Hues the boss?
Actually, there are two

Betty Bressi’s “City Lights, Oil on Canvas,” circa 1960, a watercolor from the collection of Mr. & Mrs. John Visconte.

Museum to splash in color bath, courtesy of twin exhibits showcasing artist Bressi and collector Susskind

By Lauren Steussy | lsteussy@siadvance.com

STATEN ISLAND — Two new exhibitions arriving at the Staten Island Museum will inject vivid color into this white winter.

The first is a retrospective of painter, teacher, paper-weaver, poet and native Staten Islander Betty Bressi.

The exhibit features work from her early days as a teacher in a Japanese internment camp to her most recent paper weavings and book works.

The second features work from the beloved Edith Susskind porcelain collection.

Both exhibits will appear in the museum (75 Stuyvesant Place, St. George) from Jan. 25 through April 8. A reception to mark the openings will be held on Jan. 25 from 2 to 4 p.m.

S.I. MUSEUM EXHIBIT OPENINGS
There will be a reception to mark the unveiling of two new exhibits.

What: Art from the late-acclaimed Staten Island painter and weaver Betty Bressi, plus additions to the Alfred & Edith Susskind Porcelain Collection.

Where: Opening reception is Sunday, Jan. 25, from 2 to 4 p.m.
The exhibits will be on display through April 8.

Where: Staten Island Museum, 75 Stuyvesant Place, St. George

Cost: $5 for non-members, free for museum members

More information: StatenIslandMuseum.org or 718-727-1135
Hues
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Bretti, who died last year at age 96, was one of the Island’s most creative minds, combining stark minimalism with hypnotic repetition. Her colorful work evolved through her artistic career, from representational paintings to the later lyrical abstraction seen in works like the watercolor “Multicolored Dots and Letters.”

In the 1970s, Bretti was among the first artists to rent work space at what was then the new Snug Harbor Cultural Center, from there, she went on to place work in institutions like the Museum of Modern Art.

In addition to her paintings, Bretti also wove baskets — or “Vessels,” as she preferred to call them. The pieces are among those that will be featured in the retrospective.

Alongside Bretti’s work will be “Kaleidoscopic Porcelain,” an exhibit from the Alfred & Edith Susskind Porcelain Collection. This exhibit presents patterned porcelain plates and cups that communicate the vibrancy of their collector, Edith Susskind, who died a year ago at age 93.

To complement both exhibits, the museum will showcase its “Affinities” collection, which features works that relate to Bretti’s art. Pieces include creations by Charles Hinman, Milton Glaser, Yagawa Hiroho, Victor Vasarely, William Blake and Arthur Wesley Dow, as well as a Tlingit basket.

Here are the details on the other programs related to the exhibits.

Betty Bretti’s Typewriter

Love Fest: A Second Saturday event
Saturday, Feb. 14, 1-4 p.m.
Free with museum admission.

Betty Bretti inspires us to use the queen of machines — the typewriter — to make art. Poetry, dance and art — fingers get ready, typewriter, you are ready to say. Out or bring your own manual typewriter.

Featured guests 2-3 p.m.
Typewriter Poetry with traveling public performance poet Bill Millard will create unique poems for you on her 1950s pink typewriter.

3-8 p.m. Typewriter Performance by Deep Tanks Bush with dancer Jennifer Lanzillo and Florence Poolain, and percussionist-composer Kevin Norton.

Curator’s Talk: Betty Bretti & Edith Susskind
Sunday, March 8, 2 p.m.
Curator Robert Bunkin will discuss works by Betty Bretti and rarities in the Edith Susskind Collection. Special guest speaker Susan Vicenzi will reminisce about her Aunt Betty.

Lunch & Learn: Betty Bretti & Edith Susskind
Wednesday, March 18, 12:30-2 p.m.
$25, Patrons box lunch included.
To reserve, call Loretta Lazzacca at 718-483-7103 by March 11.

Central
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the Staten Island Museum, Art Lab and in various off-Island venues, but this is the biggest Central Park showing to date.

She’s a purist, aiming for precise, well-drawn and well-edited likenesses. Colors are uniformly bright, deep and clear. New York naturalist would be a little less crisp.

Her etchings are all fine-line detail; typically, they depict buildings. Her soft pastels are good at suggesting foliage. The watercolors look strangely under-done.

Trombetta is always interested in the architecture and topography, the light, seasonal change, unexpected glimpses of the outside world, the web of tree limbs and masses of billoving foliage.

Other greenward elements — strollers and runners, skaters and larks, bird-watchers, bicyclists and sunbathers — don’t intrude.

Among the few exceptions, viewers will spot dim sketches figures in the etching series “People Within the Underpass.”

She’s happy to address famous park features, like the Harlem Meer and the Belvedere Fountain, but she often chooses an unusual vantage. Characteristically, she prefers the solid housing of the Carousel to its festive interior.

Once in a while, the real world gets past her idyllic filter, as in the 14-by-18-inch oil “The Destructive Dance of Sandy,” an elegant study of pack benches twisted by the hurricane.

Trombetta’s oil painting “The Destructive Dance of Sandy.”