

# MetroArts

City Art, Culture, Lifestyle

April 2010

AN INTERVIEW WITH PHOTOGRAPHER  
**MARK ROBERT HALPER**

**movie  
review**

food inc.  
documentary

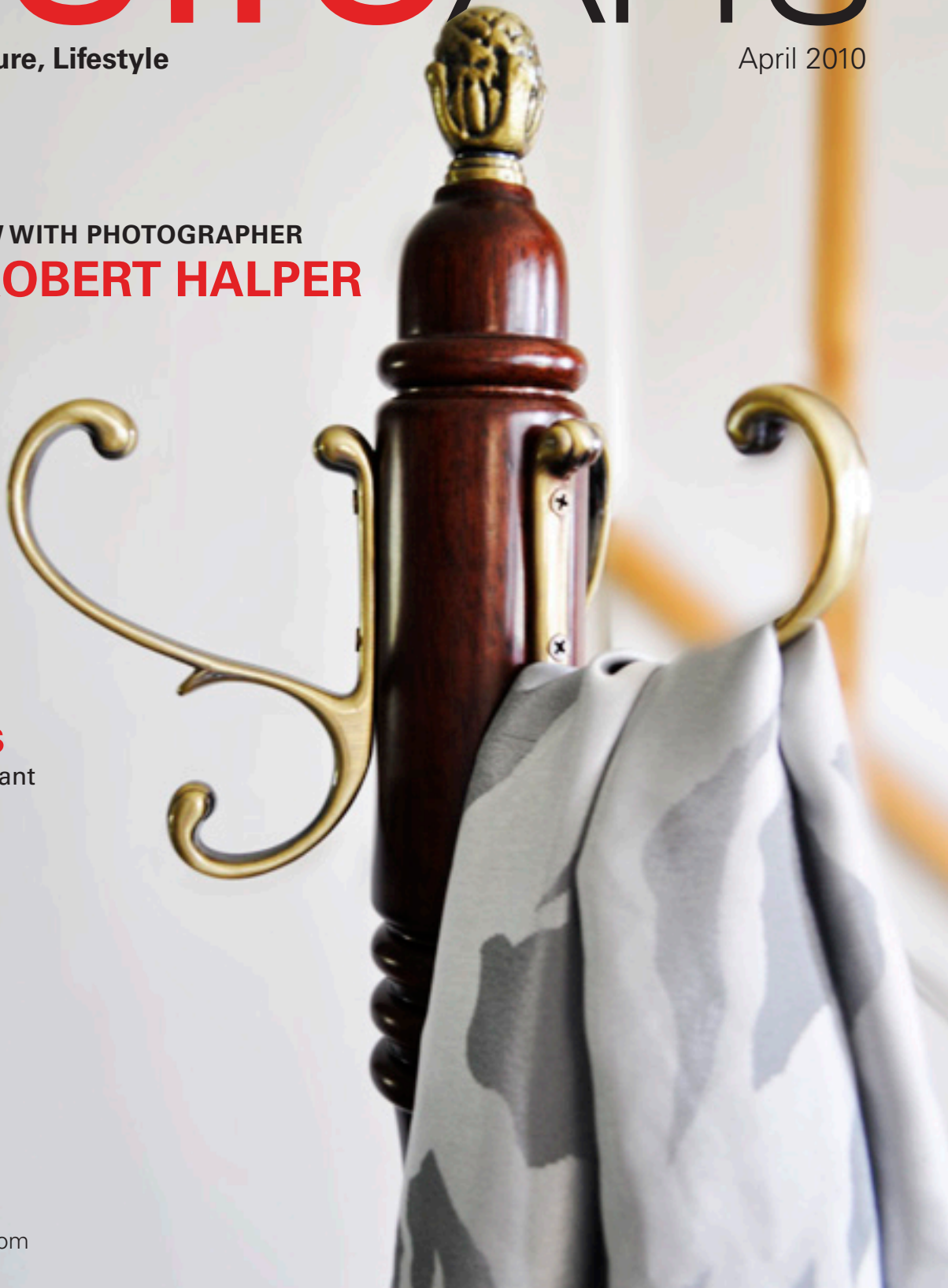
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**fine eats**

jasmine restaurant

\$5.95

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Photos © | Josheb Policarpio

## MOVIE REVIEW FOOD INC. by Wesley Morris

As you might gather from the title, Rob Kenner's documentary "Food, Inc." is, in part, concerned with the extent to which industrial food production has replaced farming in America. It's part activism, part school-assembly lecture.

If you're told where most fast-food chains' ground beef comes from, how much E. coli is in it, how much ammonia has been added, and how many illegal immigrants the meatpacking companies recruit, underpay, will you still want to eat that double cheeseburger? No. The whole thing is as subtle as a watermelon in a bowl of Cheerios but necessary, nonetheless.

Kenner takes us up and down the food industrial complex. He has hidden-camera footage of a hog-farm kill floor and pastoral images of Joel Salatin and his employees working on his all-natural farm in the Shenandoah Valley. He tags along as Barbara Kowalczyk, a mother who lost a young son to toxic beef, makes the rounds on Capitol Hill.

The film photographs Eduardo Pena, a union organizer in North Carolina, as he watches cops bang down the doors of Mexicans who work in Smithfield Foods' slaughterhouse. We meet Carole Morison, a poultry producer for Perdue until she refused to make expensive Perdue-mandated upgrades to her chicken house that would have kept the birds in total darkness (they had it awful in the first place). This is food and its vast discontents.

The movie covers all the bases, from possible government corruption to the bad consequences of good economic sense. With regard to the latter, Kenner finds a family of four whose mother says she buys fast food because it's cheaper than fresh food. There's not much room to argue with her. Almost everywhere, a pound of broccoli costs more than anything on the McDonald's value menu.

Her husband is a diabetic whose diet includes foods loaded with high-fructose corn syrup, a sweetener that helps use up the country's abundant government-subsidized corn crops. But the mother is in a bind since they have to pay for his medical needs, while praying his poor health doesn't cost him his job as a trucker.

One imagines a movie devoted almost entirely to the hard issue

of eating and class, how processed foods are cheaper than fresh food. None of the heroes in "Food, Inc."—and I'm sure Kenner finds all his human subjects heroic—is likely to buy that excuse. This isn't a movie big on listening to why you just ate that Baconator.

Gary Hirshberg, the founder and CEO of Stonyfield Farm yogurt (it's organic), has complementary points of view. And Kenner allows them their righteousness. He explains that his environmentally conscious company's relationship with Wal-Mart isn't selling out. He's doing good for everybody.

that lately, a lot of documentary directors use in lieu of actual filmmaking. A more visually expansive, soul-chilling, and lecture-free cousin of "Food, Inc." is Nikolaus Geyrhalter's "Our Daily Bread," a 2005 documentary that requires you to think for yourself about your relationship to what you eat. "Food, Inc.," while more optimistic, doesn't care for art or letting you make up your own mind. Time, it says, is of the essence.

Most of what Kenner tells us has been documented in other films and published to famous effect in Eric Schlosser's "Fast Food

Nation" and the books of Michael Pollan, both of whom appear in the film and consulted with Kenner on its making.

That activist spirit extends all the way to the closing minutes, which feature a pamphlet-load of advice ("Plant a garden," "Buy locally") while Bruce Springsteen sings "This Land Is Your Land" (I know, I know). As a blunt instrument of civic, moral, and social responsibility, the movie works, anyway. Releasing it during the summer seems like an iffy idea, though. This is a school-trip movie if ever there was one.



A pound of broccoli now costs more than anything on the dollar menu.



# JASMINE RESTAURANT

by Vineet Kapoor

Jasmine, the eagerly anticipated Asian eatery in the Charles B. Wang Center, is open for business. Located on the second floor, the upscale food court features Chinese, Indian, Japanese Grill, Sushi, and Thai food, with other Asian cuisines included in the daily food specials.

Sophisticated ambiance and authentic cuisine made with the best fresh ingredients are hall

marks of Jasmine owners Sushil Malhotra and Rajesh Bhardwaj. In 1984, Malhotra opened Dawat, for many years rated by Zagat as the best Indian restaurant in New York City. Bhardwaj was a food and beverage manager at the Taj Group of hotels, India's largest luxury hotel chain.

Malhotra and Bhardwaj teamed to open the acclaimed Café Spice Village in 1998. This

vibrant and contemporary Indian bistro became one of the most renowned restaurants in Union Square. It became very popular among the students from nearby colleges and received critical acclaim from numerous publications. Now, their Cowneafé Restaurant Group has expanded to eight locations, including New Jersey and Philadelphia, with more to come.



Soft-shell Crab with Basil  
Photos © | Josheb Policarpio



The 8,300-square-foot facility accommodates more than 350 people and consists of a large open dining room as well as a private dining area for parties and special events. Both dining rooms are positioned near a glass storefront creating a connection to the outdoor pond and garden. The design is based on traditional

Asian themes and icons, with a modern flair. Suspended wood ceiling grids, glowing lanterns, vibrant colors, chic furniture, river rock pads, bamboo flooring, and bamboo and grass panels are used to give the scale of the existing shell a most inviting, modernized Asian-inspired dining experience.

For more information, see Jasmine's Web site or contact Vineet Kapoor at 631-632-1858.

**Hours:**

Monday–Friday:  
11:00 am–8:00 pm

Saturday–Sunday:  
2:00 pm–8:00 pm





**Brands:** Active Basic, Kenar, Vivani, Therapy, One Step Up, The Children's Place

**Model:** Isabelle Policarpio



Photos © Josheb Policarpio

# TWEEN FASHION COLOR REPORT

by Peter Som

Tween Fashion Color Report Spring 2010 features the top 10 colors for girl's fashion for spring 2010, along with designer sketches, quotes and headshots, and is available free-of-charge.

"Instead of reinventing their wardrobe at the start of each season, consumers want pieces to complement what they already own. Pairing a bold color with a basic piece or freshening up their look with bright accents addresses the need for practicality, as well as fun."

According to this season's report, vibrant brights add a sense of excitement to the palette, especially when set against practical neutrals that provide a safety net for cautious consumers.

Spring and summer naturally evoke feelings of calm ocean waters and tranquil beach vacations in cool, vibrant, tropical Turquoise. This soothing hue from the blue-green family conjures feelings of escape, especially when paired with Amparo Blue. With more warmth than the typical spring navy, this particular shade of blue is extremely appealing because of its brighter, more energetic attitude. Like the scent of a blossoming flower, Violet lends to the warm-weather palette. This intriguing purplish hue is a distinctive addition to any wardrobe.

Thoughtful, cautious neutrals provide a dependable backbone to the brights of spring.

Kick back and enjoy the bubbly luxury of Pink Champagne. This delicate, wispy tint is the season's newest neutral. The melding of Pink Champagne, Tomato Puree and Amparo Blue is a refreshing take on the classic springtime combination of red, white and blue.

The colors featured in the Tween Fashion Color Report are culled from the PANTONE FASHION + HOME Color System, the most widely used and recognized color standards system in the world. This system is used to create the Tween Fashion Color Report, which serves as a reference tool throughout the year for fashion enthusiasts, reporters and retailers.





# MITCH FROHMAN QUARTET

by Lloyd Sachs

Saxophone bands in jazz are nothing new. They're a staple of old-fashioned blowing sessions and modern experiments alike. But it's not often that the format is inhabited with the freshness and excitement that characterized Mitch Frohman's quartet Tuesday at the Martha Clara Jazz Showcase.

Frohman, who came to prominence in the company of Dizzy Gillespie and Arturo Sandoval and in various Latin-jazz settings, is a classically deep-toned player who favors long, streaming phrases, rapid-fire notes and darkly intense shadings. Zenón, a relative newcomer who, like Frohman and the

band's excellent pianist, Juan Carlos Del Vicario, hails from Puerto Rico, has an adrenalized, quick-hitting style.

Frohman reined in his Latin effects to attractive effect, sometimes leaving it up to Frohman to cast Afro-Cuban meaning on the music with his elegant undertones and mood-shadowing. The leader has made impressive strides in learning to quit overplaying – something he has been guilty of in past showings – and investing more in the fabric of his compositions.

The rhythm section boasted an intriguing split personality in the functioning as both backing band and self-contained trio.

Behind the soloists, Frohman, Austrian-born bassist Hans Glawischnig and Mexican drummer Antonio Sánchez played with a streamlined efficiency. Left to their own devices, they exaggerated the beat with funkish touches and exploded the surroundings via a ripping, cascading, tightly clenched solo by Antonio Sánchez.

The dynamics of the set remained in flux. There were neat shifts in tempos and time schemes, keeping the music one step ahead of the most seasoned listener. The quartet gives you just about all you can ask from a young working band. And how often can you say that?

## THE BRONX HORNS

ALBUM RELEASE DATE: MAY 2, 2010

**Track Listing:**

- |                       |                          |
|-----------------------|--------------------------|
| 1. Sister Sadie       | 6. The Preacher          |
| 2. Catch the Feeling. | 7. Moody's Mood for Love |
| 3. Home Cookin'       | 8. Mambo Melani          |
| 4. Terriaki           | 9. Que Pasa              |
| 5. The Preacher       | 10. Sayonara Blues       |
|                       | 11. Silvers Serenade     |





# MARK ROBERT HALPER

by Lou Jacobs Jr.

*Mark Robert Halper leads a busy life in his studio adjacent to his home in Los Angeles. In addition, he's an expert at location photography for magazines, ad agencies and corporate clients. Let's hear more in Mark's own words:*

**Q: Besides being creative, what else has driven you?**

A: I've always been motivated by the challenge and excitement of assignment work. A lot of photographers shoot commercially to support their art, but I do much of my favorite work for clients. I'm always striving to deepen the way I see. I don't want to be known for one specific style; rather I bring my sense of vision to my imagery.

**Q: How would you describe your photography?**

A: Much of my work is still lifes and architecture. Sometimes when I'm setting up, people don't understand what I'm doing, and that's how I know I'm on the right track. When they see the test images, they get a quizzical look on their faces, as if they had never seen that corner of their office before. They smile when they see what I saw. I've influenced the way they look at the world.

**Q: How else would you describe the ways you work?**

A: When I arrive at a new location, I enjoy the challenge of us-

ing what is at hand to meet the client's needs. Most of the images on my web site ([www.studio-mark.com](http://www.studio-mark.com)) were not visualized prior to when I arrived on a job. The key to my work is simplicity. I take out everything that isn't absolutely necessary, until the only elements that remain are those that are entirely essential. The best photographs are usually the simplest. When I work with my subjects, I'm looking for honest, connected moments. Usually that happens when people simply stop trying and become present in the moment. I'm always striving to deepen the way I see. I don't want to be known for one specific style; rather I bring my sense of vision to my imagery.

**Q: I understand you offer both digital and conventional capture. Could you give us some details on this?**

A: Though I do still offer film as an option, digital has become far more dominant in my business. I primarily shoot medium format and use the Hasselblad Ixpress 96C digital back and the Hasselblad H1. I prefer the square format and only use my 35mm digital camera on occasion. If I need perspective control, I can also use the 96C back on my Fujifilm 680. The advantages in cost, quality, process and the ability to know you have the image before you break your

set make digital a no-brainer for nearly all my work.

**Q: What's your studio like?**

A: The shooting area is about 20x30 feet with a 14-foot high ceiling. There is a mezzanine over half the studio where we do make-up and styling, and an area for clients to relax. My house was designed and painted with photography in mind, so it often doubles as a location.

**Q: What future projects are next for you?**

A: I just started working on what I'm currently calling my "Bed Project." It's an extension of "Low Overhead" in that it's about getting a playfulness out of people they normally wouldn't show in front of a camera.







Photos © Josheb Policarpio

# CALENDAR OF EVENTS

**APRIL  
8-14**

## **NATIONAL PARK WEEK**

Sagamore Hill Historic Site, a unit of the national park service will be celebrating national park week April 15th through the 25th.

[www.oldtownguild.org](http://www.oldtownguild.org)

## **CIRCLE OF FRIENDS II**

Artist/donors exhibition in conjunction with artageous art auction & gala event, curated by Franklin Perrell.

[www.artleagueli.org](http://www.artleagueli.org)

**APRIL  
15-25**

## **SATURDAY STARGAZING**

Every Saturday evening, from dusk until midnight, Custer is open to the general public.

[www.oldtownguild.org](http://www.oldtownguild.org)

## **THE AMAZING KRESKIN**

The Amazing Kreskin has, for some six decades, dramatized the unique facets of the human mind...his own.

[www.patchogetheatre.com](http://www.patchogetheatre.com)

**MAY 4-31**

## **WINE CAMP**

The wine Camp Team has created a community of partners on the North Fork of Long Island. We are confident when we introduce our spectacular wineries, farm stands, the freshest local fish purveyors, restaurants and shop owners.

[www.winecamp.org](http://www.winecamp.org)

## **TALES AND TREASURES**

Explore objects, their stories and adventures brought to light including an eighteen-foot dugout canoe from Liberia, the home of the freed American slaves. See lamps on display for the first time, the museum's best scrimshaw pieces, Edward Lange paintings, a woman's whalebone corset, and logbooks detailing heroic rescues and tragic shipwrecks.

[www.cshwhalingmuseum.org](http://www.cshwhalingmuseum.org)

## **THE CLASSICS**

The Metropolitan Opera is giving patrons live Met performances projected on the big screen in Staller Center's Main Stage Theatre. Performances are in high definition with Dolby Digital surround sound.

[www.stallercenter.com](http://www.stallercenter.com)

## **OCEAN SCIENCE SUNDAY**

Learn something new about the world around us. How does sound work and travel in the water? Learn about ship parts and create your own classic ship-in-a-bottle craft.

[www.cshwhalingmuseum.org](http://www.cshwhalingmuseum.org)

**JUNE 1-14**

## **SPORTFISHING**

A 2 week course that lasts about 2 hours each Monday night. Designed for novices as well as old salts. Presented by Captain Jerry McGrath, an experienced fishermen, lecturer, author and former Montauk Charter Skipper.

[www.seatuck.org](http://www.seatuck.org)

## **AMERICA'S KITCHENS**

This is an exhibition features seven kitchen vignettes, including an historic 18th century kitchen, as well as a traditional adobe kitchen in the southwest & a 1950's bright blue, "show kitchen." Through interactive experiences, visitors can learn what it was like to churn butter, share kitchen memories or jot down recipes from some of the cookbooks.

[www.longislandmuseum.org](http://www.longislandmuseum.org)


## **AN EVENING OF JAZZ**

With its color, daring and explosive fun, the circus has always been a theme that intrigues and inspires artists. The Clown College station includes wall panels that will assist children to master the skills involved in pantomime, juggling and creating a clownish costume.

[www.nassaumuseum.com](http://www.nassaumuseum.com)







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