



*" They don't call artists starving for nothing, but at TOPAZ ARTS in 11377 creatives enjoy state of the art space for a fraction of the cost... TOPAZ ARTS is a unique place where people from all over the city converge to make and experience art."*

*(NYC-TV Cool in Your Code/NY Metro)*

*" TOPAZ ARTS... a hidden cultural mecca."*

*(Queensbuzz.com)*

*" A Queens Oasis... TOPAZ ARTS is just that—an oasis only 15 minutes from Manhattan where artists can concentrate and enjoy the creative process."*

*(Arts International)*

*"As a new generation of artists carves out its niche in Queens, [TOPAZ ARTS] a non-profit arts company in Woodside is leading the way for the borough's contemporary dance movement."*

*(Queens Tribune)*

*" For choreographers, traveling to new studios can feel a bit like escaping the city for an artists' retreat. [Miguel] Gutierrez said he was glad Topaz, on a quiet residential block, wasn't a 'central space,' adding that it made a huge psychological difference to know he had a rehearsal home, even a temporary one."*

*(The New York Times)*

# SEEING THROUGH THE SILENCE

BY RACHEL KALINA PHOTOGRAPHY COURTESY OF TOPAZ ARTS, INC. & TODD RICHMOND

WHAT WAS ONCE A RAW WAREHOUSE SPACE IN Queens now serves as a creative hub for dance, music and art. Previously home to a mailing distribution factory and a subsequent a sewing company, Topaz Arts, Inc., had to be completely gutted and remodeled by co-founders Paz Tanjuaquio and Todd Richmond when it was founded in October of 2000.

Once Richmond, a composer/filmmaker, and Tanjuaquio, a choreographer, (also husband and wife) had set their sights on the space in Woodside, they lovingly molded it to their standards, with determined physical labor.

Tanjuaquio laughs while pointing to a photo in an album of Topaz's early days.

"The things I do for dance," she says, regarding a picture of her holding a shovel amongst long strips of wood and rubber pads, which eventually came to comprise the space's current sprung heated floor.

A concept of Richmond's inspired by the floors they experienced when they performed in Korea, the sprung heated floor is not only toasty on dancers' toes, but also energy efficient. Hot water flows through it, emitting warmth and spreading it throughout the floor and the room where it resides.

"We knew we wanted to be energy efficient," Tanjuaquio says. "And this was back before the green trend." Now, Topaz uses eco-friendly lighting, energy efficient and recycled materials for productions and through-

out the entire space – and vegetables even grow on the roof come the warmer months.

In addition to being environmentally responsible, Topaz's founders were also aware that they wanted their nonprofit organization to boast a gallery as well as a rehearsal space.

"We really take a very holistic approach to making art," Tanjuaquio says. "The space itself has become our art as well."

Four visual arts exhibitions featuring emerging and established artists are hosted per year at Topaz Arts. Aside from using Topaz for this function, Tanjuaquio and Richmond also rent it out as a rehearsal space for choreographers, use it for artist residencies, and engage it as a stage for dance productions.

Topaz's December showing of the evening-length "On the Other Side of Silence" was the creative organization's first main production of their own work in the space. (Prior to this, Topaz had informal showings of works). Based on Yoko Ono's 1952 "Soundless Music" manuscript, the piece had been shown in segments at different spaces throughout the city since Tanjuaquio and Richmond first started working on it in 2006.

When it all recently came together as a main event, the production included film as well as choreography.

"I felt it really lent it to dance imagery," Tanjuaquio says. Noting what drew her to the script, she adds, "I was really excited about it and the parallels of what (was going on) then and now."

She refers to the concept of manmade destruction, such as that experienced in Hiroshima in 1945 and Manhattan in 2001, and explores through the choreography she created, "How society picks itself up after something catastrophic."

Tanjuaquio explains she was additionally intrigued by the contradiction presented by the "Soundless Music" title.

"We challenged ourselves to see what that was," she says. "(For me), it was finding bal-



ABOVE: CO-FOUNDING DIRECTORS OF TOPAZ ARTS, INC., PAZ TANJUAQUIO AND TODD RICHMOND



–ance in a tilted world,” she continues, speaking of the production’s meaning.

Richmond’s exploration of spaces of silence in the show’s film imagery and musical scores took the audience to West Coast deserts filled with sand dunes, Nevada atomic bomb test sites, and Hiroshima and Nagasaki. The couple spent time shooting in each of these places during the last few years, although some film locations weren’t all that far from where it was shown in December: Viewers were also taken to local haunts like Flushing Meadows Park.

The films were shown at various points throughout “On the Other Side of Silence” and combined with Tanjuaquio’s attempts to seek balance via the movements of her dancers. Dressed in costumes ranging from Kimono tops to space age-like jumpsuits, the dancers swung each other back and forth like pendulums, bounced rubber balls or acted as though the floor had uneven areas to it – all in different segments during the evening.

Tanjuaquio was also seen making her way across the floor with her dancers. “On the Other Side of Silence” may have been the first full-length piece to grace Topaz’s space, but Richmond and Tanjuaquio have been collaborating on dance pieces and films since 1993. Both visual artists, various residency arts programs took them around and outside of the country to practice their crafts. When in Manhattan, they were constantly moving around for rehearsals and productions. “The main thing with dance is really finding a home to be able to create the work,” Tanjuaquio says, which is why anchoring Topaz Arts in Queens was a great step for the pair, as well as city artists.

“We wanted to create this reverse residency space where instead of leaving New York, you can still be in New York and find that concentration and peacefulness,” she explains.

Now, Topaz Arts collaborates each summer with the Queens Museum of Art for its Dance in Queens program, which gives choreographers the opportunity to apply for rehearsal and a dance-based performance space at the museum. Four choreographers are chosen and given rehearsal time during museum hours, which engages visitors. “I think it’s intriguing for people to see how dance is made,” Tanjuaquio says of the program’s effects on Queens community members.

Topaz also teams up with performing arts institution Dance Theater Workshop for its Outer / Space program, which promotes affordable space and artists residencies in the boroughs. Through this grant, Topaz participates in choosing artists to use its space.

Its proximity and yet short distance from Manhattan allows audience members who flock to Topaz to indulge in city culture surrounded by a tranquil environment. “They come from all over,” Tanjuaquio says of the Brooklyn, Queens and Manhattan residents who come to see shows or rehearse, “Which always surprises me. It shouldn’t: I mean, it’s New York City.”

Upcoming goals for Topaz Arts include a May showcase at LaMaMa in Manhattan, a June 13th event at Topaz Arts featuring an open rehearsal with choreographer John Jasperse with an exhibition of new media work by Hector Canonge, and to continue to expand its collaborative projects with organizations. It may be on a quiet Queens side street, but as Topaz’s recent “On the Other Side of Silence” production exemplifies, a lot can be happening in a seemingly subdued spot.

“Once people get here, they get it, because it’s so peaceful,” Tanjuaquio says. “But at the same time [it’s] so close to Manhattan and the frenzy... We’ve been able to cultivate people who don’t normally come to see dance.”

Along with Richmond, Tanjuaquio was initially unsure if people would even come to Queens when they took the leap and dove right into the project that has blossomed into Topaz’s current state. “When we started out, we tested the ground,” Tanjuaquio says. “We built the space and they actually came... It’s really great how much it’s grown: the community and artists here. As far as dance and performance, it’s really grown a lot.” To learn more about Topaz Arts’ full offerings, including annual open houses, workshops, readings, technical support services for recording, sound and graphic design, visit [topazarts.org](http://topazarts.org).

# The New York Times

## ‘Crosstown Dance’: Choreographers Balance Inspiration and a Long Commute

By CLAUDIA LA ROCCO

Published: December 28, 2006

For years the label “downtown dance” has been used as a vague shorthand to describe certain choreographers, usually experimental ones working on a shoestring budget. But most of the downtown choreographers (who generally loathe that label) have long since fled Manhattan for affordable housing and rehearsal space in Brooklyn or one of New York City’s other boroughs.

“Very few of us live in Manhattan,” said the choreographer Neil Greenberg, the exception who proves the rule, since he has stuck it out in the same East Village apartment since 1978. “This is the new SoHo. It’s dispersed: SoHo in diaspora.”



photo by: Julieta Cervantes

Miguel Gutierrez takes the “L to the G to the 7” from Brooklyn to his rehearsal space at Topaz Arts in Woodside, Queens.

[Dance Theater Workshop](#) acknowledged the shift in 2000, when it established its Outer/Space Program to provide subsidized rehearsal space to studios outside Manhattan. This fall the workshop expanded the program, offering 12 choreographers 50-hour creative residencies in three boroughs. (No appropriate space was found on Staten Island.)

The first wave has just concluded, with Susan Hefner at the Bronx Academy of Arts and Dance in Hunts Point; Pele Bauch occupying Cave in Williamsburg, Brooklyn; and Miguel Gutierrez at Topaz Arts in Woodside, Queens. All three were new to their studios.

Each artist was assigned an adviser to serve as a critical outside eye for developing work. To emphasize process over product, the residencies do not include a performance component; some choreographers who had shows scheduled were specifically placed after or well before these dates, so they could use the time to create new work, not fine-tune existing choreography. They largely control their studio hours within the roughly three-month residencies.

Estelle Woodward Arnal, the workshop’s director of artist services and manager of the Outer/Space Program, said about 75 percent of the 108 applicants listed Cave as their first studio choice, with 15 percent requesting Topaz and the rest preferring the Bronx Academy. Not surprisingly, commuting time appears to have driven this breakdown; for Ms. Hefner, who lives in Downtown Brooklyn, the subway ride to Hunts Point, which can take at least an hour, is formidable.

“My impression was that the people who run it are wonderful, and that has proven to be true,” she said of the Bronx Academy. “I also had the impression that it takes a good deal to get there. And it does. We’ve just learned to make good use of that time.”

The long ride “gets you onto another planet: the planet of creativity,” she said, laughing. “And then you get to decompress on the way back.”

Isabella Bruno, who lives in Brooklyn and works for an architect in Lower Manhattan, considered declining her residency offer when she was assigned to the Bronx Academy. But, interested in both site-specific work and engaging with a Hunts Point community organization, she says she is now excited to be placed in an unfamiliar neighborhood, one that is not, like Williamsburg, a haven for hipsters in their 20s. Her residency will begin in the spring.

# The New York Times

'Crosstown Dance' (continued)



photo by: Todd Richmond  
Miguel Gutierrez said he was glad that Topaz wasn't a "central space."

The program grew partly in response to feedback the workshop received last year from choreographers, dancers and studio owners. For out-of-the-way centers, residencies mean money, and something more.

"There's a thing called provincial, and a thing called beyond, and we want to make sure that we're in touch with both," said Arthur Aviles, a founder of the Bronx Academy.

For choreographers, traveling to new studios can feel a bit like escaping the city for an artists' retreat. Mr. Gutierrez said he was glad Topaz, on a quiet residential block, wasn't a "central space," adding that it made a huge psychological difference to know that he had a rehearsal home, even a temporary one.

But his "L to the G to the 7" train commute from Brooklyn doesn't seem to send him onto Ms. Hefner's "planet of creativity." One of the major problems facing independent New York choreographers, he explained, is having to rehearse in finite, ever-shifting blocks of time at disparate, often inadequate sites, with precious energy spent lugging sets and costumes across an increasingly spread-out territory, which now includes Jersey City and Hoboken. Ms. Arnal noted that she sometimes heard the phrase "crosstown dance" used to describe this new reality.

For eight years Mr. Gutierrez had his own work and living space in Bushwick, Brooklyn; a year and a half ago he was forced out to make way for upscale housing, and he badly misses the "rumination time, which I feel is probably the time when the best art emerges, not even the rehearsal time but in the time around it," he said. "It's this really tricky and weird thing to make art in these boxed-off hours all the time. You really see that in the work in New York."

For Mr. Gutierrez, whose sophisticated dances blur the line between art and life, avoiding this trap is vital, if quixotic.

This month he and his dancers performed an excerpt from his newest piece for Mr. Greenberg, his adviser, before heading to a nearby restaurant. Over squash soup and crab cakes Mr. Greenberg alternately listened and questioned as Mr. Gutierrez elucidated concepts like permeability, group authorship and creating "something that contains in it the consciousness of its own failure." Their conversation was as much an act of creativity as the work itself.

Then they began looking at their watches. Reality intruded, schedules were remembered, and everyone headed to the subway, to catch different trains of course.

**MFTA Recipient News:  
TOPAZ ARTS, QUEENS, NY**

*“Topaz Arts was formed in 2000, when they purchased a mailing distribution warehouse and transformed it into a 2,500 sq. ft. facility equipped with a hand made, energy-efficient heated dance floor, audio/media room, and gallery space... Topaz joined Materials for the Arts in 2001, and is truly a model recipient. Close to 50% of the items in their space -- have been received from MFTA and incorporated into their open, serene aesthetic... We at Materials for the Arts are thrilled that Todd and Paz were able to use MFTA supplies to transform a raw space from neighborhood organization into a NYC destination. Topaz Arts is a place worth visiting, whether you’re looking for rehearsal space, gallery space, technical assistance, or a pleasant afternoon.”*

Featured in “Recipient News”,  
Material for the Arts, Mar 2007





## *Blending Art Forms* TOPAZ Provides What So Many Need

By IMAN KHAN  
Queens Tribune, September 1, 2006

**As a new generation of artists carves out its niche in Queens, a non-profit arts company in Woodside is leading the way for the borough's contemporary dance movement.**

The organization, TOPAZ ARTS – a name derived by cleverly combining Todd and Paz, the first names of the group's founders – opened its doors in 2001 and is housed in a 2,500 square-foot space that was formerly a warehouse.

The founders, Todd Richmond and Paz Tanjuaquio, collaborated on a multimedia dance project in 1993, which planted the seeds of the eventual creation of the space they call home to their arts today – a place born of the effort to foster the need for collaboration in the arts.

"We fell in love with Queens, in particular Woodside," Tanjuaquio said. "It's quiet and away from the city, which facilitates creativity."

In addition to being a creative space for Tanjuaquio and her partner, TOPAZ ARTS is also a center dedicated to artists' services. It provides local choreographers with hard-to-find rehearsal space at extremely low prices, something Tanjuaquio said is a very rare commodity in the dance world. The group also provides an array of technical support in terms of audio and graphic design needs to other artists looking for some assistance.

The complex that is TOPAZ ARTS houses a soundproof audio/media studio and an art gallery in addition to their dance space.

The art gallery, located in the front half of the space, generally features about four shows a year, featuring primarily emerging artists from all across the nation.

TOPAZ ARTS offers a summer dance residency every summer in conjunction with Queens Museum of Art. After an open call in which choreographers from around the country submit proposals and videos, four are chosen to receive rehearsal space and an opportunity to perform at QMA at the end of the summer.

Todd Richmond, president and treasurer of TOPAZ ARTS, is a composer and multi-media artist who has been based in New York City since 1990. His very early exposure to art labs at Carnegie Mellon influenced his philosophy in the use of many media, from painting, sculpture and music, to film/video and computer technology.

Paz Tanjuaquio, vice president and secretary of TOPAZ ARTS, is a choreographer and dancer who received her MFA in Dance from NYU Tisch School of the Arts, and her BA in Visual Arts from University of California San Diego. In 1994, she established Paz Danz Productions [now TOPAZ ARTS] to explore multidisciplinary dance works.

Most recently for founders Richmond and Tanjuaquio, was a show called "*The Soundless Music by Yoko Ono*," with music and choreography by the founders themselves. The New York Times called the piece, "intelligently conceived, image-filled dance."

For more information or to contact TOPAZ ARTS, visit [www.topazarts.org](http://www.topazarts.org).



A view from "The Soundless Music" at TOPAZ ARTS.

(ai itinerary)



In the summer of 2003, the **Baryshnikov Center for Dance** will open in the new performing arts complex at 37th Street Arts.  
rendering by Saul Greenberg / Aileron Design architect: John W. Averitt Architect, P.C.



**Trisha Brown Company's** new studios opened last fall.  
photo by Kyle Lerani



The **Mark Morris Dance Center**, which opened last year is a part of an arts renaissance in Fort Greene, Brooklyn.  
photo by Elizabeth Felicella

(ai itinerary)

**Some highlights of New York City dance this season:**

**Ronald K. Brown/Evidence**  
Dance Theater Workshop  
Choreographer Ronald Brown and his company Evidence will be the first group to perform in DTW's glorious new theater. Known for fusing contemporary and African styles of dance, Brown will present his latest work, *Walking Out the Dark*.  
www.dtw.org  
October 2 – 20, 2002

**Topaz Arts**  
The Queens-based multimedia arts center hosts its open house this October. The event, which is sponsored by the Asian American Arts Alliance, will include a panel discussion on dance in New York City with a focus on the outer boroughs.  
www.topazarts.org  
October 26, 2002

**Trisha Brown Dance Company**  
John Jay College Theater  
After a fall touring season that brings them from Oregon to France, the Trisha Brown Dance Company comes home in December.  
http://johnjay.jjay.cuny.edu/theater;  
www.trishbrowncompany.org  
December 2 – 14, 2002

**Alvin Ailey American Dance Theater**  
City Center  
For its 2003 City Center season, the company performs Ailey classics like *Revelations* as well as new ballets by Lynne Taylor-Corbett and Francesca Harper, which are part of Artist Director Judith Jamison's Women's Choreography Initiative.  
www.alvinailey.org  
December 4 – January 5, 2003

**Mark Morris Dance Group**  
Brooklyn Academy of Music  
The Mark Morris Dance Group performs Morris's subversive rendition of *The Nutcracker* at BAM's Howard Gilman Opera House, which is across the street from the new Mark Morris Dance Center.  
www.bam.org; www.mmdg.org  
December 17 – 22, 2002

**A Queens Oasis**

It's not just the superstars who are creating new dance studios; a new generation of artists is carving out its own spaces in New York's outer boroughs. **Topaz Arts**, a new multimedia arts center, opens this October in a former warehouse in Woodside, Queens. The complex—which has a dance studio, soundproof music studio, and visual art gallery—was the brainchild of choreographer Paz Tanjuaquio and composer Todd Richmond. Artistic collaborators since 1993, the pair spent so much time hauling music equipment to studio rentals around Manhattan that they dreamed of creating a space designed for the inherently interdisciplinary nature of making dances. The artistically nurturing environments Tanjuaquio experienced at residencies also inspired Topaz. "I always wondered, why can't we have a space like that in New York City?" she says. "Why can't we have a place that's like a retreat?" Topaz Arts is just that—an oasis only 15 minutes from Manhattan where artists can concentrate and enjoy the creative process.

After a \$14 million campaign and more than a year and a half of construction, **Dance Theater Workshop's** new building opens in October.  
rendering by Rawlings architects pc

Paz Tanjuaquio rehearses at her Queens-based multimedia arts center, **Topaz Arts**.  
photo by Mark L. Blackshear 2001

The new home for **Alvin Ailey American Dance Theater**—which will be the nation's largest dance facility—will open on 55th Street and Ninth Avenue in the fall of 2004.  
rendering by IU • Biblowicz Architects LLP



(ai) 22



(fall 2002) 23



## Chaos, Culture & Community

### Events At Topaz Arts - Woodside Queens

Woodside / August 16, 2009. Topaz Arts in Woodside hosted two eclectic cultural events today, which for me, conjured up fond memories of visiting similar events in soho in the late eighties. On the outside Topaz Arts looks like a light manufacturing industrial building, but on the inside it's a hidden cultural mecca. In the photo to your right is the first reader, Margarita Soto with her touching tale of gratitude.



### Topaz Arts Queens - An Idea Comes To Life



Paz and Todd are the founders of this evolving institution which began at the beginning of the decade, when the two moved into the borough of Manhattan. Over the past decade they've developed Topaz Arts as one of Queens cultural centers to include dance [Paz's first love], as well as theater and music, and hosting art exhibits and installations. Having spoken to both of them on several occasions, they impress me as having the sort of intellectualism associated with high art, which is beautifully complemented with the grace of a

neighborly friendliness. At receptions following the events, Todd and Paz frequently add a personal touch, such as serving basil taken from their own garden. Other fun food includes empanadas, bread from the local bakery, all served with white and red wine. I sometimes leave Topaz Arts with the kind of warm feeling I get after returning from visiting old friends. In the photo to your left is Todd [left] talking to Paz [center] with visitor.

### Events In Woodside - At Topaz Arts

Today's events included a bit of theater, in the form of readings by participants in a ten week writing workshop, called 'Our Side', which was taught by Nancy Agabian who was also the reading program facilitator. Queens Council of the Arts helped fund this program in tandem with a couple of other institutions.

### Nancy Agabian - Readings From Writing Workshop



The common theme running through the readings, was of the chaos brought to immigrant children's lives, during or after moving into this country from a foreign land. There were some 13 readers who recounted tales of their own experiences, as very young children, being uprooted from their homes, by their parents, who brought them along on a journey to seek a better life in America. For many of the children, who stood before me reading their tales as adults today, there was a sort of separation angst, that had stayed with them to this day. Nancy Agabian is

featured in the photo to your left.

The first tale, was touching, almost tearful in a happy sort of way. A woman recounted the story of a family friend, who at great risk to his own legal status, took her family across the Canadian border into North Dakota. There her family eventually took root in the United States before being given 'alien amnesty' in the mid eighties and eventually being granted full citizenship. Later her family moved to New Jersey where she grew up [she now resides in Queens]. Hers was a tale of thanks to that old family friend.



### Queens Immigrants - Impact Of Immigration On Queens Residents



Another reading was written by a young NYU student, who feels a part of herself missing, as she seeks to somehow resolve her dual identity as an American of Dominican parentage. She yearns to share the passion for her ancestral homeland, the Dominican Republic, like her father and some friends do, but feel it she does not ... not yet ... and perhaps not ever, as she is not her father.

An Indian woman read a part of her story, also staged in Canada, while another from Argentina, talked about how her parents came here, but never intended to stay. They arrived in the early sixties when she was just a youngster and only bought a 'real apartment' just before she left

home. She recalls, throughout her childhood, being torn by her desire to be American, while her parents were in denial with respect to accepting the very land in which they'd come to live. Hence they wouldn't accept that she, their daughter, would inevitably be affected by, and become a product of, the surroundings in which she was raised.



The impact of immigration on children of immigrants has been a theme of sorts for Nancy Agabian, author and professor, who organized the program. Nancy has written a book entitled 'Me as her again: True Stories Of An Armenian Daughter'. Nancy's reading was about her neighbors in Woodside -- perhaps it was about you, but you'll never know.

### Photography Exhibit - Topaz Arts Woodside



Later that same afternoon, Topaz held a reception for the opening of Greg Stowell's 'The Divide' a photographic exhibit of his work in New York City and in the country of Peru.

I asked Greg about the theme for this exhibit. He explained to me that the theme of 'The Divide' is woven into the exhibit in several dimensions. On one side of the gallery there were photographs taken in Peru, while on the other side of the gallery there were photos taken in New York City. The Divide in this case, he explained, is north and south -- North American and South American. Another 'Divide' came through the photographic coloring. All of the photographs were taken on black and white film. So there's a sort of divide between black and white, which represents the image. In the photo above, a plaza in Peru.

### The Divide Photography Exhibit - Queens NY



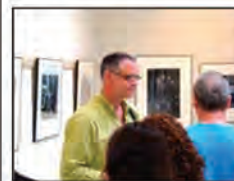
Then, like a photographer using the zoom lens of his camera, Greg zoomed in for a close up of one of the photographs hanging on the wall. We were standing in front of a photograph taken from the Queensboro Bridge, at twilight, looking west to the east shore of Manhattan. Here the 'Divide' was the East River, separating Manhattan from Queens. And the height of the bridge, separating us from the Circle Line boat below. Shown in the photo to your left.

He was distracted by other gallery viewers, so

I meandered around the gallery, perusing his work and contemplating the theme Greg and Topaz Arts had laid out before us. In a bin in the back of the gallery were related photos, for which there wasn't room on the wall. I browsed through them ... pondering its meaning.

### Culture, The Arts, Diversity In Queens

The Divide. The interwoven complexities of life, transposed one upon another, like modern Italian skyscrapers beside the 2000 year old Roman Coliseum. Like the modern battery powered auto running atop a 500 year old Incan road in Peru. Like the modern well-educated American Armenian woman giving a reading at Topaz Arts while trying to reconcile herself with her thousands of years old Armenian ancestry. I felt I was getting somewhere. In the photo to your right Paz and visitor in front of 'The After Life' - series of three photographs in NYC.



Separate like the black / white and north / south theme in 'The Divide'. Divided or perhaps even confused, like dealing with the chaotic feelings as a grown child of American immigrants. But also connected. Connected as the black and white are both in the same photograph and together make up the entire image. Black and white pixels, separate but all a part of the same photo. Connected as the children of the immigrants are connected to both the American culture and the Peruvian, Argentinian, Indian, Dominican and Armenian cultures. In the photo to

your left is Greg Stowell photographer.

Hmm. A sort of yin yang as it were. All of the complexities of life piled one atop the other. Divided ... and yet also connected as part of the same grand tapestry we call life.

The universe is expanding. Expand yours. Get out and see some of this stuff. In the photo to your right gallery visitors munching on empanadas and drinking wine while discussing the day's events.



The Greg Stowell photography exhibit runs through September 12, 2009 at Topaz Arts in Woodside and Nancy Agabian may be found at [nancyagabian.com](http://nancyagabian.com). Click here to view a [map of Topaz Arts in Woodside](#) and their contact info may be found in our [business directory](#).

**CINYC On-Air:** [www.coolinyourcode.com](http://www.coolinyourcode.com)

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NEW YORK, TUESDAY, SEPTEMBER 19, 2006

## LOCAL FLAVOR

### Topaz Arts

They don't call artists starving for nothing, but at Topaz Arts in 11377 creatives enjoy state of the art space for a fraction of the cost. The space was created by composer Todd Richmond and choreographer Paz Tanjuaquio in 2000 and caters to independent artists and non-profit organizations and dance companies. Formerly a warehouse, they now have a beautiful gallery space which features four artists a year as well as a dance studio. The Outer Space Creative Residency Program is an open call to choreographers for free rehearsal space. Topaz Arts is a unique place where people from all over the city converge to make and experience art.

55-03 39th Avenue

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



**TOPAZ ARTS featured in  
Cool in Your Code  
airing on NYC-TV 25  
Tue Sept 19 @ 8:30pm  
Wed Sept 20 @ 10pm  
Sat Sept 23 @ 8pm**

**and on NBC-TV  
Thurs Oct 19 @ 11:30am**