

F | Accent ARTS & TRAVEL

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Cocktail culture:
Shula Burger,
Delray Beach
The Scene, F3

Personal journeys

THE EXTRAORDINARY LIVES OF PEOPLE IN OUR COMMUNITY

Jackie Rogers could be the ultimate fashion survivor. She dated Sammy Davis Jr. and Peter O'Toole. Appeared in a Fellini movie. And what about her mentor, Coco Chanel? She loved her, too. "Madly."

JACKIE, OH!

By Lois Cahall
Special to The Palm Beach Post

Jackie Rogers has so many stories, and each one starts with "Did I tell you about?"
"Did I tell you about when Halston began as a hat designer, and he'd put his hats on me...?"
"Did I tell you that I auditioned for Cole Porter...?"
"Did I tell you about El Morocco, the nightclub...?"

Perhaps the model-turned-fashion designer has so much to say because she didn't speak until she was 4, growing up in Brookline, Mass., "in the '30s-'40s-ish." Her exact age is the one thing she doesn't want to tell you about.

"It was another world then," explains Rogers in her heavy Boston accent. "My mother was from a Jewish family, totally uneducated, but her mother, my grandmother, was from Russia and always declaring 'they're going to get us' - so that remained embedded in my mother's psyche."

Her mother was a hat designer who owned a Boston boutique, but Rogers was not one to conform to convention.

She was a tomboy who hated school. So, "when my parents left the house in the morning - my father was in 'furniture,' short for 'professional gambler' - I'd escape to the Trans-Lux theatre in Boston."

She watched Fred Astaire, Ginger Rogers and Rita Hayworth and declared: "This is the life for me."

From Rat Pack to the Onassis Pack

Rogers' memories are long and anecdotal, and they flow freely as she sits in her Palm Beach salon at 256 Worth Ave., on the second floor, on this January day.

"It was the '40s, and I was 16. I went to work for Priscilla, who designed gowns for her Boston shop (the famous Priscilla's of Boston). Her showroom was on Seventh Avenue in Manhattan. I didn't realize I was beautiful, but I applied for a summer job from one of those ads in the newspaper: 'Models paid \$55 a week.'"

Rogers continued on F11



Jackie Rogers has several mementos of her colorful life in her Palm Beach salon, including a photo (left) of her and Marcello Mastroianni in "8 1/2." Rogers had a cameo in the influential Italian movie. RICHARD GRAULICH / THE PALM BEACH POST



Rogers with Andrea Hecolani, the prince she was in love with. CONTRIBUTED

'Coco Chanel was 81 when I met her, my age now. There I've said it! But age never occurs to me. It's a great thing unless it's used against you.'

Jackie Rogers

ONLINE

Watch designer Jackie Rogers discuss her career kicking off after meeting Coco Chanel at MyPalmBeachPost.com/personaljournes

ART

Rug, textile exhibits weave together unique themes

The pieces show that 'serious art' can come from both genders.

By Carlos Frías
Palm Beach Post Staff Writer

A woman's work is never ... art?

Two new exhibits at the Boca Museum of Art explore the often overlooked mediums - sewing, knitting, weaving and embroidery - that art history has often relegated to crafts by stay-at-home women.

These two distinct exhibits fight the art world stan-



"Bikini, 1982" by Elaine Reichek is part of a rug and textile exhibit at the Boca Museum of Art.

dard that serious art is made by serious men - always men - with the tip of a paintbrush. And that techniques like knitting and sewing is "women's work."

"Afghan Rugs: The Contemporary Art of Central Asia"

and "Elaine Reichek: The Eye of the Needle," which run through July 27, dovetail into each other. And at the heart of both exhibits are women - sometimes anonymous women - expressing beauty and daily horror with artistic precision.

The international touring show "Afghan Rugs" reveals the central role the machinery of war occupies in daily life in Afghanistan. Painting with loomed, naturally colored textiles, these anonymous Middle Eastern weavers broke from the religious tradition of using only symmetri-

cal patterns or calligraphy in creating the rugs. Depiction of human and natural forms is considered idolatry in Islamic art, and thereby a sin against God.

But many of these rugs were made in refugee camps in Pakistan, by those fleeing religious persecution in Afghanistan. These secular images capture something much more tangible and frightening.

As true artists, they represent the world they see around them in their art:



One of the rugs on display is a war rug with a map of Afghanistan in knotted wool. CONTRIBUTED PHOTOS

Exhibit continued on F7

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