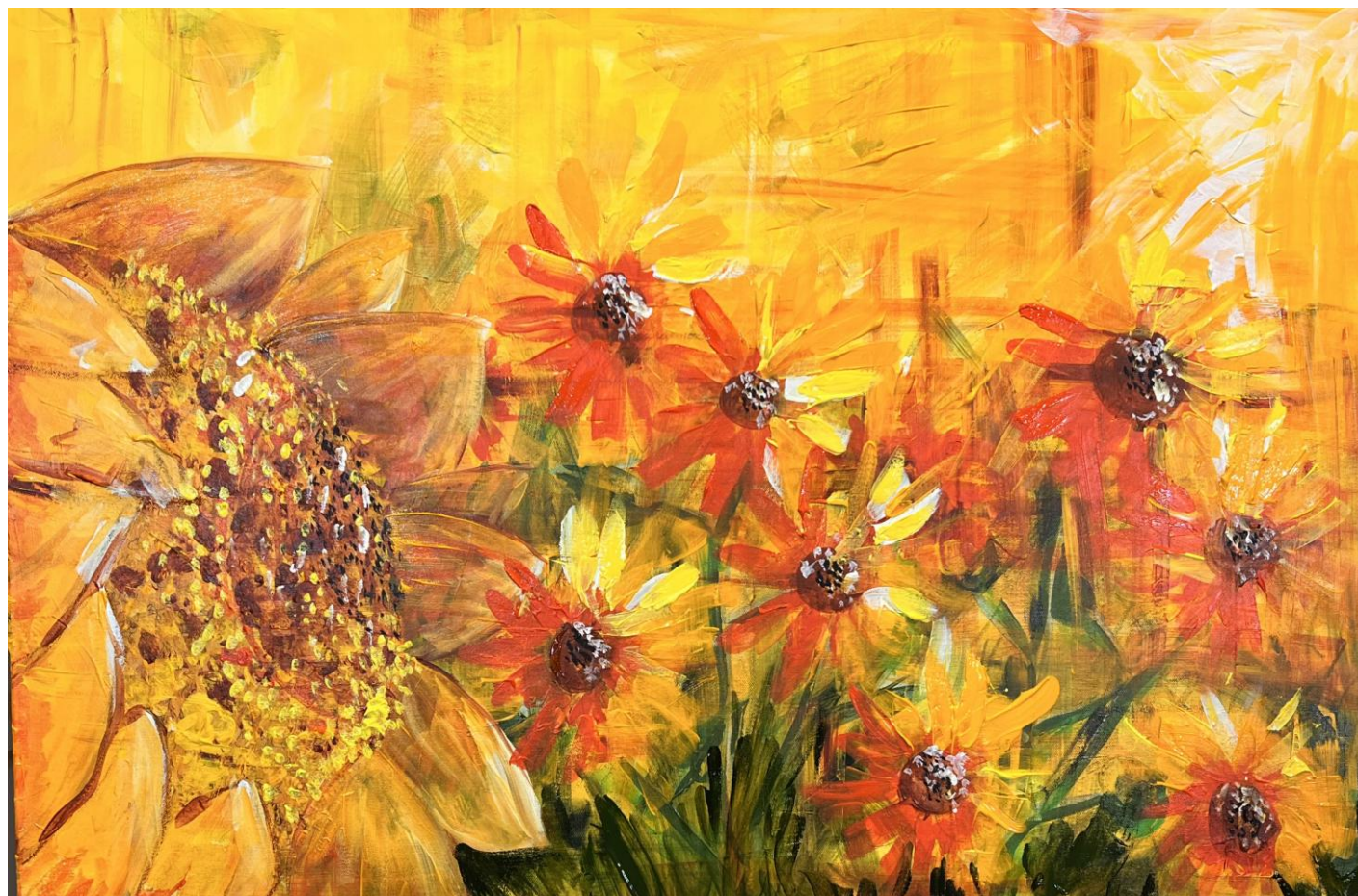
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1. **MEETING OF THE MINDS:** In this abstracted take, a spontaneous avian confab occurs on our deck. **[AVAILABLE]**
2. **CICADA MUSIC:** 2021 brought a remarkable event to our environs as the Brood X 17-year cicadas emerged overnight from their long underground existence. The air around our home was filled with millions of these remarkable creatures, who had patiently waited underground since 2004 to emerge in unison and stage the world's biggest and noisiest orgy. This mixed-media work depicts their life cycle. Toward the bottom, you see a mass of actual cicada wings, collected from the ground after they had died out.

GARDENS

William Faulkner began his career by writing about World War I in Europe, New Orleans, and other realms far from his native Mississippi. Soon after, however, he began to write almost exclusively about a fictionalized version of the Mississippi landscape, where he was born and where he died. He famously said of this literary decision: “I discovered that my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it.” With the arrival of the pandemic and the confinement that it brought, Alanna, too, began to focus on her own little postage stamp of native soil—the garden and arboretum that we constructed together over many years—flowers, trees, bushes.

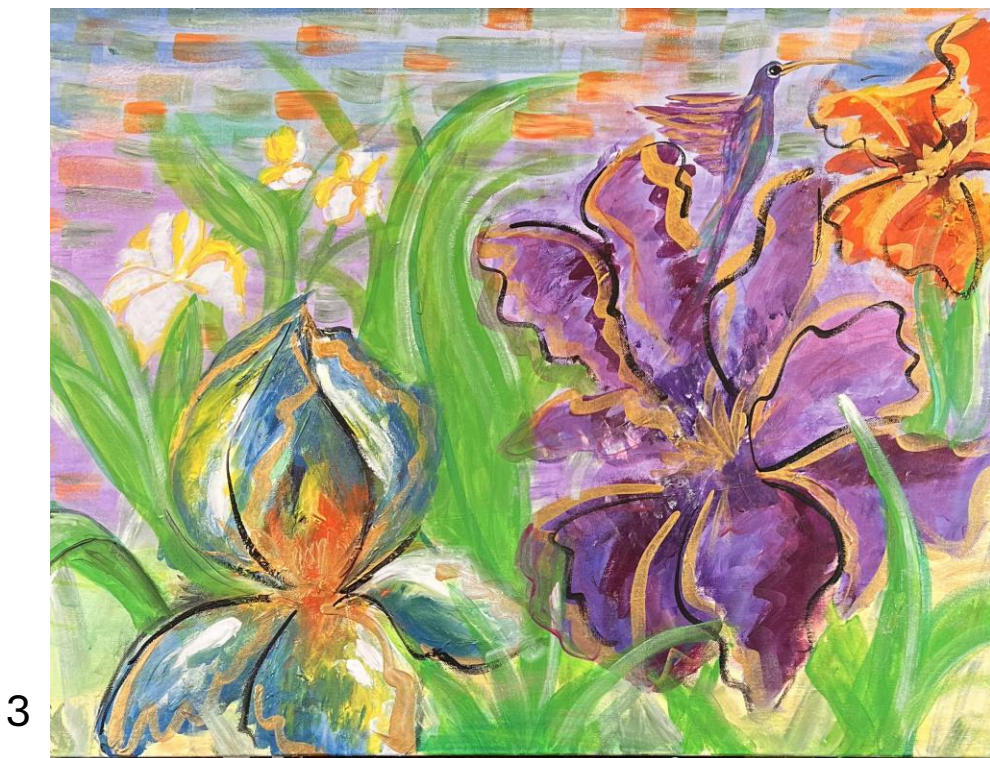
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1. **SUNFLOWERS—FACE THE SUN:** The neighbors' sunflowers protrude over our common fence. **[AVAILABLE]**
2. **SPRING EPHEMERALS:** This scene was based on a photograph of spring flowers sent to us. One morning, the sun streaming through our Venetian blinds briefly made a downward-slanting striped pattern across the painting, so Alanna added those stripes permanently with a layer of translucent yellow paint. **[AVAILABLE]**

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1. **QUEEN ANNE'S LACE BOTANICAL:** A friend sent a photograph of Queen Anne's lace, and that formed the basis of the pale wallpaper in the background of this painting. The bright red-and-orange flowers reflect the explosion of color that spring brought in 2024. **[AVAILABLE]**
2. **PRIVATE EDEN:** This portrays our garden and arboretum, which is interspersed with geometric features inspired by Japanese gardens. **[AVAILABLE]**
3. **GODDESS OF THE RAINBOW:** In Greek mythology, Iris was the goddess of the rainbow—which she used as a bridge to travel between Heaven and Earth. **[AVAILABLE]**

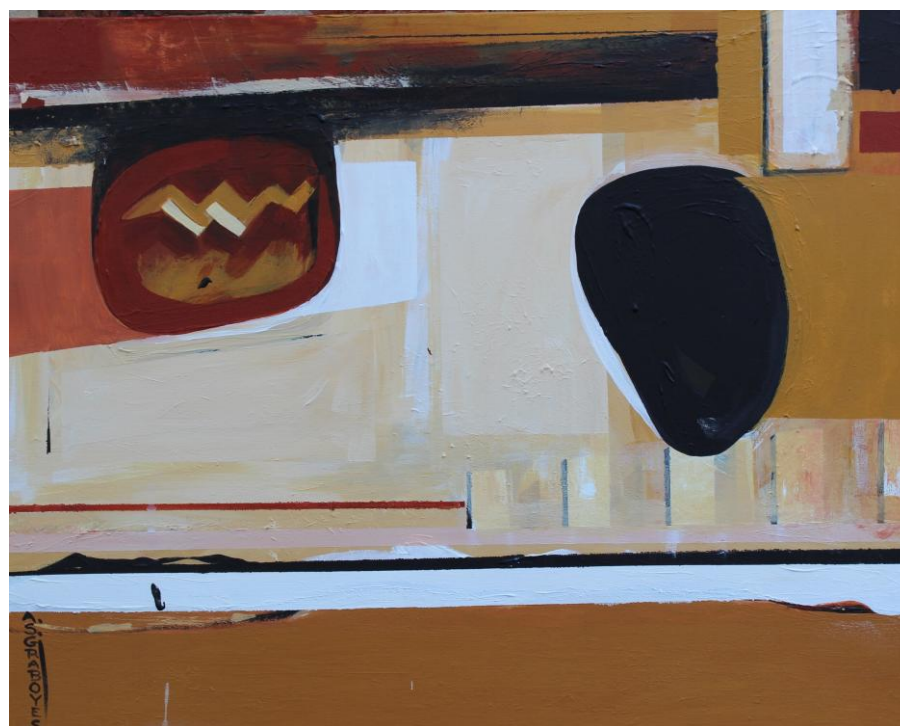
NEW MEXICO

A seismic shift in Alanna’s work occurred on our first trip to New Mexico. The light, the topography, the sky, the flora, the architecture, the colors, and the enormous vistas were unlike anything we had ever seen before. Alanna had assumed that Georgia O’Keefe’s rows of smallish rectangular clouds were stylistic fabrications—until I tugged on her sleeve and pointed to just such an array in the bluer-than-blue sky. In the independent film, *Off the Map*, a lifelong resident of the state warns a newcomer that “New Mexico is a powerful place. Often, when people first get here, it’s a little overwhelming.” Upon our return to our heavily shaded Virginia colonial-style house, Alanna—exhausted from the cross-country flight—mustered the energy to venture out to a paint store and purchase white paint. Before we went to bed, our brick fireplace had been painted white to mimic the luminescent kivas of New Mexico homes. Our Virginia hunt scenes had been removed from the walls, replaced by Pueblo weavings, Navajo rugs, ristras of auburn chile peppers, and one large tumbleweed. Virginia souvenirs had given way to pottery from the Acoma and San Ildefonso pueblos. And Alanna’s paintings shifted to brilliant colors and stark geometry.

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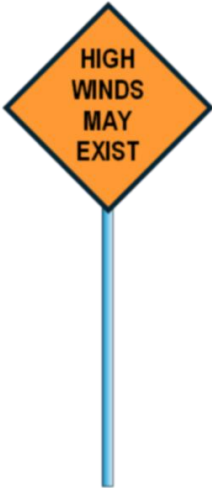


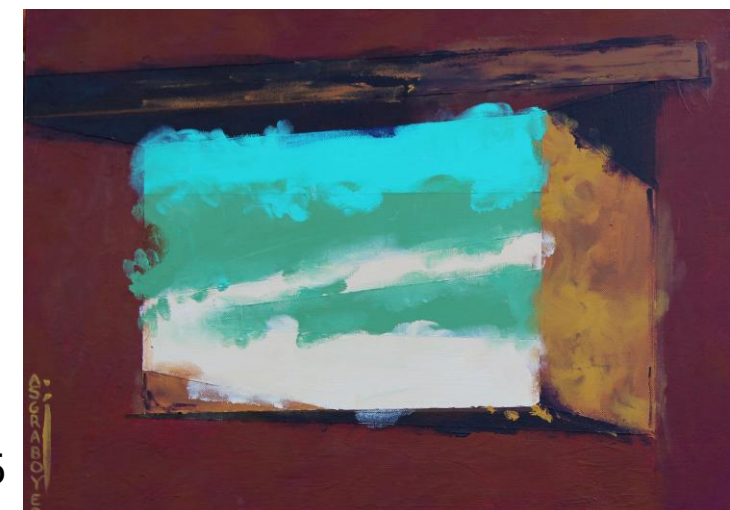
1. **KIN BINEOLA:** In 2007, our son did archaeological work for several weeks in the ancient ruins of Chaco Canyon, New Mexico. This painting was inspired by one of his photos.
2. **BANDELIER:** Bandelier National Monument preserves the ruins of an Anasazi (Ancestral Puebloan) settlement from the period of 1150–1600 BC. The ancient patterns were painted on a wall of the ruins, and the composition also includes a natural portal through the wall. **[AVAILABLE]**
3. **SHE'S A BUTTE:** This painting weaves together elements of Acoma pottery, a mission church at Taos, and a Nineteenth-Century Navajo rug.

3



HIGH WINDS MAY EXIST: At first view, the White Sands of Alamogordo, New Mexico, the gypsum-covered dunes look only white. Upon further reflection, one also sees the blue light of New Mexico, the reflection of sun and clouds, and the distant mountains of various colors. This vast, barren landscape—unique on earth—was taken from a 360-degree video. Look closely, and you’ll see a top landscape, a middle landscape, and a bottom landscape, which could also be portrayed in a continuous sequence, as shown below. The title comes from a road sign seen in the vicinity of Alamogordo—“HIGH WINDS MAY EXIST”—which struck us as a strangely existentialist pronouncement, albeit logically true. **[AVAILABLE]**





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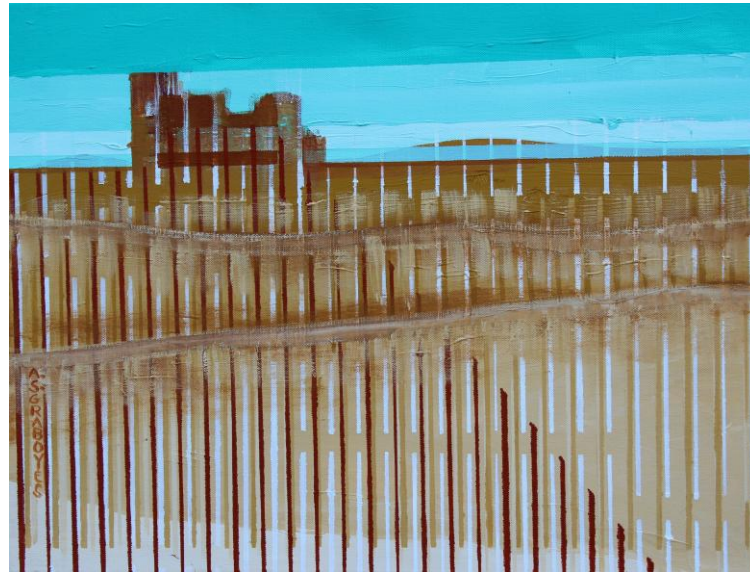
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1. **ABÓ IKAT:** Abó is the remnants of a Spanish mission located in the Salinas Pueblos National Monument, near Mountainair, New Mexico—a place that marked the first encounters between Puebloans and Spaniards. Ikat is an Indonesian textile dyeing technique. Here, Alanna replicates the look of ikat on her portrayal of Abó.
2. **DJANGO:** These ruins are located in Chaco Canyon. The photograph on which it is based reminded Alanna of the look and feel of a scene in Sergio Corbucci's spaghetti western, "Django." **[AVAILABLE]**
3. **KIVA:** A kiva is a space used by Puebloans for religious and civic gatherings. This painting represents such a space in Chaco Canyon. **[AVAILABLE]**
4. **JEMEZ:** Jemez Pueblo is located in Sandoval County, New Mexico.
5. **ABÓ:** Here's another ruin from the aforementioned Abó. **[AVAILABLE]**

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1. **ON A MISSION:** This is yet another image of the ruins at Abó. The ruins meet the sand, and the sand creates the ruins.

[AVAILABLE]

2



2. **BONITO FLAKES:** Pueblo Bonito is at Chaco Canyon. Bonito flakes are a Japanese ingredient made from dried, smoked bonito tuna. There's no connection between the two other than the coincidence of the name.

3. **ABÓ TWILIGHT:** The mission church was extant for only a short time, but at twilight, one senses the spiritual nature of the place. [AVAILABLE]

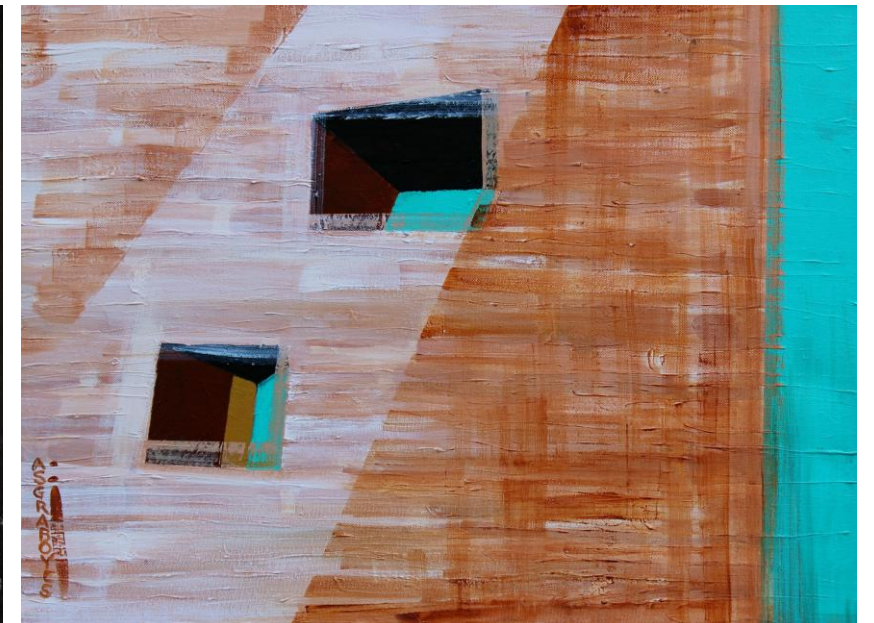
4. **AZTEC RUINS:** Europeans called this Ancestral Puebloan site "Aztec Ruins" out of a mistaken belief that only the Aztecs could have produced such exquisite structures.

5. **TURQUOISE LINEN:** New Mexico is famed for turquoise mining and jewelry. Alanna: "Linen fabric is very special. The weave is wide enough to let air reach your skin, it feels light, and it blows easily in a breeze. I was wearing a linen blouse when I visited this ruin in New Mexico. The breeze itself felt like linen, and the surface of the ruins looked like a linen weave." [AVAILABLE]

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1. **BOSQUE DEL APACHE:** This muddy patch of the Rio Grande, south of Albuquerque and north of Las Cruces, is a bird sanctuary. There, we saw great murmurations of birds, swirling above us in intricate geometric patterns
2. **FAJADA BUTTE:** Fajada Butte is a steep, vertical-sided natural feature in Chaco Culture National Historic Park.
3. **NEW ALTO:** Alto is one of the great houses in Chaco Canyon. This painting captures a moment with shadows from the setting sun and strange horizontal clouds in the sky above. **[AVAILABLE]**
4. **NORTH OF TAOS:** The Sangre de Cristo Mountains are the southernmost extension of the Rocky Mountains, through which flows the upper reaches of the Rio Grande. Looking northward into Colorado, we see the mountains change colors from purple to bright flaming orange as the sun sets in the distance. **[AVAILABLE]**





1. **I DON'T RETURN WHITE BLOUSES:** The Sandia Mountains rise east of Albuquerque. The name (“watermelon” in Spanish) likely refers to the reddish color at sunset. On our first visit, in 1992, the desert floor was 60 degrees, but snow still lingered at the top of the Sandia Peak Tramway—hence the white patches here. As Alanna was painting, a white blouse was delivered to our house. While she returns a great number of garments that arrive at the house, for some reason, she never has to return white blouses, which always seem to fit. Hence, the painting’s title was simply a coincidence of timing.
2. **TEWA TIWA TOWA:** These are the names of three closely related Puebloan languages, and this painting is an assemblage of ruins from various Pueblos. **[AVAILABLE]**
3. **STILL LIFE:** The principal feature here is the iconic Taos Pueblo. From Alanna: “Out on the canyon floors and desert nothing seems to move — it’s all very still. It is a landscape, but it’s also a still life. The paint strokes in the bottom section reminded me of a Clyfford Still painting — thus the name, STILL LIFE.”



NORTH, EAST, SOUTH, WEST

Travel has always inspired Alanna's artwork—seeing places where the foliage, terrain, and architecture bear previously unseen colors and geometries. In this chapter, Alanna wanders across America, from coastal Maine to the Jersey Shore, from a Pennsylvania farm to remote parts in Ohio and North Dakota. From coastal North Carolina, down to Florida, over to Louisiana, and then westward to the Grand Canyon, up to the Wasatch Range of Utah, and out to the Pacific Coast of California.

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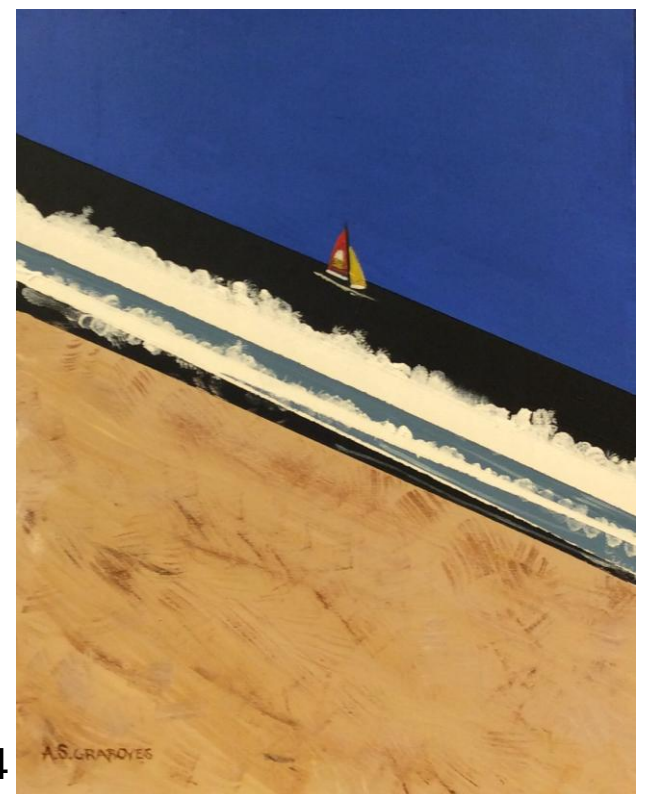


1. **CRIMSON FIELDS OF GRAIN:** This is a highly chromatic abstraction of a barn in Pennsylvania. **[AVAILABLE]**
2. **WEATHERED AND WORN:** This is the same barn as in the previous painting but done in a more realist style.
3. **VIEW FROM A PEMAQUID BELL HOUSE:** In this painting, we are looking out from inside of a late Nineteenth-Century bell house adjacent to Maine's iconic Pemaquid Lighthouse. **[AVAILABLE]**
4. **A BIT ASKEW:** This a view of a segment of the New Jersey Shore, inspired by a friend's tilted photograph.

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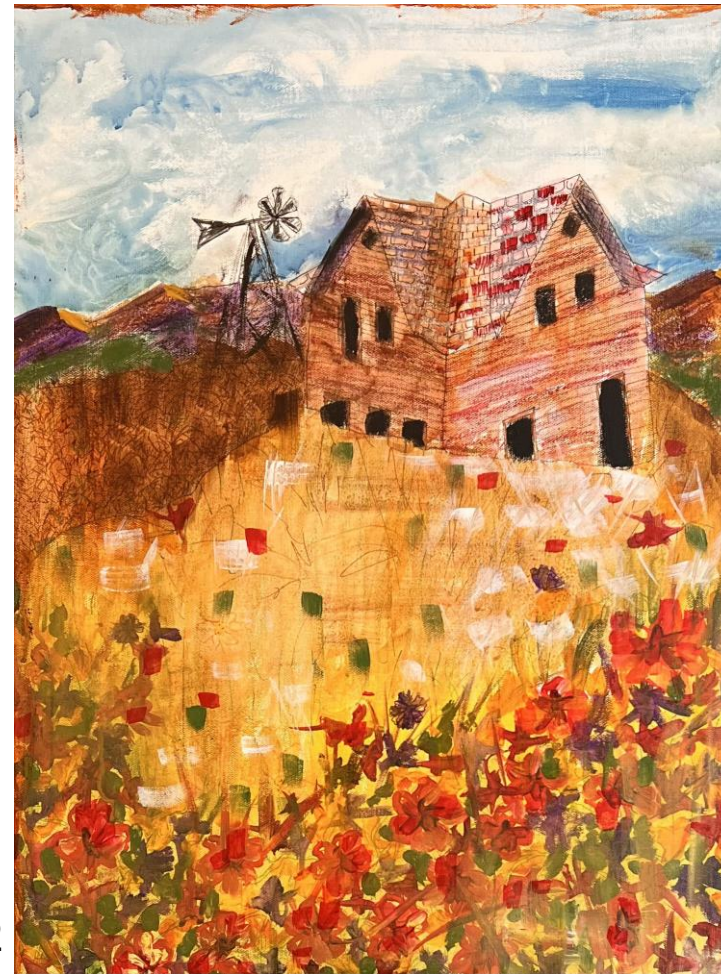
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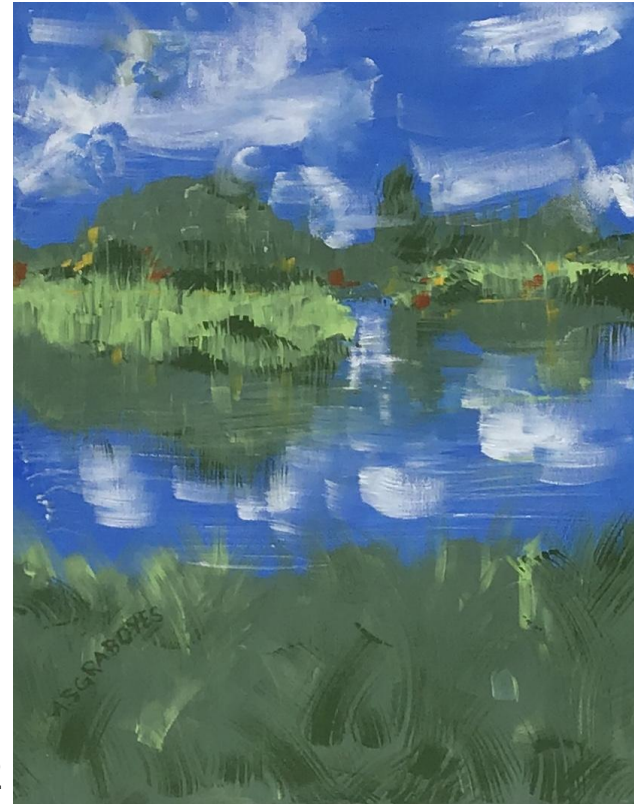
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1. **SCHOOL'S OUT:** A friend sent a photo of an old, abandoned schoolhouse standing alone in a field in Ohio. When Alanna began her painting, she found that one building by itself made for a less interesting composition than she had hoped. So, she turned the lonely school into a collection of five buildings. **[AVAILABLE]**
2. **ATACAMA DESERTED HOUSE:** A relative sent a photo of a decaying house in North Dakota surrounded by wildflowers. That same week, Alanna saw a photo of South America's Atacama Desert in full bloom. She surrounded the North Dakota home with the Atacama flowers. **[AVAILABLE]**
3. **QUILEUTE NATION:** Our son sent us a photo of this natural stone portal on the Quileute Reservation oceanfront. Distant conifers can be seen through the portal. **[AVAILABLE]**



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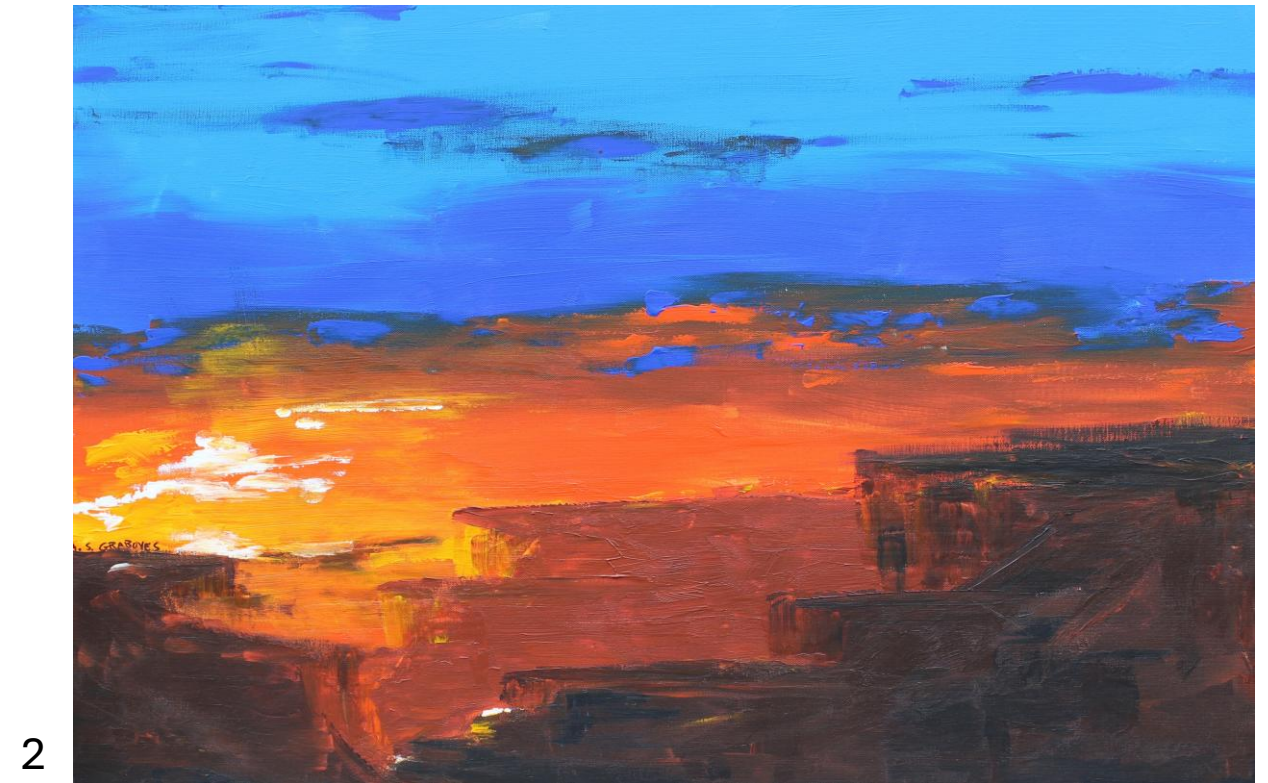


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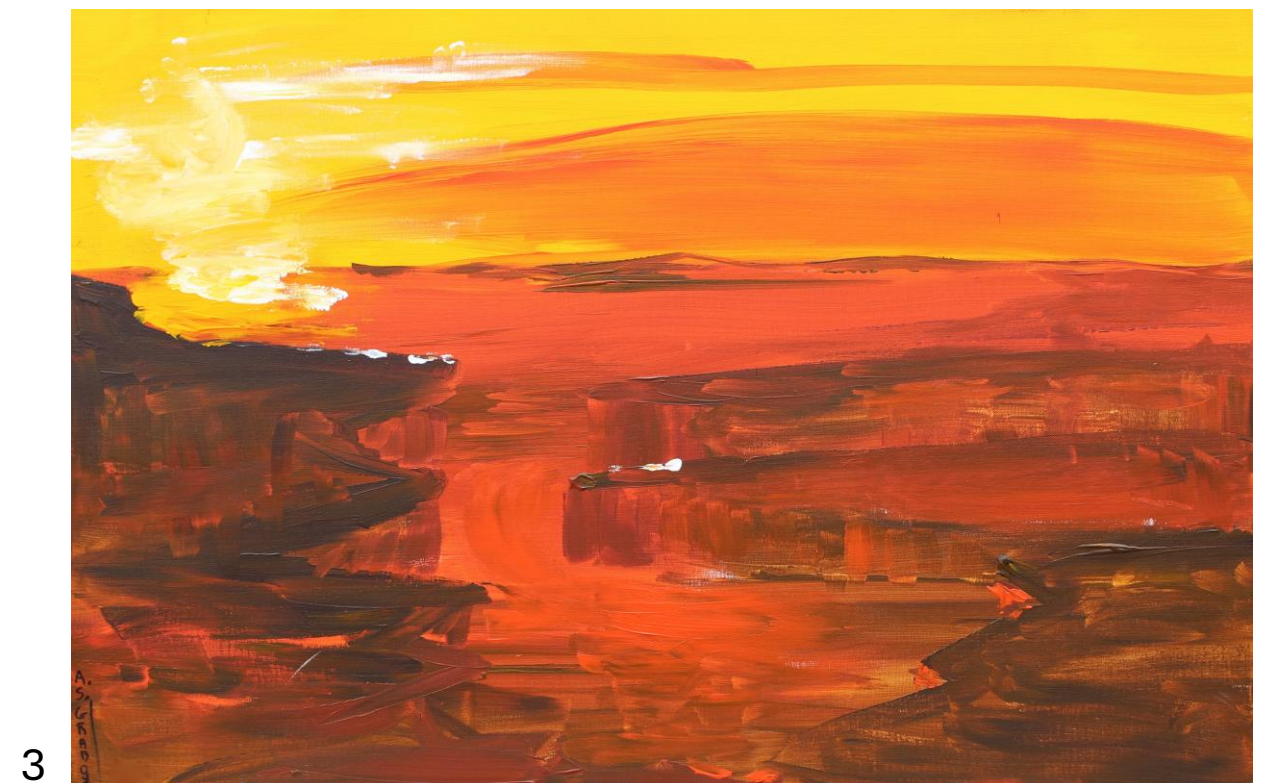


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1. **PINE KNOLL SHORES:** This scene of coastal North Carolina was inspired by a friend's photo.
2. **BRANDON AT 4PM:** This scene, also from a friend's photograph, depicts Brandon, Florida, just east of Tampa.
3. **BAYOU DREAMING:** Of this painting, Alanna said: "Louisiana is a place of contrasts: celebrations winding among shadows and ghosts; bright colors wrapped in somber grays; deafening brass amid silent alleyways; down-to-earth and other-worldly. The bayou carries you off into dreamy waterways, and the Spanish moss drips from the live oak, creating an eerie, yet ethereal, atmosphere. Influenced by the paintings of Matisse and his love of textiles, I created a bayou that sings with contrasting melodies and captures the spirit of an exotic place."



1. **ON THE EDGE—HIGH NOON:** When we arrived at the South Rim of Grand Canyon, it was noon, with a pastel-colored impressionistic landscape.
2. **ON THE EDGE—SUNSET:** By sunset, the canyon was bathed in a rich blue darkness, with a stretch of sunlight off on the horizon. **[AVAILABLE]**
3. **ON THE EDGE—SUNRISE:** The next day, at sunrise, the canyon flooded with sunlight as if it were on fire. It looked like lava flowing down the sides of the cliffs.





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1. **ASPENS ON THE WASATCH RANGE:** On a snowy afternoon, these aspens stood in hushed majesty above Park City, Utah.

[AVAILABLE]

2. **SNOW-COVERED VALLEY:** Here we have the same wintry afternoon, somewhere between Park City and Heber City, Utah.

[AVAILABLE]

3. **A DAY AT THE BEACH:** Returning to warmer weather, we see a blustery day at Coronado Beach, California. **[AVAILABLE]**



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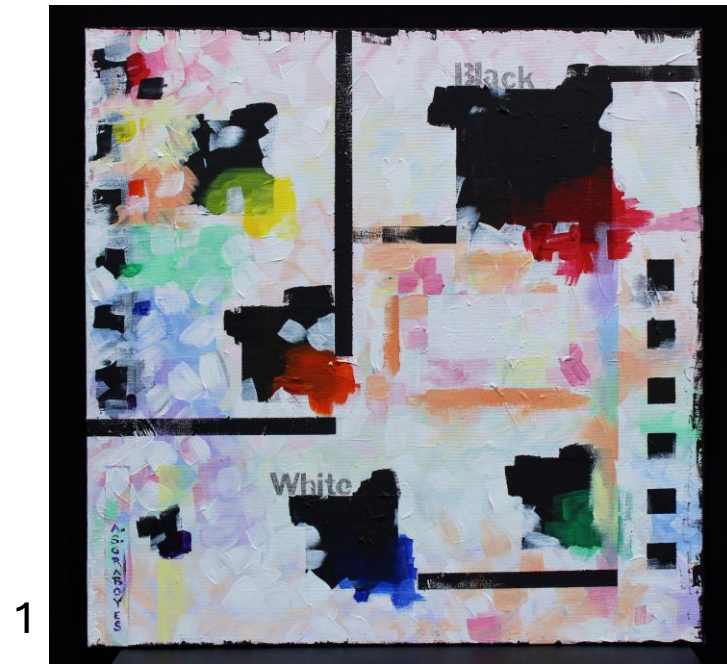
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COLOR AND SHAPE

Alanna began her artistic career as a textile designer in Lower Manhattan's Garment District. Her later work is especially marked by her dramatic use of color and geometry.



1. **ROYAL PURPLE:** “PURPLE” is just peeking out, guarded by orange and green in a stately structure, as befits royalty. **[AVAILABLE]**
2. **JUBILANT YELLOW:** “YELLOW” can be broken into “YELL” and “OW,” so Alanna added sharp, jagged shapes. **[AVAILABLE]**
3. **BROWN:** The word “BROWN” is hiding behind the scenes.
4. **ORANGE:** Poor “ORANGE” is locked away in a grid.
5. **HARMONIOUS GREEN:** Now you see the word “GREEN,” and now you don’t. It’s a hide-and-seek forest of letters in a harmonious setting. **[AVAILABLE]**
6. **TRANQUIL BLUE:** The word “BLUE” is embedded in icebergs, glaciers, and an Arctic atmosphere—tranquil and slow-moving. **[AVAILABLE]**
7. **LUCKY RED:** Japanese calligraphy, sumi-e painting, wood-block prints, Japanese-style step cabinets called Tansu, and bento boxes all inspired this painting. The Tansu cabinet is generally made out of a rich dark red mahogany. The lacquer used in bento boxes is shiny and red. Here the Japanese word for “RED” appears as calligraphy with metallic gold paint, in the box that is tipping. Tansu cabinets generally held kimono, and other precious garments, so the gold in this painting gives an air of elegance. Red symbolizes luck.



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1. **VARIATION OF SHADES AND TINTS:** There is no out-of-the-tube black or white paint in this painting. Alanna was working with tints (white added to a color) and shades (black added to a color) The black in the painting is actually red-black, yellow-black, orange-black, green-black blue-black, and purple-black, and likewise with the whites. **[AVAILABLE]**
2. **REBIRTH OF COLOR, RED:** This mostly-red painting is the hotter version of the mostly-blue version. **[AVAILABLE]**
3. **REBIRTH OF COLOR, YELLOW:** The four “Rebirth” paintings celebrate the energy within primary colors. When mixed together with varying amounts of white and black paint, you get the birth of other colors. **[AVAILABLE]**
4. **REBIRTH OF COLOR, BLUE:** This series of four paintings began with the black geometric forms on mostly white backgrounds, with just small hints of color. Later, Alanna decided to go all-out with color and changed the titles from “Birth” to “Rebirth.” **[AVAILABLE]**
5. **REBIRTH OF COLOR, RYB:** This final work of the series combines the colors of the other three. **[AVAILABLE]**



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1. **BAD DAY FOR TWO INSECTS:** Initially, this was simply an abstract painting, with no particular topic in mind. Husband, Bob, suggested that it looked as if two insects (Florida lovebugs, perhaps?) had had an unfortunate encounter with a speeding automobile.
2. **FLAME NEBULA:** This painting went through a few transformations and was initially meant to represent undersea vegetation. The final iteration reminded Alanna of a NASA photo she had seen of the Flame Nebula. **[AVAILABLE]**
3. **LOOKS LIKE SNOW:** A polychromatic collection of melting snowballs looks like snow ... but not quite. **[AVAILABLE]**

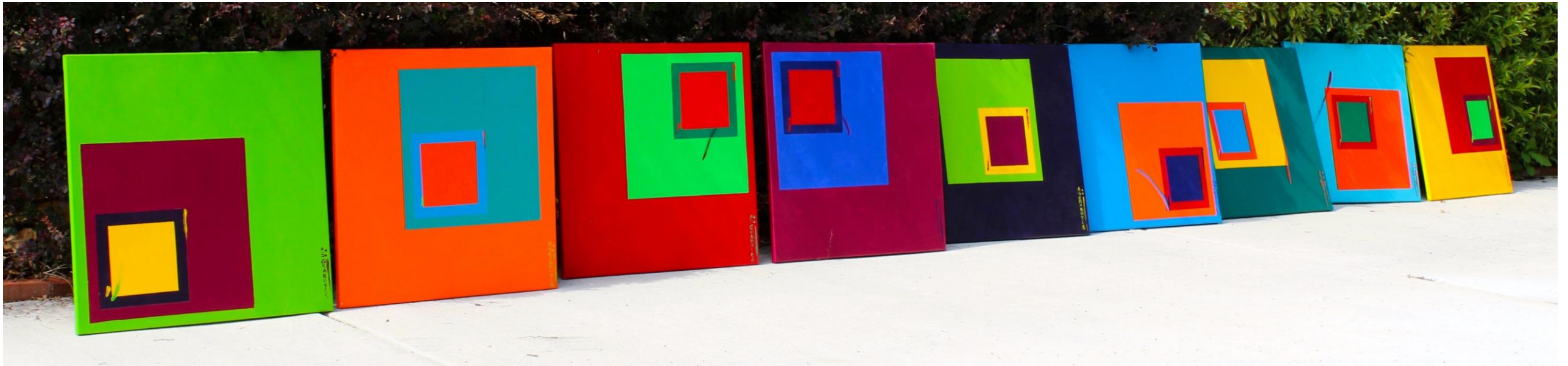


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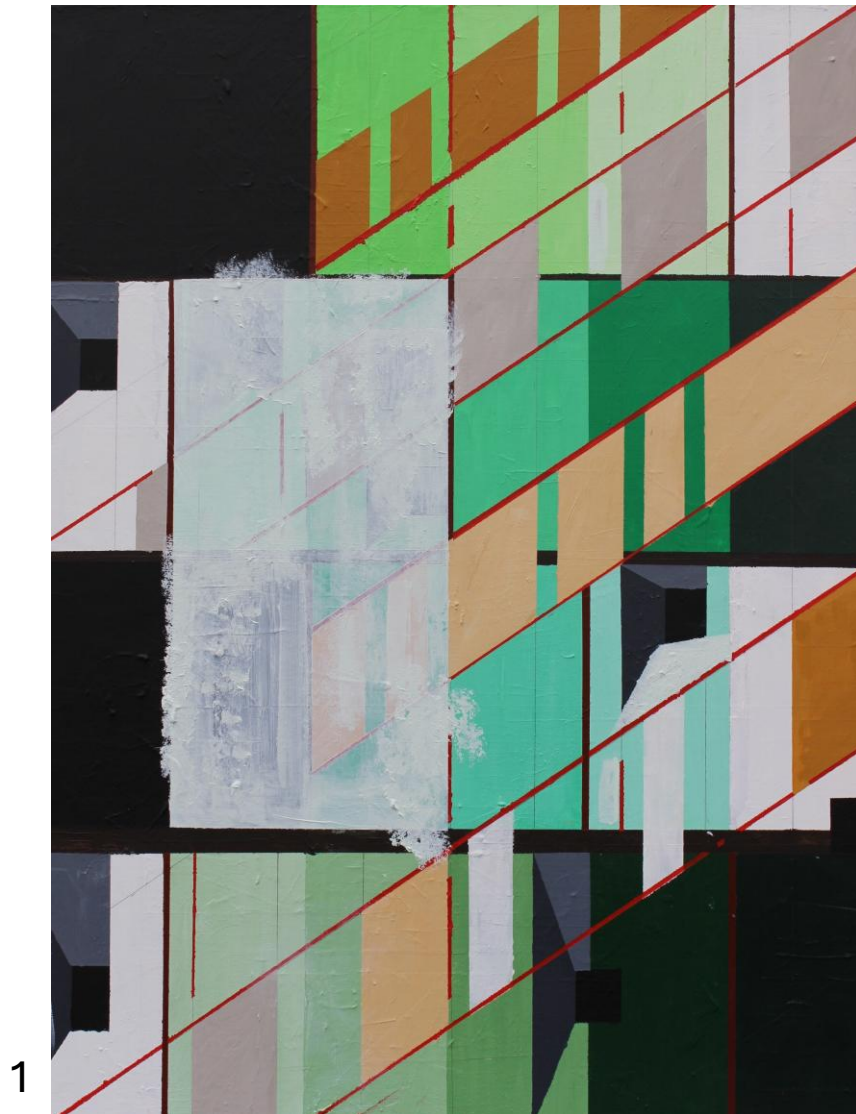
1. **WABI SABI** (9 pieces): Wabi-sabi is a Japanese aesthetic principle that celebrates the acceptance of impermanence, incompleteness, and imperfection. Each of these nine pieces is “marred” by irregular streaks of paint over the regular geometric patterns. **[5 of 9 AVAILABLE]**
2. **TAFFEL RIBBONS:** This work is based on Monet’s painting “Water Lilies,” combined with ribbons from Alanna’s father, who sold ribbons at one point in his life. (Taffel Bros. was a New York ribbon manufacturer.)

2





1. **FIBONACCI SERIES (9 pieces):** There are nine separable pieces in this composite work, representing the first twelve Fibonacci numbers. In the Fibonacci Sequence, each number is the sum of the two preceding ones. Hunt through these paintings, and you'll find the numbers 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, and 89 on, for example, dice, playing cards, a bingo card, a Scrabble tile, and the periodic table of the elements. **[AVAILABLE]**
2. **CABINET OF CURIOSITIES:** Reflecting Alanna's decades as a librarian, this painting uses an old card catalog and numbers from the Dewey Decimal System to catalog a series of mathematical and geometric elements. **[AVAILABLE]**



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1. **ERE I LOST MY BANJO:** This painting began as a realistic forest scene. As Alanna distanced herself from the content, she began seeing the abstract geometric forms of the forest, and the painting morphed into an office building, with both façade and aerial view visible. While painting this, she was also looking for her long-deceased grandfather's banjo—hence, the name. **[AVAILABLE]**
2. **PLATO'S PARABLE:** This painting is divided into three horizontal scenes—reminiscent of a film reel. The top level is a city skyline, the middle level is a tribute to film noir, and the bottom level records urban sprawl—strip mall, with generic titles of stores.



1. **POCKET ACES:** This painting is based on a gaming table, with cards, chips, words, and players' possessions (cocktail glass, sunglasses).
2. **ROYAL FLUSH:** This 3-D collage is based on items associated with a game of poker—cards, cigars, chips, bourbon, and a leather chair.



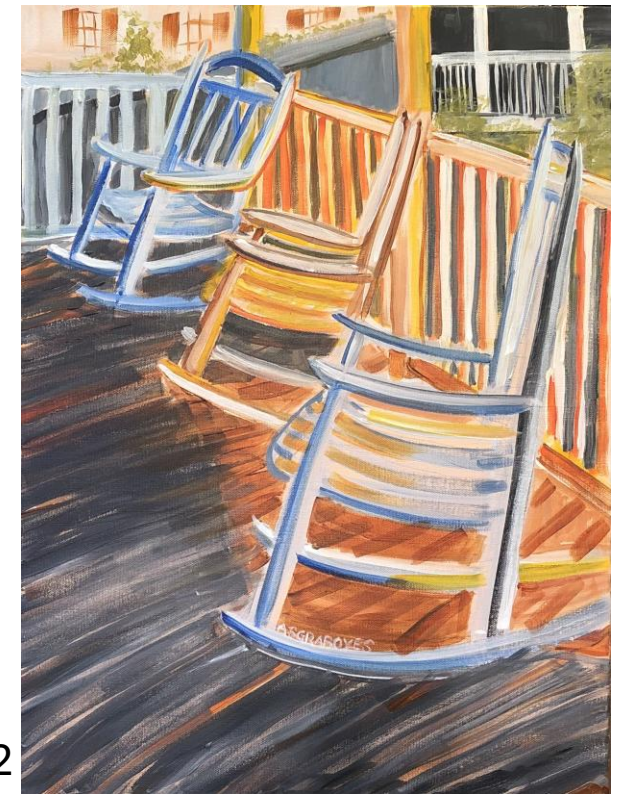
REHOBOTH BEACH

In recent years, Rehoboth Beach, Delaware became a family haven. Established in the Nineteenth Century as a Methodist retreat, the town became a stately getaway for residents of the region encompassing Washington, Baltimore, and Philadelphia. Architecturally, its appearance is that of a town by the beach, rather than of a beach town. Its brick homes look more like a seaside New England village than like the houses-on-stilts resort communities that begin just to the south and stretch downward to Florida.

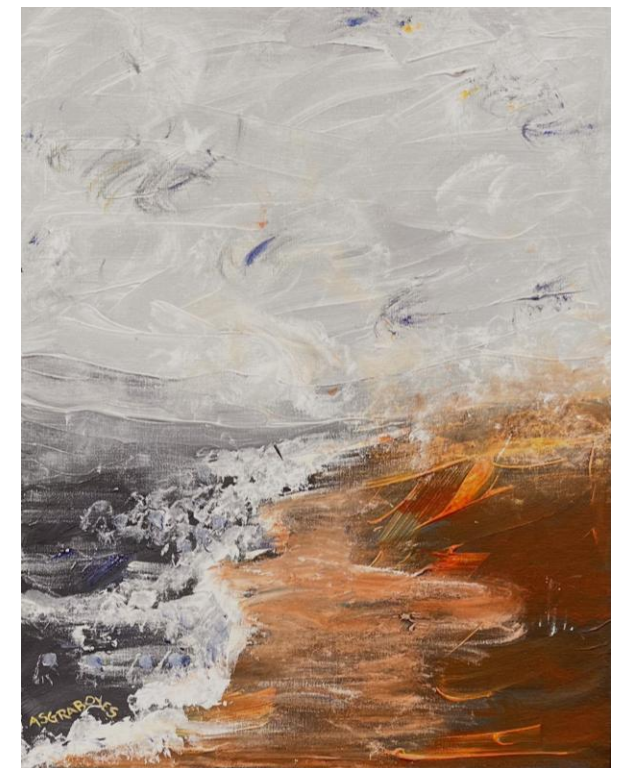


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1. **REHOBOTH BEACH BOARDWALK:** The town retains an anachronistic glow. One half-expects amblers on the boardwalk to sport parasols and straw boaters. This view shows the central business district of restaurants, shops, and arcades. The Dolle's Salt Water Taffy sign long dominated the Boardwalk vista but was removed and relocated shortly after this painting was done.
2. **JUST SETTIN':** Rockers adorn the porch of the late Victorian home where Alanna stays with her family.
3. **TEMPEST:** A dramatically stormy day on the littoral inspired this piece.



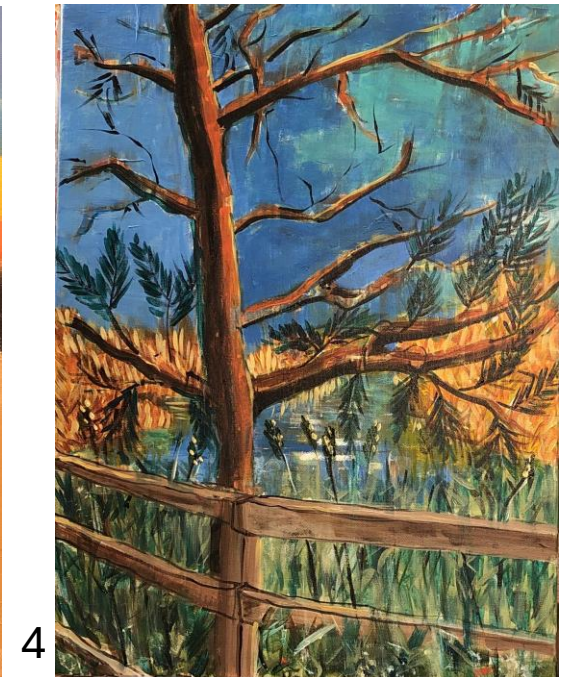
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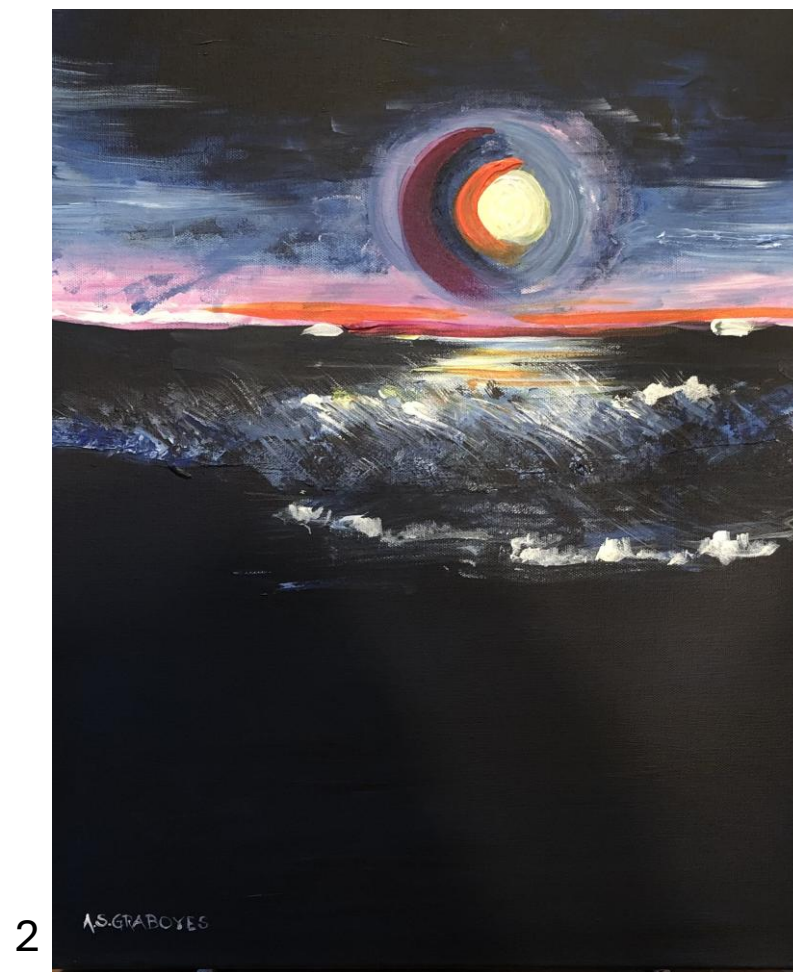


1. **31 OLIVE:** This is a house that Alanna and her family frequent. Look closely, and you'll see the rocking chairs highlighted in her "Just Settin'."
2. **SNOWY EGRET AFTERNOON:** On a September morning, snowy egrets around a pond imparted a primordial, Edenic vision. Though far to the north, the scene was barely distinguishable from the Florida Everglades or the East African savanna.
3. **REHOBOTH SUNSET:** In late afternoon a calm, palette of autumn tones overtakes the sky, even if one looks eastward, as in this work.
4. **CAPE HENLOPEN:** Alanna's painting shows an old pine, lost in its own thoughts, likely dying, next to a bridge along the Gordons Pond Trail.





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1. **SUNRISE:** Rehoboth's graceful architecture imparts an idyllic, long-ago look. A neighboring bay had borne the Biblical name Rehoboth ("broad spaces") long before the town was established. Dawn from a rooftop is especially lovely.
2. **MOONRISE:** This painting recalls a Brazilian poem by Ruth V. Corrêa (later used by Heitor Villa-Lobos as an aria): "Through the vastness of the midnight sky, the clouds, luminous veils of loveliness, float gently. Out of unfathomed depths of ocean, the moon rises like a radiant maiden glorifying the night."
3. **SNOWY DAY IN REHOBOTH:** This is a snowy day at the same house depicted in the previous page's "31 Olive."

FOOD

Food is a much-beloved subject for Alanna's art (and the food she makes is, itself, artistry.) Here is a series of studies from our kitchen and, in a couple of cases, from the memory of long-ago kitchens.



1. **CHOCOLAT:** This is a tribute to Alanna's favorite chocolate treats from her childhood in New York City: chocolate cupcakes, chocolate marshmallow cookies, chocolate sprinkle candies, chocolate cookies, chocolate mints, and black and white cookies. **[AVAILABLE]**
2. **TUTTI FRUTTI ZUPPA:** On a hot summer day, Alanna made a cold fruit soup, using strawberries, cantaloupe, grapes, apple, lemon, orange, water, and sugar. Using a 50s retro layout, she also created this visual recipe. **[AVAILABLE]**
3. **LEMON DAMASK:** This piece was inspired by wallpaper that Alanna chanced upon.
4. **SWEET TOOTH:** Alanna recalls an old-fashioned candy store from her earliest childhood in Brooklyn, New York. (She notes that the store was not old-fashioned at the time.) There was a beautiful display of assorted sweets on a gradually elevated display rack. Nearby was Maxwell's, a bake shop she terms "magical." Each visit to her grandparents featured a Maxwell's charlotte russe—a nearly forgotten New York confection lovingly portrayed in a memorable scene in Sergio Leone's "Once Upon a Time in America." **[AVAILABLE]**





1. **LOCALLY GROWN:** This is a tribute to farmers' markets and locally grown produce—fresh, brightly colored, and grown with love. **[AVAILABLE]**
2. **ROOTS:** Cooking a hearty winter soup with carrots, rutabaga, beets, turnips, and radishes inspired this work. **[AVAILABLE]**
3. **SEAFOOD PLATTER:** Alanna was planning on making a seafood soup, purchased the ingredients, and decided to memorialize the occasion in a painting—in woodblock print style. **[AVAILABLE]**
4. **EGGSES IT IS:** In “The Hobbit,” Gollum poses a riddle: “A box without hinges, key, or lid. Yet golden treasure inside is hid.” Alanna offers an answer to the riddle, and the title reflects Gollum’s unconventional grammatical convention regarding plurals. **[AVAILABLE]**





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1. **AND THE BEET GOES ON:** Continuing with New York's influence on Alanna's culinary proclivities, here's her tribute to borscht.
2. **HOLY QUARTET:** The title of this work pays homage to terminology used in New Orleans kitchens. In Cajun and Creole cooking, onions, bell peppers, and celery in combination are referred to as the "Holy Trinity"—a reflection of Louisiana's deep culinary and Catholic traditions. New Orleans chefs refer to the addition of garlic as "with the Pope." Alanna loves garlic, so she included all four here.
3. **GARDEN VEGETABLE SOUP:** Here's Alanna's recipe for garden vegetable soup, written in colorful hieroglyphics.



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FELTED AND PAINTED

In recent years, Alanna began working once again with textiles—the medium in which her career began. She has worked extensively with felt—producing the fabric herself from merino wool roving through an enormously labor-intensive process. This chapter features works that combine paint and felt, thus producing works that are both visual and tactile.

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1. **FELTED SEA:** Alanna spent most of her early years in a house two blocks from the Atlantic Ocean, so the littoral is often present in her works. Here, using merino wool and acrylic paint, Alanna captures the roiling of the sea. **[AVAILABLE]**
2. **FELTED KELP:** This piece goes beneath the waves to capture the tranquility of the gentle undulation of seaweed. **[AVAILABLE]**
3. **FELTED BEACH:** This work also incorporates seashells. **[AVAILABLE]**
4. **FELTED SUNSET:** Here, the last rays of the sun brilliantly illuminate the coast. **[AVAILABLE]**

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1. **FELTED CHERRY BLOSSOM:** This work evokes the centrality of cherry blossoms in Japanese art. [\[AVAILABLE\]](#)
2. **FELTED MANUSCRIPT:** This piece mimics the design of a medieval manuscript, centering upon an imagined urban vision of Nostradamus. [\[AVAILABLE\]](#)
3. **FELTED FROST:** Here is a stand of white birch trees in winter. [\[AVAILABLE\]](#)

ACROSS THE POND

Travels abroad have always been an inspiration. This chapter includes paintings inspired by our journeys to Portugal, the Netherlands, and Scotland. In addition, there's one painting from a photo our son took in Malta and another from a friend's photo of Morocco



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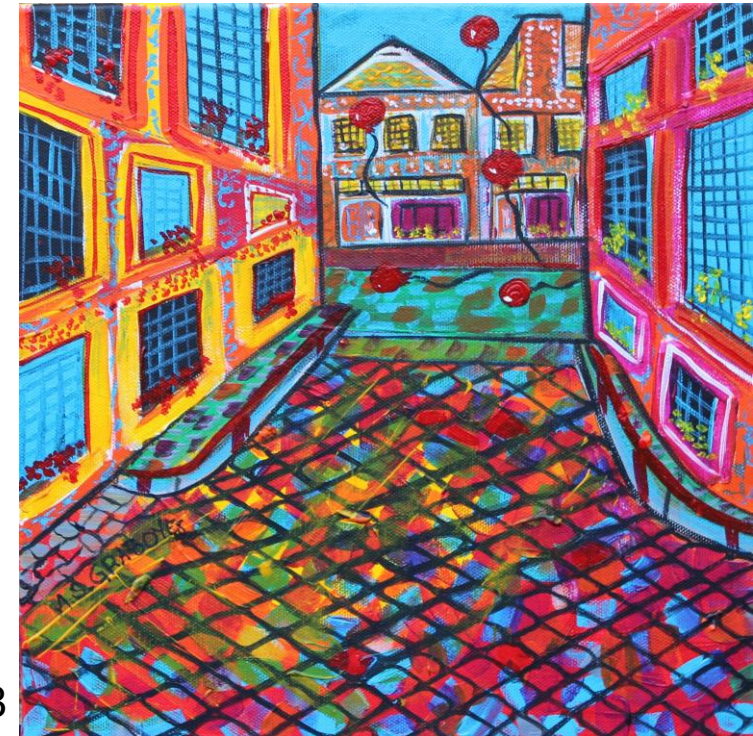
1. **DOURO VALLEY:** Every square inch of Portugal is a wine-growing region, but the Douro Valley's beauty is exceptional. The rolling topography is gently dramatic and geometrically criss-crossed by terraces, subdivided by ancient walls.
2. **PORTO:** The Douro reaches the Atlantic at Porto—the port wine capital of the world. There's a strong English presence, thanks to a centuries-old collaboration between the English and Portuguese in the production of port.
3. **PINHÃO-OBIDOS:** Alanna combines the scenery and tilework of two Portuguese towns.



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1. **LISBOA:** Trams weave all through Lisbon—sometimes mere inches away from the surrounding buildings. The yellow one is the celebrated number 28—a favorite of tourists.
2. **AVEIRO:** This charming town includes the celebrated vertically striped houses (palheiros) of Costa Nova—whose colors often reflect the homeowner's preferred football/soccer team.
3. **SUNNY CITY:** This is a composite view of some Portuguese streets.
4. **COIMBRA:** This city houses the University of Coimbra—one of Europe's most ancient and esteemed universities. The university was established in Lisbon in 1290 and was relocated to Coimbra in 1308. From the school, one looks down on the red-tiled roofs of the city.





1. **WINDMILLS OF ZANDAAM:** The Zaanse Schans neighborhood of Zandaam had a pair of old windmills. From 1961 to 1974, other windmills from the region were relocated to the site for ease of preservation and to serve as a museum. **[AVAILABLE]**
2. **WINDMILLS OF ZANDAAM (process):** Alanna used this painting as a study of Rembrandt's technique of layering and glazing.



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1. **AMSTERDAM—CANALS:** Many or most of the great houses along Amsterdam's canals tilt a bit, owing to centuries of settling. For Alanna, they seemed to be dancing, so she dressed them up in bright party clothes—like the Dutch architecture of Curaçao.
2. **AMSTERDAM—THROUGH A WINDOW QUIET:** This was the scene from our hotel room—looking across the canal at three great Golden Age houses, all tilting just a bit. **[AVAILABLE]**
3. **AMSTERDAM—CURIOSITIES:** From their journeys around the world, Amsterdam merchants brought their wives huge wooden cabinets. Miniaturists then divided the interiors of some cabinets into rooms and duplicated the interiors of lavish homes, complete with expensive furniture and silver, gold, and handmade rugs. (A Seventeenth Century example is shown below Alanna's painting.) Other cabinets were filled with collections of objects—geological artifacts, cultural relics, works of art—and served as precursors to museums. The cabinet in Alanna's painting contains the artifacts from her trip to Amsterdam. **[AVAILABLE]**



Doll's House of Petronella Oortman, late 1600s. From [Wikimedia Commons](#).



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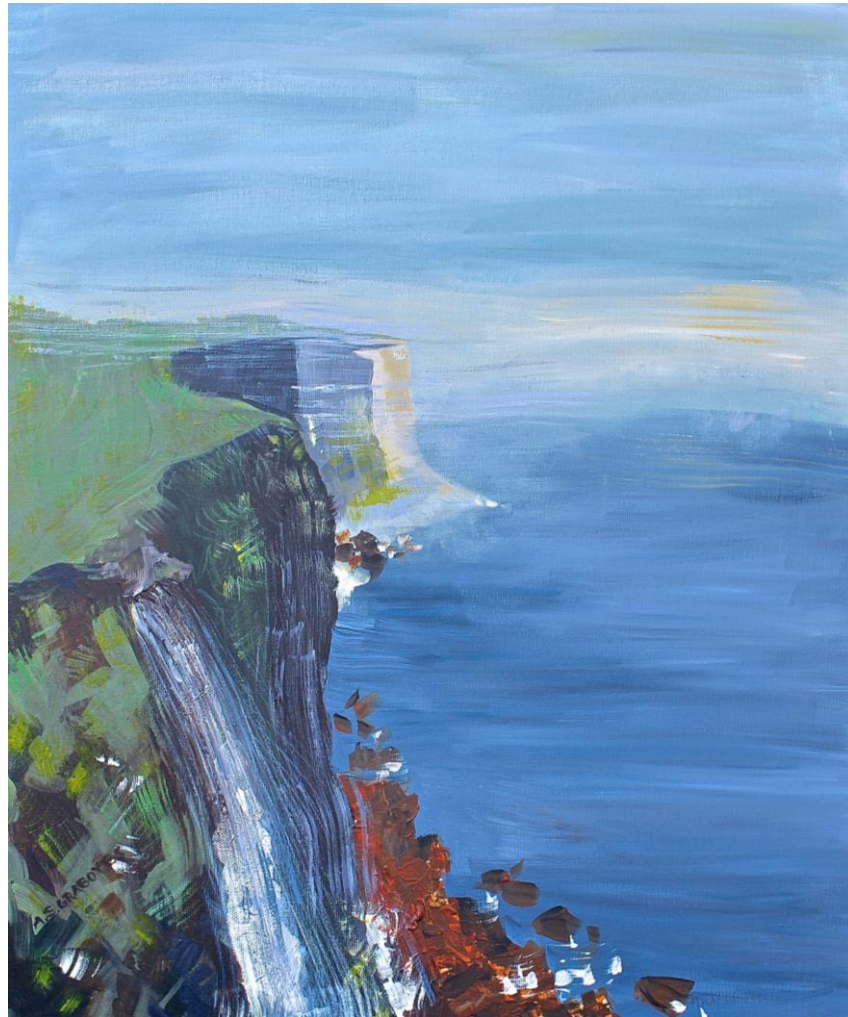


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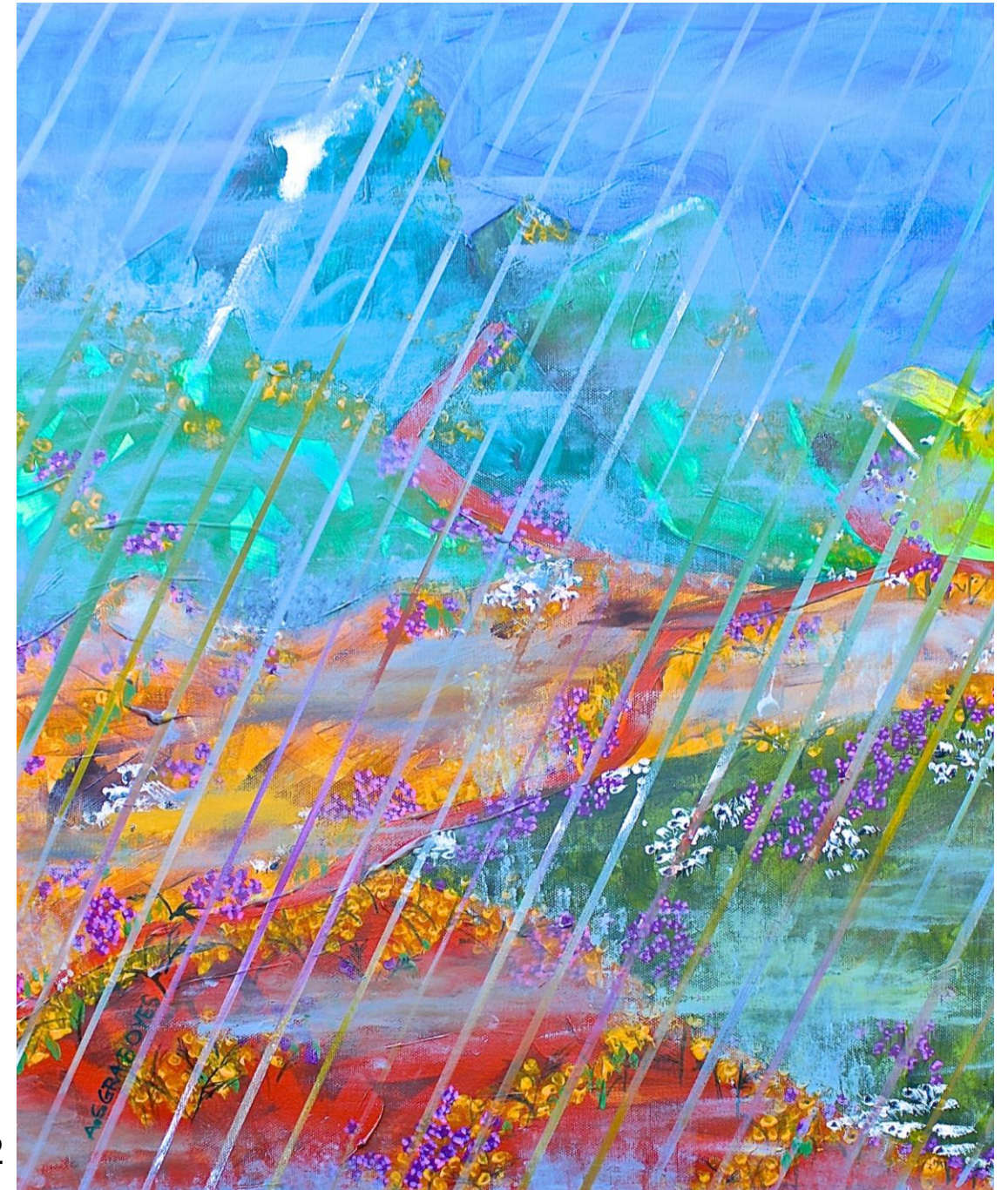
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1. **STONE PORTAL, SCOTLAND:** This is a composite of two scenes—the Industrial Age buildings in Glasgow, and a stone portal along the Royal Mile in Edinburg. **[AVAILABLE]**
2. **SOLSTICE STANDING STONES, ORKNEY:** The Orkney Islands just off the northern coast of Scotland became Scottish in the 1400s, when the Norwegian King Christian I defaulted on his daughter’s dowry. The capital, Kirkwall, sports a Twelfth Century Viking cathedral. But it is the many standing stones that really leave a memory. These are mini-Stonehenges, just standing in fields here and there. **[AVAILABLE]**
3. **RED TELEPHONE BOX #519:** Our favorite film is the Scottish production, “Local Hero,” which prominently features a red telephone box. The boxes are disappearing from the British landscape, but this one stood in a remote location, with sheep grazing about. **[AVAILABLE]**



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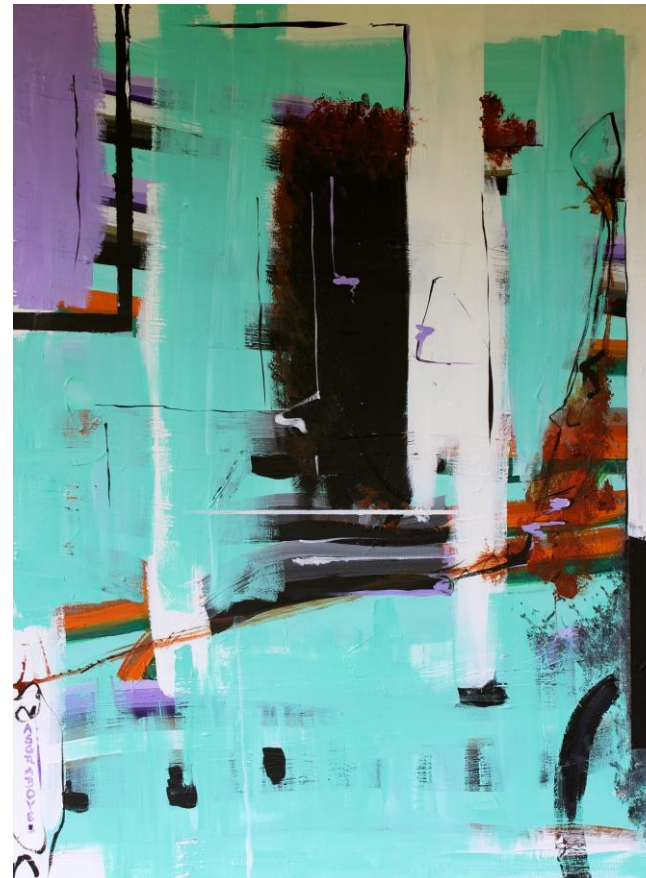
1. **SKYE FOG, ISLE OF SKYE:** Our time on the Isle of Skye was mostly shrouded in fog and drizzle—which is precisely as it should be in Scotland.
2. **SUNSHINE AND RAIN AT GLEN COE:** Walking through paths in northern Scotland, we stopped in Glen Coe. There, the weather changed frequently—from diagonal rain to sun to fog to wind. All with springtime flowers beginning to bloom. **[AVAILABLE]**



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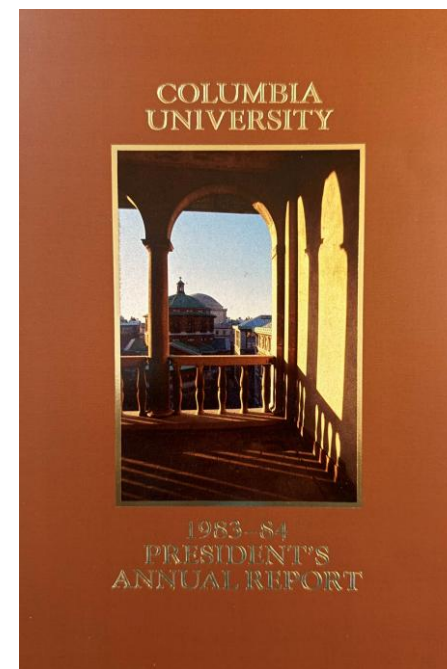


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1. **CANOLA FIELDS / ORKNEY ISLANDS, SCOTLAND:** In the remote Orkney Islands of Scotland, we saw brilliant yellow canola fields. **[AVAILABLE]**
2. **THAT'S A MORAY:** Long ago, we visited the Musée Océanographique de Monaco, and “That’s a moray!” is the pun with which Alanna graced us when we spied the moray eel tank. **[AVAILABLE]**
3. **WINDOW ON MALTA:** Our son visited Malta and sent some memorable photos. Alanna mounted this one in a frame of wine corks.



1. **MOROCCAN DESERT:** A friend of ours travels frequently in Morocco and sent a photo that inspired this painting of a remote desert camp. **[AVAILABLE]**

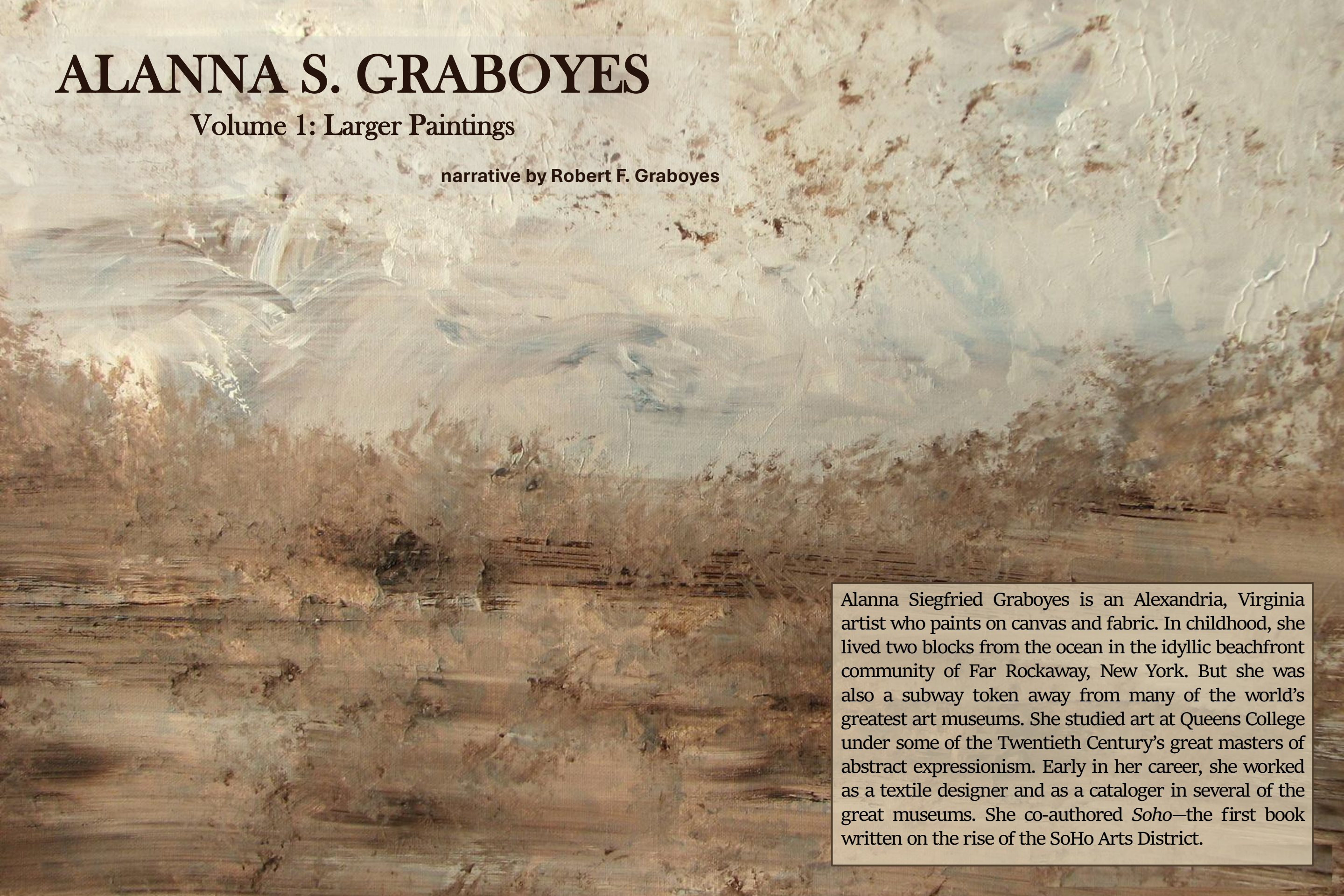


OTHER MEDIA

While this volume has been devoted to Alanna's large paintings on canvas, we note here that that she works in a variety of other media, including three-dimensional boxes, photographs, felted wraps, silk scarves, bandanas, smaller paintings, and (with Robert Graboyes) music and art collaborations. **[SOME AVAILABLE. SEE WEBSITE]**



[Music and Art Collaborations \(with Robert Graboyes\)](#)

The background of the entire page is an abstract painting. It features a palette of earthy tones, including various shades of beige, tan, brown, and muted blue. The texture is highly visible, with thick, expressive brushstrokes and areas of apparent impasto. The composition is layered, with darker, more saturated colors in the lower half and lighter, more airy tones in the upper half, creating a sense of depth and movement.

ALANNA S. GRABOYES

Volume 1: Larger Paintings

narrative by Robert F. Graboyes

Alanna Siegfried Graboyes is an Alexandria, Virginia artist who paints on canvas and fabric. In childhood, she lived two blocks from the ocean in the idyllic beachfront community of Far Rockaway, New York. But she was also a subway token away from many of the world's greatest art museums. She studied art at Queens College under some of the Twentieth Century's great masters of abstract expressionism. Early in her career, she worked as a textile designer and as a cataloger in several of the great museums. She co-authored *Soho*—the first book written on the rise of the SoHo Arts District.