

# ART

## SETTING SAIL

### ANNE PACKARD SHOW HIGHLIGHTS BEAUTY OF CAPE COD



"Cape Shore."



"Lone Sail."



"Open Spaces Right."



"Reflections."

Contributed photos

By Abby Luby

SPECIAL CORRESPONDENT

**T**hat art can be a spiritual vehicle is nothing new. But experiencing it is rare. You sense it in work that releases a connective energy driving the viewer, to another place. That inner space of mind travel.

The sensuous and captivating qualities of Anne Packard's paintings have just that transcendent quality. Her work of Cape Cod, Mass., landscapes is on view at Galerie Sono in South Norwalk through March.

**R**EVIEW  
Packard's large, expansive canvases are, at first, traditional ocean-beach landscapes. But note the endless horizons yanking infinity

right off the map, projecting vanishing points through the third eye. Visually calm, emotionally active, Packard reveals our relationship to open space that embraces solitude.

Pushing past the "landscape formula," Packard offers not just a vista to observe but a scene to step into. "Atlantic Beach" stratifies grassy dunes, beach, water and sky that tensely veer off to disquieting turbulent dark gray clouds and deep burnt-umber soil. Subtle shapes dot the landscape, an object suggesting a boat distantly afloat. Atmospherically heavy, the silence comes back at you.

Red flecks embedded in dark-green grass in the lower corner spark out — this isn't a mistake. Sparsely used crimson in much of Packard's work might seem incongruent to the soft, lush textures, but the red anchors the eye to balance the weightlessness. Packard understands the physiological eye-brain connection.

The red boat at the far right in "Reflections" sets off a small aura near shoreline docks and boat buildings mirrored on the bay. You can walk right through the pale green water to nature's parallel universe.

More prominent is the empty red boat marooned on the beach in "Cape Shore," facing away from the rough, dry, bristly grass and pointing to an endless silk sky. The sky, which is unlike any other of Packard's skies in this show, is void of texture, silk luminance breathing purple-whites and blues over a conjured white light.

Packard deftly practices visual economy of scale where less is more and realism is made up of abstract parts. And while translucent layers of sand pair seamlessly with sea and sky, it's the depth of emotion wielding from the canvases.



"Open Spaces Left."



"Cloud Burst."

"Lone Sail," one of the largest pictures in the show, is simple but not simple. Silky untouched beach merges into the water. The purple-green sky shades the clouds as a lone white sailboat waits for a breeze.

Packard is at home with solitude, a recurring theme that's more a warm cocooning seclusion with an underlying strength. Packard suggests a self-portrait from the back in the "The Rower," where she sits in

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"The Rower."



"Atlantic Beach."

## MAKING THE ART SEEN

ADMISSION TO EVENTS FREE UNLESS OTHERWISE NOTED.

### Museums & Nonprofit Venues

**THE ALDRICH CONTEMPORARY ART MUSEUM Arturo Herrera: Castles, Dwarfs, and Happychaps** Imagery from children's books and other popular culture sources create a hybrid of works that are familiar and foreign. Through Sept. 2. **The Photograph as Canvas** Explores the technique of making images on the surface of photographs. Through June 10. **David Abir: Tekrar** Sound installation intended to develop an emotional and physical experience from a piece of music. Through June 10. **W(E)AVE** Recent projects by Elena Herzog and Michael Schumacher. Through June 10. **Kysa Johnson: Blow up 73 — the Spores of White Oak, Pine, American Elm, and Red Maple** Chalk-on-blackboard drawing of spores native to Connecticut. Through June 10. **Dario Robleto: Chrysanthemum Anthems** Solo exhibition of sculpture. Through June 10. \$7, \$4 for seniors and college students; free for members, children 18 and younger, kindergarten through 12th-grade teachers and all visitors on Tuesdays. Tuesday-Sunday, noon-5 p.m. Closed New Year's Day, Thanksgiving and Christmas. 258 Main St., Ridgefield. 438-4519 or www.aldrichart.org.

**THE BARNUM MUSEUM Grand Adventure: A Celebration of the American Spirit in Bridgeport.** One-hundred-year-old museum showcases the life and times of Barnum, General Tom Thumb, Lavinia Warren and Jenny Lind; an Egyptian mummy named Pa-Ib; and a 1,000-square-foot scale model of a five-ring circus. Permanent exhibit. **P.T. Barnum: Bethel to Broadway to Bridgeport** Guides visitors through Barnum's life and career, from his hometown of Bethel, through his American Museum on Broadway and his later years living in Bridgeport. Permanent exhibit. \$5, \$4 for seniors and students, \$3 for children 4-17; free for children younger than 4 and members. Tuesday-Saturday, 10 a.m.-4:30 p.m.; Sunday, noon-4:30 p.m. 820 Main St., Bridgeport. 331-1104 or www.barnum-museum.org.

**BRUCE MUSEUM Changes in Our Land** Permanent display of the region's environmental and historical development. **Photography from the Bruce Museum Collection** More than 100 photographs by leading 20th-century photographers. Through May 27. **Weaving a Collection: Native American Baskets from the Bruce Museum** Explores five geographic regions of baskets: the Northeast, Great Plains, Southwest, California and Northwest. Through June 1. **Painterly Controversy** Works by William Merritt Chase and Robert Henri. Through April 29. **Zip, Bop and Whir: Toys of the 20th Century** Favorite toys from the 1900s. Through July 8. Paintings by more than 20 artists, including William Merritt Chase, Joseph DeCamp, Daniel Garber, Child Hassam, Willard Metcalf, Theodore Robinson, John Singer Sargent, Robert Spencer, John H. Twachtman and J. Alden Weir. \$7, \$6 for seniors and children 5-12; free to children younger than 5. Tuesday-Saturday, 10 a.m.-5 p.m.; Sunday, 1-5 p.m. 1 Museum Drive, Greenwich. 869-0376 or www.bruce-museum.org.

**HOUSATONIC MUSEUM OF ART** Monday-Friday, 8:30 a.m.-5:30 p.m.; open Thursday until 7 p.m.; Saturday, 9 a.m.-3 p.m.; Sunday, noon-4 p.m.; closed all state and major holidays. 900 Lafayette Blvd., Bridgeport. 332-5052 or www.hctc.commet.edu.

**KATONAH MUSEUM Tools as Art** Works by John Hechinger. Through April 8. **Interactive Tools** Works by Stephen T. Johnson. Through April 8. **Video: The Way Things Go** A video documentary of artists Peter Fischli and David Weiss building a 100-foot-long structure from common household items, then adding fire water, setting off a chain reaction of destruction. Through April 8. **Michael Krondt: Rising Water, Falling Water** An outdoor, site-specific instal-

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## OPENINGS

ADMISSION TO EVENTS FREE UNLESS OTHERWISE NOTED.

### Openings

**CENTER FOR CONTEMPORARY PRINTMAKING Sixth Annual International Miniature Print Exhibition** Culmination of a print competition that attracted entries from 18 states and 22 countries. Today through May 19. Public reception today, 2-5 p.m. Monday-Saturday, 9 a.m.-5 p.m. Mathews Park, 299 West Ave., Norwalk. 899-7999 or www.contemprints.org.

**FLINN GALLERY — GREENWICH LIBRARY Natural Elements** Works by Bryan Nash Gill, Catherine Kernan and Eve Stockton. Thursday through April 27. Opening reception Thursday, 6-8 p.m. Monday-Wednesday, Friday and Saturday, 10 a.m.-5 p.m.; Thursday, 10 a.m.-8 p.m.; Sunday, 1-5 p.m. 101 W. Putnam Ave. 622-7974.

**SILVERMINE GUILD ARTS CENTER Theories of Everything and Much Much More** A collection of cartoons by Roz Chast. Today through April 18. Tuesday-Saturday, 11 a.m.-5 p.m.; Sunday, 1-5 p.m. 1037 Silvermine Road, New Canaan. 966-9700.

### Lectures/Tours

**BRUCE MUSEUM Docent-led gallery tours** Weekly guided tours of the museum's galleries. Friday, 12:30-1:30 p.m. Free with museum admission: \$5, \$4 for seniors and children 5-12; free to children younger than 5 and members. 1 Museum Drive, Greenwich. 869-0376 or www.bruce-museum.org.

Please see **OPENINGS**, Page D4

# Movie clock

Any inaccuracies in these listings may be the result of last-minute changes by the movie theaters.  
**SUNDAY, MARCH 18**

## BEDFORD, N.Y.

**Clearview's Bedford Playhouse, Route 22, 914-234-7300**

Breach: Noon, 2:20, 4:45, 7:15  
Wild Hogs: 12:30, 2:45, 5, 7:30

## BETHEL

**Bethel Cinema, 269 Greenwood Ave., 778-2100**

Amazing Grace: 1:30, 4, 7  
Avenue Montaigne: Noon, 2:15, 4:30, 6:50  
The Last King of Scotland: 2:10  
The Lives of Others: 12:50, 3:45, 6:40  
Miss Potter: 12:05, 4:55, 7:10

## BRIDGEPORT

**Showcase Cinemas, 286 Canfield Ave., 339-7171**

300: 11:30, noon, 2:05, 2:35, 4:40, 5:10, 7:15, 7:45, 9:50, 10:20  
Black Snake Moan: 2:10, 4:50, 9:55  
Bridge to Terabithia: 11:50, 2:15, 4:35, 7, 9:30  
Daddy's Little Girls: 4:45, 9:35  
Dead Silence: 12:45, 3, 5:15, 7:35, 10  
Ghost Rider: 11:45, 2:20, 4:55, 7:30, 10:05  
I Think I Love My Wife: 11:55, 2:30, 5, 7:20, 9:45  
Night at the Museum: 11:40, 2:10, 7:05  
The Number 23: 11:35, 1:55, 4:30, 7:50, 10:15  
The Queen: 1:10, 4, 6:40, 9:15  
Reno 9111: Miami: 12:05, 7:40  
The Ultimate Gift: Noon, 2:40, 5:20  
Zodiac: 12:10, 3:30, 6:50, 8

## DARIEN

**Darien Playhouse, 1077 Post Road, 655-7655**

Breach: 2, 7  
Music and Lyrics: 4:15, 9:15  
Wild Hogs: 1:30, 3:45, 6, 8:15

## FAIRFIELD

**Community Theatre, 1424 Post Road, 255-6255**

Happy Feet: 1:30, 4:30  
The Painted Veil: 7

The Queen: 1, 4, 7:15

**Fairfield Cinemas, 41 Black Rock Turnpike, 339-7151**

Amazing Grace: 1:20, 4, 6:50, 9:30  
Astronaut Farmer: 12:10  
Breach: 1:30, 4:30, 7:15, 9:50  
Music and Lyrics: 12:30, 2:50, 5:15, 7:50, 10:10  
Norbit: 12:20, 2:45, 5:10, 7:35, 10  
Pan's Labyrinth: 1, 3:40, 6:40, 9:20  
Premonition: 12:15, 2:40, 5, 7:25, 9:45  
Venus: 2:35, 4:55, 7:30, 9:55  
Wild Hogs: 12:05, 12:40, 2:25, 3, 4:45, 5:20, 7:05, 7:45, 9:35, 10:05

## GREENWICH

**Clearview's Greenwich Twin, 356 Greenwich Ave., 869-6030**

The Last King of Scotland: 1, 4:15, 7  
Zodiac: 12:30, 4, 7:30

**Bow Tie Cinemas Plaza 3, 2 Railroad Ave., 869-4030**

300: 1, 4, 7, 9:30



© Sony Pictures

**Sandra Bullock stars in "Premonition."**

Music and Lyrics: 1:30, 4:15, 7:15, 9:20  
Wild Hogs: 1:45, 4:30, 7:30, 9:40

## NEW CANAAN

**Bow Tie Cinemas New Canaan Playhouse, 89 Elm St., 966-0600**

Music and Lyrics: 1:30, 4:30, 7:30  
Premonition: 1, 4, 7

## NORWALK

**Bow Tie Cinemas Royale 6, 542 Westport Ave., 846-8797**

Amazing Grace: 1, 4, 7:15, 9:50  
Breach: 12:45, 3:45, 6:45, 9:30  
Bridge to Terabithia: 12:10, 2:30, 4:45, 7, 9:20

The Last Mimzy: 3:30

Premonition: 12:20, 2:45, 5, 7:30, 10

Wild Hogs: 12:30, 3, 5:15, 7:45, 10:10

Zodiac: 12, 6:30, 9:40

**Bow Tie Cinemas SoNo Regent, 64 N. Main St., 899-7979**

300: 1, 2, 3:45, 4:30, 6:50, 7:30, 9:30, 10

The Astronaut Farmer: 2:10, 7:20

Dead Silence: 1:10, 3:20, 5:30, 7:50, 10:10

Ghost Rider: 1:30, 4:20, 7, 9:20

I Think I Love My Wife: 1:40, 4:40, 7:10, 9:40

Music and Lyrics: 1, 3:30, 6:40, 9:10

Norbit: 4:50, 9:50

The Number 23: 1:50, 4:30, 7:40, 9:50

**Garden Cinemas, 26 Isaac St., 838-4504**

Avenue Montaigne: 2:15, 4:30, 6:50, 9:50, 9

The Last King of Scotland: 3:50, 8:45

The Lives of Others: 12:40, 3:30, 6:20, 9

Nomad: 1:50, 4:15, 6:40, 9:40, 9

Pan's Labyrinth: 1:30, 6:30, 6:30

**IMAX Theater at Maritime Aquarium, 10 N. Water St., 852-0700**

The Human Body: 11, 1, 3, 7:30

Ocean Wonderland: 2

Whales: noon

## PLEASANTVILLE, N.Y.

**Jacob Burns Film Center, 364 Manville Road, 914-747-5555**

51 Birch Street: 5

Babe: Noon

The Lives of Others: 2:05, 5:05, 7:50

The Namesake: 12:30, 3, 5:30, 8

The Rape of Europa: 2

Wide Awake: 7:45

## PORT CHESTER, N.Y.

**Loews The Waterfront at Port Chester, 40 Westchester Ave., 914-510-1000**

300: 10:45, 1, 1:45, 4, 4:45, 7:15, 8, 10

Breach: 11, 1:55, 4:40, 7:20, 10:05

Bridge to Terabithia: 11:40, 2:10, 4:55, 7:25, 9:55

Dead Silence: 11:55, 2:15, 4:25, 6:50, 9:15

Ghost Rider: 11:25, 2:25, 5:05, 7:40, 10:30

I Think I Love My Wife: 11:30, 2, 4:30, 7, 9:45

The Last King of Scotland: 10:30, 1:30, 4:35, 7:50, 10:30

Music and Lyrics: 10:50, 1:35, 4:25, 7:05, 9:50

Norbit: 11:50, 2:20, 4:50, 7:35

The Number 23: 10:10

Premonition: 11:45, 2:30, 5, 7:30, 10:15

Wild Hogs: 11:15, 12:15, 1:40, 2:40, 4:10, 5:10, 6:45, 7:45, 9:25, 10:25

Zodiac: Noon, 3:30, 6:55, 10:20

## RYE BROOK, N.Y.

**Clearview's Rye Ridge Cinemas, Rye Ridge Shopping Center, 914-939-8177**

Letters From Iwo Jima: 1, 4, 7

Miss Potter: 2, 4:30, 7:15

## STAMFORD

**Avon Theatre, 272 Bedford St., 967-3660**

The Lives of Others: 1:25, 4:15, 7:05  
The Namesake: Noon, 2:30, 5, 7:30

**Bow Tie Cinemas Landmark 9, 5 Landmark Square, 324-3100**

300: 1, 2, 3:45, 4:45, 6:20, 7:20, 9:15, 10:15

Dead Silence: 1:10, 3:20, 5:30, 7:40, 9:50

Ghost Rider: 1:30, 4:20, 7:10, 9:40

I Think I Love My Wife: 12:30, 2:50, 5:10, 7:50, 10:10

The Last Mimzy: 3:30

Music and Lyrics: 1:50, 4:30, 7, 9:20

Norbit: 12:50, 3:10, 5:40, 8, 10:20

The Number 23: 1:20, 5:35, 7:45, 9:55

Wild Hogs: 12:40, 3, 5:20, 7:35, 10

**Bow Tie Cinemas Majestic, 118 Summer St., 323-1690**

Amazing Grace: 1, 4, 7, 9:30

Because I Said So: 1:30, 7:30

Black Snake Moan: 4:30, 10:10

Breach: 1:45, 4:45, 7:45, 10:15

Bridge to Terabithia: 12:45, 3, 5:15, 7:45, 10

Premonition: 12:30, 3:30, 5:45, 8, 10:15

Zodiac: 12, 3:30, 6:45, 10

**State Cinema, 990 Hope St., 325-0250**

The Departed: 3:30

Dreamgirls: 4, 8:40

Happy Feet: 1:45

The Last King of Scotland: 6:30

Letters from Iwo Jima: 8:50

The Queen: 6:40

## TRUMBULL

**Bow Tie Cinemas Marquis 16, 100 Quarry Road, 365-6500**

300: 12:30, 1:10, 2, 3:30, 4:10, 5, 7, 7:45, 8:30, 9:45, 10:20

Black Snake Moan: 1, 9:30

Breach: 1:45, 4:20, 7:10, 9:40

Bridge to Terabithia: 12, 2:10, 4:30, 6:45, 9

Dead Silence: 12:40, 3, 5:30, 8:10, 10:15

Dreamgirls: 1, 4, 7, 9:50

Ghost Rider: 1:10, 3:45, 7:40, 10:10

I Think I Love My Wife: 12:20, 2:45, 5:20, 8, 10:20

The Last Mimzy: 3:30

Music and Lyrics: 1:20, 3:40, 6:30, 9

Norbit: 1:40, 4:20, 7:20, 10:10

The Number 23: 7:20

Premonition: 12:10, 2:20, 4:45, 7:30, 10

Tyler Perry's Daddy's Little Girls: 1:30, 4:10, 6:40, 9:10

Wild Hogs: 12, 2:20, 4:40, 7:10, 9:30

Zodiac: 12:10, 3:20, 6:50, 10

## WHITE PLAINS, N.Y.

**City Center 15 Cinema de Lux, 19 Mamaroneck Ave., 914-747-6000**

300: 11:30, 11:45; 12:15, 1, 2:05, 2:20, 2:50, 3:45, 4:40, 4:55, 5:25, 6:40, 7:15, 7:30, 8, 9:20, 9:50, 10:05, 10:35

Black Snake Moan: 9:25

Breach: 4:30, 9:30

Bridge to Terabithia: 11:35, 1:55, 4:25, 6:50, 9:15

Dead Silence: Noon, 2:30, 4:45, 7, 9:10

Ghost Rider: 1:10, 3:50, 6:35, 9:05

I Think I Love My Wife: 12:10, 2:50, 5:10, 7:35, 9:55

The Last Mimzy: 3:30

Music and Lyrics: 1:30, 4:05, 6:45

Norbit: 1:35, 4:20, 7:05, 9:40

The Number 23: 10:30

Premonition: 11:55, 2:15, 4:50, 7:20, 9:45

Strawberry Shortcake: Berry Blossom Festival: 10 a.m.

The Ultimate Gift: 11:40, 5:30, 8

Wild Hogs: 11:45, 12:15, 2:10, 2:35, 5, 7, 7:30, 10

Zodiac: 11:50, 3:20, 6:55, 10:15

## WILTON

**Bow Tie Cinemas Wilton 4, 21 River Road, 761-0767**

300: 1, 3:45, 6:45

Amazing Grace: 1:10, 3:30, 6:30

Breach: 1:30, 4:15, 7

Wild Hogs: 1:20, 4, 7:15

# Bob Shaye: Thin skin, thick hide, tough sell

BY PATRICK GOLDSTEIN

LOS ANGELES TIMES

**HOLLYWOOD** — On the wall of Bob Shaye's office at New Line Cinema is a letter from the Directors Guild of America, which has been on a campaign to protect filmmakers from bullying studio chiefs during the post-production process. The letter reminds Shaye, director of "The Last Mimzy," in theaters Friday, that he shouldn't let the studio interfere with his 10-week window to complete his cut of the movie.

The DGA officer adds: "I understand you also have final cutting authority (on the film). Congratulations!"

Of course, if there's ever been anyone who doesn't have to worry about final cut on a movie, it's Shaye. He's in the unusual position of having directed a movie that is being released by the studio he's been running for 40 years.

Famously prickly with everyone, including actors, agents and reporters, Shaye made the sci-fi-themed family film his way, casting it without stars and sticking with a strange title almost nobody understands. Even though the film is produced by Michael Phillips, Shaye refused to use the catchy phrase "from the producer of 'Close Encounters of the Third Kind'" in the trailer, explaining that "I don't agree to everything the marketing department comes up with."

You can't say that Shaye took advantage of his role as company chief. Given 61 days to shoot the film, he came in seven days early and nearly \$6 million under the original \$41 million budget. The result, based on a classic science-fiction story, is a warm, intimate tale about two children who discover a black box containing a jumble of odd rocks and an old stuffed rabbit. When the boy and girl begin to display magical powers, levitating in their room and knocking out all the electricity in Seattle, we discover they've been chosen to communicate a message from an imperiled future civilization — if anyone will listen.

Even with Rainn Wilson from "The Office" in the film as a quirky science teacher, it will be an uphill battle to find an audience during the crowded Easter holiday. Although the film had well-attended sneak previews, it will still have stiff competition — New Line's sister company, Warner Bros., has moved an animated version of "Teenage Mutant Ninja Turtles," a franchise originally created by New Line, onto the same release date. "It's mano a mano," Shaye says while in his office as he critiqued a series of "Mimzy" TV spots. "We enter the game as combatants, not as brothers."

Shaye is unfazed by the prevailing wisdom that his film has little chance to succeed. Even though the New Line founder is fabulously wealthy from selling the studio and travels in high-powered art and film circles, he still sees himself as an underdog. At 68, imbued with a '60s-boho sensibility, Shaye is unlike any of today's risk-adverse studio caretakers.

## Packard

■ Continued from Page D3

a rust-colored rowboat wearing a burgundy sweater. Boat and figure are reflected in water that is a thick, heavy flat backdrop of deep gray-blues. The oars, limp in the water, are forgotten. It's an endless moment with no horizon or landmark to claim one lost at sea.

The single interior painting "Alone" is an empty, dark room with light angling on the floor and wall from the window. A curious warmth claims it is less a cell and more a place just vacated.

"Sailing" is a smaller work but allows for that same sense of space as the larger pieces.

Two white sails as soft abstract billows are on the horizon with

"New Line is the only company where an intern could become head of production or an assistant could sell a script for \$1 million — and that's all because of Bob," says "Rush Hour 3" director Brett Ratner, who's made five movies at the studio. "He has a real passion for film. At other studios, you feel like a guy for hire. But at New Line, I'm dealing with the guy who started the brand, who bought the original pencils."

Even though New Line has enjoyed great success over the years, launching the "Nightmare on Elm Street," "Austin Powers" and "Rush Hour" series, Shaye's signature moment in the movie business came when Peter Jackson, turned down flat everywhere else in town, pitched New Line his idea for slimming down the three-part "Lord of the Rings" series into a two-part film. It was Shaye who not only hired Jackson, but also says, "It can't be two movies. It has to be three."

For all his affinity with artists, Shaye is a fierce protector of his company's interests, a position that often puts him at odds with the same artists he values so much. When Jackson filed a lawsuit over profit from the first film in the "Lord of the Rings" series, Shaye lashed out, saying Jackson "will never make any movie with New Line again."

It's telling that when I pressed Shaye about why he got into a nasty fight with Jackson, one that from a public-relations standpoint he couldn't possibly win, he quoted Shakespeare, saying, "If you prick us, do we not bleed? If you wrong us, shall we not revenge?" Translation: Shaye took the lawsuit personally. In a town full of dissemblers, Shaye is a straight-shooter, perhaps to his detriment.

The best way to understand Shaye is to realize that although he has the resume of a studio chief, he has the temperament of an artist — he's just as easily wounded as any high-strung director. It's telling that when he is asked about his curmudgeonly manner, he cites Robert Altman as a role model, noting that someone said of the filmmaker that "it's not that he didn't suffer fools, but he made fools suffer." In his youth, Shaye wanted to be a filmmaker. He even directed a short that shared first place in an art-film competition with a short by Martin Scorsese. But Shaye didn't have the brash nerve or implacable will that filmmakers need to endure rejection.

He recalls himself as a shy, uncertain young man. After law school back East, itching to get a job in Hollywood, he wrote a letter to Sam Arkoff, then the king of B movies. It went unanswered, which Shaye says "only confirmed my shyness." Finally he delivered a drive-away car