



INSIDE:
Raleigh on Film; Lille on Dance;
Arffmann on Sargent; Tobey on Stettheim;
Caster on Theatre; Seckel on Nashville Tour;
Steiner on Cost, Value and Taste;
New Art Books; Short Fiction & Poetry;
Extensive Calendar of Cultural Events...and more!

ART TIMES

Vol. 32 No. 2

Fall 2015 (Sept/Oct/Nov)

Sargent: Portraits of Artists and Friends at The Met

By KATHLEEN ARFFMANN

THERE IS SO much to learn about John Singer Sargent. The exhibition dedicated to his work, which opened at the Metropolitan on June 30, speaks volumes about his life and work as an artist, so much so that it can be argued that no additional commentary is required, including mine.

Although information provided by the museum on the labels and audio tour is very helpful, there is still one question that remains unanswered: "Why did this accomplished painter leave Paris at the height of his career, and portrait painting altogether when he was riding the crest of his acclaim?" Henry James, the author and one of his closest friends, called Sargent "the slightly uncanny spectacle of a talent which on the very threshold of its career, has nothing more to learn." His choice to leave Paris makes him something of an enigma and the question left unanswered is troubling for me, and I suspect for other members of the viewing public.

It has been proposed that Sargent left Paris because of the scandal that ensued from his "out of the box" portrait of Madame X, the glamorous bare shouldered lady in black. (This painting belongs to The Met's permanent collection and can usually be found in the American Wing.) However, there might have been other factors involved in Sargent's decision to move to England and Madame X was merely the last straw.

Sargent's skill as an artist was obtained from the reservoir of knowledge of art and painting techniques that had evolved over centuries and was available at the Beaux Arts School in Paris in the late 1800's. Carolus-Duran was his teacher and Sargent was a devoted pupil who became a convert to his ap-

proach to portrait painting and especially of drawing directly on the canvas with a loaded brush. Although there were many artists at that time who shared Sargent's adherence to the traditions of the past, Zorn and Sorolla to name two, Paris of that day was the center of all things new and innovative in art.

Photography was just one of the innovations impacting the art world and portrait painting in particular. Great changes were happening precisely at the time Sargent abandoned the city of Paris. New for new's sake, the mantra of the art world today, was a philosophy then on the rise. Sargent was engulfed in this cultural milieu, to which his close friends, Monet and Rodin, were integral. Sargent's work was greatly influenced by Impressionism. One can see by his visible brush strokes, especially in his landscapes, and in the background of some of his portraits that Sargent was comfortable adopting impressionistic techniques. Sargent, however, must have found the more radical trends, which distort the appearance of things, incompatible with his sensibilities.

Sargent's art was grounded in the classical ideals of Beauty and Truth. These were his compass and they guided his process as an artist. Traditional values were just beginning to recede in importance in Paris as the formative thinking of modernity was taking root. Sargent's fidelity to Truth and Beauty and the technique he acquired to express them are clearly and unapologetically revealed in the works we see in this exhibition. No gimmicks required. Painting after painting arranged chronologically in the exhibition, affirm his goal to instill Beauty and Truth into his work. It would seem, then, that



John Singer Sargent (American, Florence 1856–1925 London)
Madame X (Madame Pierre Gautreau), 1883–84
 Oil on canvas

this is why Sargent would be more comfortable in England, a conservative haven with a far greater appreciation for the ideals of the past.

Continued on Page 7

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ART TIMES

ART TIMES (ISSN 0891-9070) is published quarterly by CSS Publications, Inc and distributed along the Northeast Corridor primarily throughout the Metropolitan & Hudson Valley Regions, Connecticut, Massachusetts and New Jersey. Copies are also available by mail to subscribers and arts organizations throughout the US and abroad. Copyright © 2015, CSS Publications, Inc.

ART TIMES online can be viewed at: arttimesjournal.com and has a pdf of the current print issue (with images in color), as well as archived critiques, reviews, art essays, theatre, film, music, dance essays from the past 13+ years. Each month the site is updated with new essays, videos, advertising and resources. Call for visitor statistics as they change daily.

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Subscription Rates:
USA: \$18 /1 year \$34 /2years
Foreign: \$35 /1 year \$45 /2 years

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CSS Publications, Inc., PO Box 730, Mt. Marion, NY, 12456. Phone/ Fax (845) 246-6944;
email: info@arttimesjournal.com
Web site: arttimesjournal.com

Advertising reservations are due: Feb 15 Spring (Mar/Apr/May) May 15 for Summer (Jun/Jul/Aug); Aug 15 for Fall (Sep/Oct/Nov); Nov 15 for Winter (Dec/Jan/Feb). Items for inclusion in the Calendar must be uploaded to www.arttimesjournal.com/submitevent.html and Opportunities listings must be submitted by email/ fax or mail by the 18th of the preceding publication month. Email for guidelines. Guest articles on the arts are also considered but must be preceded by a written Query. Our "Speak Out" section is a forum for reader's relevant opinions on art-related matters; viewpoints expressed in the "Speak Out" section are not to be construed as positions held by the publisher, editor or staff of this publication. Queries, Mss. without SASE included will not be acknowledged. We do not accept electronic submissions. Sample copy: 9x12 SASE.

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Peeks and Piques!

I HAVE WRITTEN in the past about value vs. cost (and, more recently about taste) and have found little since to have swayed my opinion that the present 'artworld' — especially insofar as the public takes notice of it — continues to be confounded by the difference between price and worth. I emphasize the 'public' since I feel the art 'punditry' knows it well...and unfortunately capitalizes on it in the full sense of that verb. Oscar Wilde, as I've also noted in the past, has made much of the difference in the meanings of those terms, even extending his criticism of crass materialism by his pronouncement that "America is the only country that has gone from primitivism to barbarism without ever passing through civilization." A little strong, maybe, but I continue to find Wilde less 'wild' than alarmingly astute...as I come across so many examples of the glaring paucity of present-day discrimination and taste in art — in *all* the arts. Surely, cost trumps value in so many instances. Today's 'art market' is certainly heavy on the marketing and more than a little light on the 'worth' aspect of its products. It is due, I think, to our viewing of art as a commodity that has so fed and nourished our 'market' mentality or, put in another way, promoted cost over value. Art is often purchased not for any intangible value such as aesthetic pleasure, but as a business venture, a chance to make a "killing" when resold in the future. "If I buy a Warhol now, what will I be able to sell it for in 10 years? 20? 50?" (I suppose *some* recompense

ought be ceded for having to live with silly or tasteless art for *any* length of time.) Certainly, it behooves the seller to accentuate cost over value, rather than trying to raise the buyer's taste on any cultural level. We receive a great many invitations to 'cutting edge' (read 'non-art') exhibitions, ostentatiously touted — mostly for *being* touted (and, also mostly for selling at big bucks) — by equally-touted and well-paid 'bloviators'. Putting the "being famous for being famous" nonsense in another context, Paul Cadmus once said to me in private discussion many, many years ago, "de Kooning is famous for being famous!" Can we be so easily duped by 'celebrity' status rather than talent? My often-decried 'benighted taste' keeps me at bay and now at the age of 82, I avoid such over-hyped invites written by glib pitchmen posing as art critics ever more frequently. What keeps me going in my job, however, is the periodic discovering of unsung artists (what I call 'real' artists) tucked away in remote studios or popping up in galleries far from the madding crowd, located on less-traveled streets and roads in small villages and towns throughout the country and abroad. My heart gladdens and spirit soars as I sit and talk or look around to discover — once again — that despite Danto's dictum that "art is dead" it is still being nurtured and created by kindred, groping souls such as mine. It is gratifying and personally rewarding to visit, to meet, and to profile the artist or critique his/her show that inspires, uplifts or, in Ber-

nard Berenson's words, "enhances" our lives instead of foisting personal agendas, politics, 'issues' and the like upon us which we can readily imbibe on TV's nightly news shows when or if we so choose. History has shown that down through the centuries 'monied' patrons have bought (or purloined) art depending on the recommendation of their retainers, rather than on their own (often) tasteless choice of cost over value. Possessing 'art' may have signified (or *still* signifies) being 'cultured'...but rare are the rulers, monarchs, despots or patrons that have truly 'enhanced' their lives, outlooks, power or, alas, their tastes. To cite just one historical example, Catherine the Great, who collected art for the Hermitage as did her father Peter, bought 'art' by the truckload and, while knowing little of its artistic value, was yet keenly aware that it added to her prestige as a 'cultured' ruler. Judging by what's on the walls of the homes and offices of many of today's wealthy and powerful, it seems the tradition continues; however, what modern-day big-money seems to often rely on for advice is seller-hype rather than cultured knowledge. Cost rather than value has always swayed the materialist. I presume that maintaining one's position at the top allows for little time and interest in taking an art history or art appreciation course to develop a refined aesthetic discernment. So much the worse for the genuine artists and their work.

Raymond J. Steiner

Letters

To the Editor:
I always enjoy Henry P. Raleigh's sense of humor in his column.

His piece about "to see or not to see" Woody Allen's "Magic in the Moonlight" caught my attention, such that when the DVD showed up in my local library, I checked it out. I actually enjoyed the film very much.

Now having read Raleigh's most recent column, I can unequivocally recommend Allen's film to you (if you are still in a quandary) -- I know you'll love it! :-)

Best,
Lisa Wersal
Vadnais Heights, MN 55127

To the Publisher:
I would also like to let you know that I answered a call for art from the Cooper-Finn gallery in Millbrook. The call is in Art Times..... we went over and I showed Judy my work- she is putting me in the show opening July 18th, and is talking other shows and asked to represent me. Thank you for doing what you do so well.

Fay Wood
Fay Wood Studio
Saugerties, NY

To the Editor:
Hello Mr. Steiner,
I live in the Hudson Valley for almost 30 years. Several years ago I saw this book while browsing through

ART TIMES newspaper, which I happened to pick up for free at a local restaurant.

I just happened to start reading it on a train trip, via Metro North, from Beacon to Grand Central Station. I was going to visit the MET, I hadn't been there in over 20 years, and since I was turning 50 I decided that I wanted to gain an understanding of Art (you know that bucket list we all have) I had taken art classes in H.S. but never had the chance to really learn much about art.

I am not much of a reader but I could not put this book down. I loved it. I am not sure if it was timing or the fact that the locations were so familiar to me, but I can honestly say that this book led me back to art. I really felt that I was Jake.... I started looking for art classes. I took my oil paints (from H.S. some were Bellini paints I don't think they are even made anymore) and signed up for classes at the Wallkill River School and now I paint whenever I get the chance.

I just put a review on AMAZON for the book even though I read it years ago.

Mr. Steiner I hope to meet you some day so you can sign my copy of this book. I will keep it forever.

Thanks again,
Maureen Hart
Beacon, NY

Continued on Page 22

Contents

- Art1, 9
- Art Book Review.....17
- Calendar of Events.....6
- Classifieds20
- Dance4
- Editorial2
- Fiction19, 21
- Film15
- Letters2
- Opportunities.....16
- Peeks & Piques!2
- Poets' Niche23
- Theatre.....11
- Travel and Culture.....3



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Travel and Culture

Nashville: Country Music & much more Part 2



Grand Ole Opry

By CORNELIA SECKEL

IN THE SUMMER 2015 issue I wrote about my trip to Nashville and had so much to report that here is Part 2. You can still read Part 1 online at arttimesjournal.com where I wrote about the **Honky Tonks**; meeting **Joanne Cash Yates** (sister of **Johnny Cash**); the **Cracker Barrel stores** and their history; **The Country Music Hall of Fame** and the **Dylan, Cash and the Nashville Cats** exhibit; **Ryman Auditorium**, the **mother Church of Country Music**; and the **Grand Ole Opry**.

Take a look online for this report as well as videos and additional pictures from this memorable trip.

The tradition of live music on the radio continued from the Ryman and the Grand Ole Opry with other radio venues including:

Dunbar Cave State Park is located 60 minutes northwest of Nashville and about one and a half miles northeast of downtown **Clarksville in Montgomery County**. Dunbar Cave (always at 58'), and over eight miles in length, is one of the largest caves in Montgomery County and, excavations revealed, has been occupied by man for thousands of years. In the roomy mouth of the cave, square dances, radio shows and big band era concerts were once held. After the **Civil War**, the first resort was built in the area surrounding Dunbar Cave. By the 1930s, the cave became a hotspot for local bands and other entertainment. In 1948, country music legend **Roy Acuff** bought the property and staged his **Saturday Night Radio Dance Broadcast** from the site. The cave's popularity declined in the 1950s when indoor air-conditioning became common in households.

Ernest Tubb Record Shop

Founded by the **Grand Ole Opry** star **Ernest Tubb** in partnership with his tax accountant **Charles Mosley**, the store was primarily envisioned as a service for fans. In

his travels around the country, Tubb was constantly approached by fans



Midnight Jamboree stage in the Ernest Tubb Record Shop

that were having trouble finding their favorite records. Tubb opened the shop as a mail-order business in early 1947, with its first retail location, at 720 Commerce St., opening on May 3 of that same year.

From the beginning, Tubb was buying airtime on the Opry to promote the mail-order business, and this eventually evolved into the **Midnight Jamboree** radio program. Archived shows can be heard at et-recordshop.com. The main shop moved in 1951 to its current location to allow more room for the live in-store broadcasts on Saturday nights. There are hundreds of music products including: Books, CDs, DVDs, Photos, Songbooks, Souvenirs, and vinyl

Music City Roots

Nashville's acclaimed roots and **Americana** variety show, broadcast live Wednesday nights at 7 (central time) at **The Factory in Franklin, TN** and you can hear it online at musiccityroots.com. **Live From**

The Factory showcases Nashville's music scene, from country and Americana to more progressive interpreters of tradition — a “roots and branches” format that brings together fans of different tastes and generations.

Each broadcast features 4-5 artists in 20-minute segments and short interviews. There is a nightly **Jam** where all musical guests join in for a grand finale. The Factory at Franklin is a complex of 11 depression-era buildings that was renovated by **Calvin Lehw** as a dining, retail, entertainment and educational center. factoryatfranklin.com

Bluebird Café is a venue for songwriters to perform original music in an intimate setting. **Amy Kurland** opened the café in a strip mall several miles from downtown Nashville in 1983 as a restaurant and on second thought a music venue. 70,000 people visit every year. More musicians one could name had their start at the Café. The typical nightly performance

and with harmony vocals. Monday night is an open Mic. I was excited to go and we really didn't know who would be performing. Anyone could come in and play. Unfortunately it was not a night for songwriters and the music was not to my liking. I am not sorry I went, the experience was excellent and I surely heard some good music at other venues. In 2008 owner and founder **Amy Kurland** transfers ownership of the to the **Nashville Songwriters Association International**.

It seems to be a growing trend for well-known musicians to have their own museums:

George Jones Museum (georgejonesmuseum.com) just opened in April after we visited and we had quite a hard-hat tour. **Nancy Jones**, George's last wife, undertook building this museum to honor George and preserve his music and have a place where fans could see pictures of him as a child, learn what influenced him and see a vast accumulation of his things. There is a restaurant, event space, a gift shop as well as exhibition space with George Jones memorabilia including his tractor and a truck.

Johnny Cash Museum (johnnycashmuseum.com) features interactive exhibits, costumes, guitars, albums and even a serving set. Telling the story of Johnny Cash is an extensive walk through memory lane from his childhood through his final years. **Bill Miller** brought his collection of Cash memorabilia and created this museum where so many aspects (humanitarian, author, artist) of Cash are revealed. Cash's daughter **Cindy** said “*Whatever anybody needs to know about my dad that they don't know already is in that museum.*”

There are numerous historic sites and I only visited two although others went to **Fort Defiance**; **Rose Mont**, a **Greek Revival plantation**; **The Hermitage**, home of **Andrew Jackson**; and the **Belle Meade Plantation** an 1853 Greek Revival mansion and stud farm.

Continued on Page 12



Bluebird Café

Dance *A Hidden Gem: The Hartt School Dance Division*

By DAWN LILLE

SAY DANCE DIVISION, Hartt School, University of Hartford and many will give a blank stare. This is to report that there is a great deal of excellent, joyful movement going on up in Connecticut, broadly educating students for the world of dance and beyond.

Originally founded in 1920 as a music school, which gained a distinguished reputation, in 1957 the Hartt School, by then a conservatory, was one of three institutions that joined to form the University of Hartford. The Dance Division, formerly associated with the Hartford Ballet/Dance Connecticut, was established in 1994 and was fully incorporated into the school in 2002. The Hartt is

now a conservatory comprised of music, dance and theater. Dance has a rigorous community division as well.

Stephen Pier was recruited in fall 2009 to direct the program in dance. His aim is "to use the rich tradition of excellence in all the performing arts in conjunction with substantive innovation to prepare our students for meaningful careers."

The major offers a BFA with a choice of emphasis on either performance or pedagogy. Both require extensive classes in dance technique (classical ballet, including pointe, modern and contemporary), music, dance history, improvisation, composition, kinesiology, repertory, technology, arts administration and



The Hartt School students Megan Dodd and Ryan Bulson, photo by John Long



The Hartt School students, photo by John Long

pedagogy. Performance opportunities begin in the freshman year. The difference in the two tracks is that the teaching emphasis has more pedagogy and the performance more repertory and pas de deux classes. Both are required to take academic courses. Rhetoric and writing and math are required of all.

The results of this rigorous curriculum appear to accomplish Pier's stated goal. These students are being groomed to lead dance into the future, but their education can do more than that. It can produce individuals able to apply their skills to a rapidly changing environment where Pier feels "they need both breadth and depth of knowledge to

maintain professional agility." He also realizes that they will be doing something besides performing during their working lives.

Stephen Pier's own history includes the role of performer with the Royal Danish Ballet, the Hamburg Ballet, the José Limón Company and as a guest artist with many others. His teaching and coaching career has included both ballet and modern dance and he has taught in many schools, including Juilliard. Pier has created over 40 works for the concert stage, opera, theater and film and has been involved in founding and directing workshops for choreographers.

He says that he inherited "an

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extraordinarily well designed program” that is unique in the quality of the faculty and the access the students have to them. He added Limón technique to the existing Graham and made adjustments resulting in greater flexibility in addressing individual student needs and inclinations. To him, each dance student is a different being in this most human of the arts, at a time when human interaction is a rare commodity.

Walking into a Saturday matinee performance in late April, I was introduced to the Dean of music, who was also joining the audience. The program was well rehearsed (down to the low keyed and professional bows) and danced by carefully trained young performers who appeared secure and, most importantly, joyful in their communication.

The program began with *Valse Fantaisie*, George Balanchine’s pas de deux to Glinka’s music. It is a rarity to see a Balanchine work on a college undergraduate offering. Staged by Hilda Morales, a faculty member and former American Ballet Theatre dancer, it was coached by Victoria Simon, a former New York City Ballet dancer. This was a neatly danced, honest, clearly defined version of a work by a 20th century genius. It was, moreover, an incomparable lesson in the history of choreography for the different casts that danced it.

Guernsey Field, a pastoral ballet for 8 women, was a lively hoedown in three parts entitled Daybreak, Sisters, Matriarchs and Women’s Work. The backdrop featured a series of old time farm photographs. The choreographer Katie Stevinson-Nollet, a faculty member, mined the idiosyncrasies of each character she created. The young women were juicy and sure-footed in their multi-

limbed antics and high energy, with a tinge of folk element, all to the music of Yo Yo Ma, Mark O’Connor and Edgar May.

Host, to Latin jazz music by Cal Tjader, was a world premiere created by Gemma Bond, an emerging ballet choreographer who is a member of American Ballet Theatre. In this work, which followed the four movements of the music, she had the females in the cast in pointe shoes. They looked strong, comfortable and contemporary.

Doug Varone’s *Four Chapters from a Broken Novel*, to music by David Van Tieghem, showed four dances from a suite of twenty. Varone is an established NYC choreographer, with his own company and a range of interests that include opera, film, theater and fashion. He knows how to move bodies across, through and around the stage, while delving into their emotional selves, and the 11 dancers in the piece never stopped their search.

But to me the prize on the program was their ongoing reconstruction of *Psalm*, José Limón’s searing work in reaction to the holocaust and his reading of “The Last of The Just” by Andre Schwartz-Bart. The program note contained a poetry-like quote from the author, which lists the names of different concentration camps in between the words “and praised be the Lord.” There is also a footnote about the 36 just men in Jewish tradition, within whom rest all the sorrows of the world.

Limón, born in Mexico but a major figure in American dance history, conceived the dance as the history of one “just man.” The original score by Eugene Lester has been arranged and added to by Kathryn Swanson-Ellis .

This is a powerful, moving, beautifully constructed piece that used 14 dancers in two casts. With the typical Limón style of open torso, palms that speak, and every movement connected to the breath, the dance is spiritual in effect. Nina Watt, a faculty member who was a soloist with the Limón company, staged and directed this work, in which every movement was carefully calibrated and projected to its fullest impact.

The dancers exhibited strong technical training, but Pier insists that this is a tool that allows for expression, not an end in itself. He feels the Hartt Dance Division is different from other conservatories due to the positive culture and the sup-

port of the rest of the university. He says they have created an energizing educational model that exemplifies the thrill of continued learning and intellectual risk taking. .

The Hartt dancers will perform *Psalm* at the Joyce Theater in NYC when the Limón company appears there in October. What a wonderful opportunity!

Visit our website: www.art-timesjournal.com to read previously published dance essays with photos in color .



The Hartt School student Rebecca DeNies, photo John Long

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Calendar

Because our Calendar of Events is prepared months in advance dates, times and events are subject to change. Please call ahead to insure accuracy.

Tuesday, September 1

126th Annual Members' Exhibition National Association of Women Artists, Inc. Sylvia Wald and Po Kim Gallery 417 Lafayette Street, 4th floor New York NY 212-675-1616 free (thru Sept 24) www.thenawa.org

Artists of Excellence: works by sculptress Barbara Bonham SUNY Orange Cultural Affairs Foyer of the Mindy Ross Gallery, Kaplan Hall, SUNY Orange the corner of Grand and First Streets Newburgh NY 845-341-4891 free (thru Oct 20) www.sunyorange.edu/culturalaffairs

Birds in Art: 2014 Newington-Cropsey Foundation 25 Cropsey Lane, Hastings-on-Hudson, NY (914) 478-7990 Mon-Fri 1-5pm; closed holidays (thru Oct 23) newingtoncropsey.com

Catskill Paintings The Catskill Center The Erpf Gallery 43355 Route 28 Arkville NY 845-586-2611 free (thru Oct 16) www.catskillcenter.org

Exploring Global Leadership in Tanzania (thru Oct 22); **The (Not So) Secret Life of Plants** (thru Dec 17); **Subway Series 2012-Present: James Wilson** (thru Dec 24); **I Might Be Next: Jerry Gant & Bryant Lebron** (thru Dec 24); Paul Robeson Galleries 1st Floor Pequod Deck 350 Martin Luther King Jr Blvd Newark NJ 973-353-1610 free artgallery.newark.rutgers.edu

Joyce Kanyuk "Moments in Watercolor" Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 free (thru Sept 13) piermontfinearts.com

Made in NY: The Art of Wood a Fine Craft Invitational and New Works by Tracy Helgeson Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 free (thru Sept 25) www.cooperstownart.com

Photography September 11th by Marie Triller East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 free (thru Sept 30) http://EFLibrary.org

Posthumous Collaborations Star House Gallery 77 Cornell St. #316 Kingston NY 814-777-6990 free (thru Sept 5) www.starhousegallery.com

Rock Garden & Water Spots - Solo Exhibit by Ilene Palant b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 free (thru Sept 27) http://www.bjspokegallery.com

Tatiana's Russian Art Studio Open Studio 6 Main St Hyde Park NY 6 Main Street Hyde Park NY 845-229-8225 free (thru Nov 30). www.tatianarhinevault.com

the Artist Ev(e)olves Exhibition National Association of Women Artists, Inc. Riverside Public Library 127 Amsterdam Avenue (W. 65th Street) New York NY 212-675-1616 free (thru Sept 30) www.thenawa.org

Voices ~ Art That Speaks Out Mental Health Association in Orange County, Inc. Mindy Ross Gallery, Kaplan Hall, SUNY Orange the corner of Grand and First Streets Newburgh NY 845-649-0953 free (thru Sept 17) www.mhaorangeny.com

WindowsDoorsWallsFences Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 free (thru Sept 26) www.mamaroneckartistsguild.org

Wednesday, September 2

Colleagues: Hidden Talents SUNY Orange Cultural Affairs Orange Hall Gallery Loft, SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown

NY 845-341-4891 free (thru Sept 30) www.sunyorange.edu/culturalaffairs

Thursday, September 3

2015 ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA Salmagundi Club, 47 Fifth Ave. NYC (thru Sept 13) www.alliedartistsofamerica.org

65 years of creativity with 65 artworks by Biagio Civile Andrus on Hudson 185 Old Broadway Hastings on Hudson NY 914-478-3700 free (thru Sept 28) www.andrusonhudson.org

Friday, September 4

Elisabeth Ladwig Conceptual Photography The Beast with a Million Eyes Art Gallery 68 S Broadway Nyack NY 845-480-5233 Opening Reception 6-9pm free (thru Oct 30) beastartnyack.com

Kelly Sullivan Opens New Gallery in Lambertville Kelly Sullivan Gallery Lambertville NJ 609-773-0033 Opening reception 6-9pm free (thru Dec 31) www.kellysullivanfineart.com

Paolo Bari exhibition Betsy Jacaruso Studio & Gallery 43 E. Market St, Suite 2 Rhinebeck NY 845-516-4435 free (thru Sept 30) www.betsyjacarusoartist.com

Rick Thurston, Gregory Martin, Cindy Booth & Carol Flaitz: Passing Storms & The Evolution of Space Gallery 66 NY 66 Main Street Cold Spring NY 845-809-5838 Reception 6-9pm free (thru Sept 27) www.gallery66ny.com

Saturday, September 5

10th Anniversary of The Farm Project, Saunders Farm Saunders Farm Saunders Farm 853 Old Albany Post Road Garrison NY 845-528-1797 Reception 2-6 pm. free (thru Oct 31) www.collaborativeconcepts.org

85th Washington Square Outdoor Art Exhibit Washington Square East & University Place (212) 982-6255 www.wsoae.org

8th Annual Art Studio Views tour: 31 studios in Germantown, Tivoli, Red Hook, Rhinebeck & Hyde Park Northern Dutchess / Southern Columbia counties Rhinebeck NY 845-758-0335 11-5pm free artstudioviews.com

Chamber Orchestra Doansburg Chamber Orchestra St. Mary in the Highlands Episcopal Church 1 Chestnut Street Cold Spring NY 845-228-4167 7pm charge home.comcast.net/~doansburg

Doris Simon: "Road Less Traveled" 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening Reception 3pm -6pm free (thru Sept 27) 510warrenstgallery.com

Grand Re-Opening Party and Artist's Reception Equis Art Gallery 15 West Market Street Red Hook NY 845-901-4074 3-6pm free www.equisart.com

Marianne R. Heigemeir Solo exhibition ASK Arts Society of Kingston ASK Gallery 97 Broadway (Rondout), Kingston Kingston NY 845-338-0331 Opening Reception 5-8 pm. free (thru Sept 26) www.askforarts.org

Overlooked: Woodstock Women Artists whose work was under recognized during their lifetime The Woodstock School of Art Robert H. Angeloch Gallery 2470 Rte 212 Woodstock NY 845-679-2388 free (thru Oct 31) woodstockschoolofart.org

Pavlisova: The Mandala in Countless Forms: Photo montage, mixed media, and painting Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 413-258-4100 Opening Reception 2-4 pm free (thru Sept 27) www.sandisfield-artscenter.org

Opus X, the Crossover Quartet, Windham Chamber Music Festival Windham Civic Center Concert Hall 5379 Main St. (NYS Route 23) Windham NY 518-734-3868 8pm charge www.windhammusic.com; email info@windhammusic.com

Small Works Show Tivoli Artist Co-op Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening reception 6-8pm. free (thru Sept 20) www.tivoliartist-gallery.com

Westchester Artists Guild "Muscoot and More" Show and Sale & Westchester Artists Guild Second Exhibition Muscoot Farm 51 Route 100 Katonah NY free (thru Sept 27)

Continued on Page 8

The Newington-Cropsey Foundation presents:

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October 9 - October 12

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Hastings-on-Hudson, NY
(914) 478-7990
www.newingtoncropsey.com

Hélène Arfi, Two Barn Owls (ed.8), 2013, bronze, collection of the artist

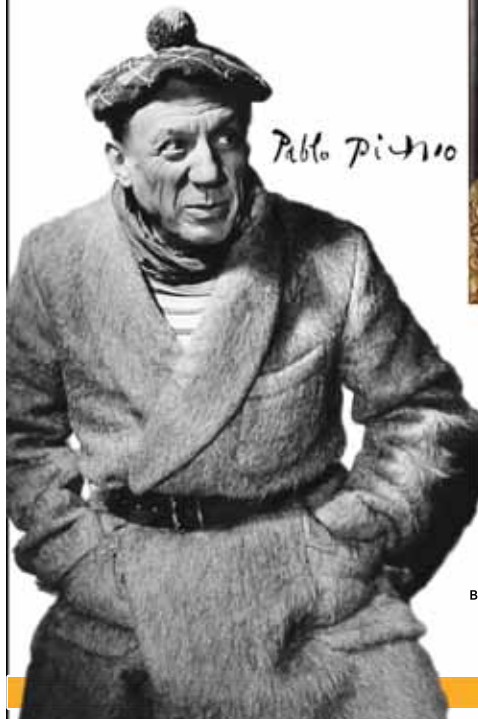


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Photo by Richard Ham Picasso in Tam 1945 / 2009

Art Review

Continued from Page 1

Sargent: Portraits of Artists and Friends at The Met

Painting is often problem solving; and it offers many challenges. When you look at Sargent's sketch of Eleanora Duse, who is considered one of the first modern actors in the history of theatre, you clearly see where Sargent wanted to go in creating a work.

His first objective was the truth of his subject and he managed to capture her essence, in little over an hour, with great directness and few brushstrokes before Duse decided to quit her post. This same directness with his subject is seen in every finished painting. Sargent draws upon great skill in order to reveal the inner life of his subjects in how he portrays their faces and their hands. Everyone has a favorite

Sargent painting or paintings. Mine are of authors Henry James and

Robert Louis Stevenson and the actor Eleanora Duse.

As I was leaving the exhibit for the second time (I don't think anyone should see an exhibit like this just once), I ran into an old friend, a painter, and we spoke about Sargent's brushwork. The way Sargent piled on the paint one could tell he loved its consistency. The paint is thickly applied in most of his pictures and the brushstrokes are very visible. Paint was different in the late 19th century, I'm told. Today, one would have to add a medium to get the paint to flow as loosely as it did for Sargent, who had advised painters to 'let it flow'. I noticed his use of opaque white, especially on the landscape paintings near the end of the exhibit. The color was used in or-



John Singer Sargent (American, Florence 1856–1925 London)
Robert Louis Stevenson and His Wife, 1885
Oil on canvas



John Singer Sargent (American, Florence 1856–1925 London)
Henry James, 1913

der to capture the light. Some of his brushstrokes appear to be made by a hand possessed going in all directions; but all with great effect.

At the end of his life Sargent gave up accepting commissioned portraits and painted generally for himself and almost entirely in watercolor. There are some watercolors belonging to the Met included in this exhibition. Many other watercolors, not included in this exhibition, were never intended to be seen. A friend persuaded him to sell his private sketchbooks. These were some of the watercolors featured last summer at the Brooklyn Museum and in the fall at the Boston Museum of Fine Arts. I mention these works because they reveal that despite his seeming rejection of innovative styles in painting, Sargent never gave up painting. He eventually came to terms with doing something new. He continued to paint and explore in his own way choosing watercolor exclusively and varying his subject matter. His late watercolors are more experimental; yet they incorporate his painterly skills, his intense focus on the Truth of his subject and his ability to

problem solve in the pursuit of Beauty. In the end,

Sargent found a way to be truly himself as well as truly modern.

Each time I visited the exhibition over the summer I met friends, painters, I have known from the National Academy, the Art Students League and Salmagundi Club expanding their knowledge of painting by appreciating the work of this great master.

If you still haven't seen this landmark exhibition you have only until October 4.

* **Richard Ormond CBE** has curated the exhibition with advice from **H. Barbara Weinberg**, the Metropolitan Museum's Curator Emerita of American Paintings and Sculpture and a Sargent scholar. It is curated in New York by **Elizabeth Kornhauser**, the Alice Pratt Brown Curator of American Paintings and Sculpture, and **Stephanie L. Herdrich**, Assistant Research Curator.*

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Calendar

Continued from Page 6

Sunday, September 6

85th Washington Square Outdoor Art Exhibit Washington Square East & University Place (212) 982-6255 www.wsoae.org

8th Annual Art Studio Views tour: 31 studios in Germantown, Tivoli, Red Hook, Rhinebeck & Hyde Park Northern Dutchess / Southern Columbia counties Rhinebeck NY 845-758-0335 11-5pm free artstudioviews.com

"Abstraction" Exhibition Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 free (thru Sept 27) http://www.rowaytonartscenter.org

Chamber Orchestra Doansburg Chamber Ensemble Trinity Lutheran Church 2103 Route 6 Brewster NY 845-228-4167 4pm charge home.comcast.net/~doansburg

Monday, September 7

85th Washington Square Outdoor Art Exhibit Washington Square East & University Place (212) 982-6255 www.wsoae.org

Tuesday, September 8

43rd Annual Pastel Society of America Enduring Brilliance, an Open Juried Exhibition Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 free (thru Sept 26) www.pastelsocietyofamerica.org

Thursday, September 10

126th Annual Members' Exhibition National Association of Women Artists, Inc. Sylvia Wald and Po Kim Gallery 417 Lafayette Street, 4th floor New York NY 212-675-1616 Reception 6-8pm free (thru Sept 24) www.thenawa.org

50 Objects/ 50 Years Housatonic Museum of Art 900 Lafayette Blvd. Bridgeport CT Opening Reception 5:30 - 7 p.m. free (thru Oct 16)

Bloom: Patricia Arias-Reynolds & Sarah Lamont (thru May 2016); One Worm at a Time: Armisey Smith (thru July 2016) Fall 2015 Exhibitions Reception Paul Robeson Galleries Robeson Campus Center 350 Martin Luther King Blvd. Newark NJ 973-353-1610 5-7pm free http://artgallery.newark.rutgers.edu/

Fall for Art Jewish Federation of Ulster County Wiltwyck Golf Club 404 Steward Lane Kingston NY 845-338-8131 6-9pm charge www.fallforart.org

Friday, September 11

The Art of Portraiture SUNY Orange Cultural Affairs Orange Hall Gallery, SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown NY 845-341-4891 Opening Reception 6-8:30pm free (thru Oct 9) www.sunyorange.edu/culturalaffairs

Saturday, September 12

65 years of creativity with 65 artworks by Biagio Civale Andrus on Hudson 185 Old Broadway Hastings on Hudson NY 914-478-3700 Opening Reception 2-4pm free (thru Sept 28) www.Andrusonhudson.org

85th Washington Square Outdoor art exhibit Washington Square East & University Place (212) 982-6255 www.wsoae.org

ASOG's 64th Annual Sidewalk Art Show and Sale The Art Society of Old Greenwich Sound Beach Avenue Old Greenwich CT 9am to 5pm free . www.artsocietyofoldgreenwich.com

Belle of Amherst performed by Mari Andrejco Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 413-258-4100 8 pm charge www.sandisfield-artscenter.org

Colorscape: Chenango Arts Festival Downtown Norwich, NY 1-877-chenango 10-6pm www.chenangony.org

Drawn: Drawings by 16 artists The Unframed Artists Gallery 173 Huguenot St New Paltz 845-255-5482 Opening 4-7 pm free (thru Oct 31) http://unframedartistsgallery.com

Frame & Canvas Sale Art School of Columbia County 1198 Rt 21C Ghent NY 518-672-7140 10 am - 4 pm free Fair and workshop www.artschoolofcolumbia-county.org

Harrison Remembers: A display of historical documents relating to the Town of Harrison. Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru Oct 31) www.harrisonpl.org

MapSpace Collaborative Workspace Residency: Drawing Sensation: Taylor/Theroux Miranda Arts Project Space 6 N Pearl Street Port Chester NY 914-318-7178 Opening reception and gallery talk with the artists 6-8pm. free (thru Oct 10) http://mirandaartsprojectspace.com/residency-program/drawing-sensation

Open Studios with over 40 artists and artisans Bell-Ans Center of Creative Arts 2 Bell Lane, Orangeburg, NY (845) 5960870 11-6pm

Outdoor Show Scarsdale Art Association Chase Park 32 Chase Road Scarsdale NY 914-779-3505 10-5 free www.scarsdaleart1@gmail.com

Overlooked: Woodstock Women Artists whose work was under recognized during their lifetime The Woodstock School of Art Robert H. Angeloch Gallery 2470 Rte 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm free (thru Oct 31) woodstockschoolofart.org

Richard Segalman: Recent Monotypes Inky Editions 112 South Front street Hudson NY 518-610-5549 Opening Reception 6-8pm; Book Signing 6:30-7pm free (thru Oct 4) inkyeditions.com

Rock Garden & Water Spots b.j.spoke gallery 299 W. Main Street Huntington NY 631-549-5106 Opening Reception 6-9pm free (thru Sept 27) www.bjspokegallery.com

Sites and Sights: Arlene Becker digitally altered conceptual photographs LGBTQ Center 300 Wall St. Kingston NY 845-331-5300 Reception 3-6PM free (thru Nov 29) http://lgbtqcenter.org/

Stories: Featuring Susan Benton, Cathy Vanaria, Hope Killcoyne, Mark Savoia Trailer Box Project Trailer Box Gallery 15 Great Pasture Rd., Unit 15 Danbury CT 203-797-0230 Artists Reception 5-7pm free (thru Oct 10) www.facebook.com/trailerboxgallery

the Artist Ev(e)olves Exhibition National Association of Women Artists, Inc. Riverside Public Library 127 Amsterdam Avenue (W. 65th Street) New York NY 212-675-1616 Reception 2-4pm free (thru Sept 30) www.thenawa.org

Watermarks: Featuring Beatrice Bork & Carol Sanzalone Artists' Gallery 18 Bridge Street Lambertville NJ 609-397-4588 Opening Reception 4pm to 8pm free (thru Oct 4) www.LambertvilleArts.com

Westchester Artists Guild "Muscoot and More" Show and Sale Muscoot Farm 51 Route 100 Katonah NY Reception 12-4pm free (thru Sept 27)

WindowsDoorsWallsFences Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Opening reception 1-3 pm. free (thru Sept 26) www.mamaroneckartistsguild.org

Continued on Page 10



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Art Essay

Florine Stettheimer and *Picnic at Bedford Hills* — Subverting the Separate Spheres

By RENA TOBEY ©2015

WITH THE END of World War I, a new type of New Woman was emerging: The Flapper. Born of post-war prosperity, the Flapper was willful, self-pleasing, strong, politically aware, socially savvy. Just on the cusp of ratifying the 19th Amendment in 1920, granting the right for American women to vote, the Flapper was the youthful expression of that radical thinking. The Flapper rebelled against the restraints of old-fashioned Victorian womanhood. The war had also opened up male occupations to women, and they were reluctant to release those positions and the new freedoms and confidence associated with success in the public sphere. The media responded with visual backlashes against working women and Flappers, with satirical cartoons and illustrations, as well as editorial reassurance that the home and family would still be central to American society. With a barrage of media images, the Flapper evolved to a party-girl image, focused on leisure and consumption, offering no real threat to the status quo.

Florine Stettheimer (1871-1944) represented the kind of New Woman who could also be labeled a Flapper. Unlike so many immigrants, Stettheimer's Jewish family was assimilated and wealthy. But not until her father deserted the family and older siblings moved away, did the remaining sisters and their mother form a powerful bond. They traveled extensively in Europe in the early 1900s. Stettheimer and her sisters were exposed to intellectual circles and bohemian values. Neither she nor her younger sisters married, and each was attracted to the arts. Ettie became a writer, while Stettheimer studied painting and was influenced by Robert Henri (1865-1929), the leader of the Urban Realist movement initially focused on depicting the grit and grime of New York City life.

When the Stettheimer family re-

wigs, vintage clothing, and costumes. They smoked cigarettes and dismissed conventional values and roles for women, wearing pants as a symbol.

In general, salons became a vehicle for female emancipation and sexual mobility, and the Stettheimer New-Woman-style salon created an in-crowd of women and men with both feminist and feminine energy. Duchamp famously experimented with embodying both genders and referred to Stettheimer as a 'bachelor', a pun on her marital status, as well as conferring on her a bachelor of arts. The Stettheimer women were independent, unapologetic about their unmarried status, and reminded many of the 19th-century aristocratic, yet radical feminists of the Woman's Movement.

Following negative reviews of her 1916 solo show, Stettheimer mostly exhibited her paintings in small private exhibits or in her studio, and with the protection of her wealth, refused to sell her work. This choice meant her art was easily neglected, which she resented, wanting to blend the impossible—the desire for recognition without the willingness to receive criticism. Her well-known demand that any gallery wishing to show her work would need to be redecorated like her home suggests not only her independent mind, but also her willingness to be both indelicate and flippant toward the art market.

Stettheimer's unusual demand also implies a tension between the public sphere of commerce and politics and the private, domestic domain, but in reverse from the Gilded Age, which came to a close with the World War. If the art market of the commercial sphere wanted her work, then it must come to her private domain. She would not meet at the boundary between the spheres. She would not compromise. She effectively split the art world she actively participated in from the art market. While creating a kind

ists, Stettheimer's world displayed candy-colored parties, vacations, dinners, and gatherings of well-known, avant-garde intellectuals.

Yet her witty paintings are deeply personal, almost diary-like, fanciful, and dreamy. While her later work is satirically full of social commentary about modern life, described by one critic as like a comic opera, an early work like the *Picnic at Bedford Hills* from 1918 shows how Stettheimer melds the public and private spheres, from the vantage point of neutral observer and an intellectual insider.

The painting's seemingly simple depiction of a picnic on a pleasant day painted in Stettheimer's characteristic decorative, expressionistic style also suggests a world in radical transition. The viewer is placed at a distance

from the action, to more easily take in and consider the whole scene. Not only is the viewer removed, but also placed high above the action of the scene, as if hovering from the top branches of an unseen tree. As characterized by the upside-down parasol, this world is unconventional, from the yellow hillside and purple-trunked trees to the boneless, androgynous, doll-like figures. Stettheimer paints a sprite-like Duchamp in yellow next to her reclining self-portrait in red. Also at the picnic are her sister Ettie, who appears in several Stettheimer paintings, and artist-friend Elie Nadelman (1882-1946). The sculptor Nadelman has been credited with introducing Stettheimer to a simpler 'folk' style that suggests rather than portrays specificity.

The scene also contains the artist's commentary. Not only does Stettheimer record herself and friends at leisure, but also the working farm world, which the principal characters blithely ignore. In the background, at the top of the hill, the viewer can just make out an oxen-pulled, yellow cart and hint of plowed fields beyond. A wry comment about excess also sits in the center of the foreground. As two figures prepare the picnic spread, one lifts the lid from an enormous pot of food, perhaps made from the raw ingredients being produced in the background. The viewer has the vantage point of looking down on the scene, creating a journalistic assessment. Stettheimer seems to comment, this is what the world is like: the relaxed oblivion of the wealthy, who have the privilege to challenge convention with modern lifestyles—the latest bobbed hair and shortened hemlines, sexual freedom, and excess consumption—all commanding attention, even as the worker's world ensures maintenance of the class status quo.

The figure to the left, who sits on her own, face turned away from the scene, disconnects herself from the rest. She seems bored by, disinterested in, or perhaps critical of the wealthy, leisure class. However the viewer interprets her thoughts, the figure seems to be at a loss for how to make meaningful connection. She appears to embody the ambivalence and disconnection of the post-war



Florine Stettheimer, c.1917-1920.

Image held in the collection of the Florine Stettheimer papers, Rare Book and Manuscript Library, Columbia University.



Florine Stettheimer, *Picnic at Bedford Hills*, 1918, Pennsylvania Academy of the Fine Arts

turned permanently to New York in 1914, Stettheimer, her two sisters, and their mother established a conversational salon in their large apartment. The salon became a gathering place of intellectuals, writers, and avant-garde artists such as Stettheimer's close friend Marcel Duchamp (1887-1968), to discuss the arts, politics, and social reform. For salon gatherings, the sisters played with their appearance and identity, wearing

of art mythology and stubborn independence of standards, she also risked not being taken seriously.

The boldness of her rejection of the commercial world freed her art to become more eccentric. Many of her subjects quirkily reflect both public and private concerns. She recorded events like an observer, neutral and removed. Instead of depicting the gritty realities of New York streets of the Urban Real-

malaise that infiltrated American and European culture.

Perhaps, with this disengaged figure, Stettheimer is also prophetic about what women would experience after the enactment of suffrage in 1920. While the issue of the vote unified various strands of politically active women, in the 1920s, disparate agendas would re-diversify and splinter their energy. While the National Woman's Party slowly reorganized around a new push for an Equal Rights Amendment, numerous other organizations emerged with reform agendas for protecting women in the workplace, child labor, women serving on juries, health insurance, unemployment compensation, hours and wages legislation, education, and other social welfare issues. Organized feminism lost momentum until the New Deal, as various groups attempted with only modest success to enact their priorities.

Another agenda centered on New Woman ideology contained in Stettheimer's intellectual salon. The Stettheimer salon, along with other women-dominated gatherings, not only allowed identity and sexual experimentation, but also served as a kind of buffer from a world still segregated based on religion. The New Woman was evolving, changing with legislation, economic realities, and loosening mores. Stettheimer subverted the traditional Separate Sphere ideology by demanding that the public sphere come to her, in her domestic domain. She made the private public and challenged the public to become private. Buoyed by her affluent epoch, Stettheimer teased the art world with her personal depictions that only barely covered social commentary. She would go on to dissect New York's social and economic worlds in her *Cathedral Series*, four paintings she made between 1929 and 1942, when the world, and women's roles in it, would crumble and have to be rebuilt yet again.

This essay is the 6th from the "Finding Her Way" series, exploring the challenges American women artists faced from about 1850 to 1950.

Previous essays can be found at art-timesjournal.com



Calendar

Continued from Page 8

Sunday, September 13

2015 Annual Exhibition Allied Artists of America Salmagundi Club, 47 Fifth Ave. NYC Closing Reception (thru Sept 13) www.alliedartistsofamerica.org

85th Washington Square Outdoor Art Exhibit Washington Square East & University Place (212) 982-6255 www.wsoae.org

Abstraction Exhibition Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Opening Reception 4-6pm. free (thru Sept 27) <http://www.rowaytonartscenter.org>

ASOG's 64th Annual Sidewalk Art Show and Sale The Art Society of Old Greenwich Sound Beach Avenue Old Greenwich CT 9am to 5pm free . www.artsocietyofoldgreenwich.com

Colorscape: Chenango Arts Festival Downtown Norwich, NY 1-877-chenango 11-5pm www.chenangony.org

Fall Annual Open Studios - Silvermine School of Art Silvermine Arts Center Silvermine School of Art 1037 Silvermine Road New Canaan CT 203-966-9700 2-4pm free www.silvermineart.org

Kent Art Association Annual Member Show II The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru Oct 12) www.kentart.org

Outdoor Show Scarsdale Art Association Chase Park 32 Chase Road Scarsdale NY 914-779-3505 4:30 free www.scarsdaleart1@gmail.com

Rhoda Sherbell: Sculptures Butler Institute Davis Gallery, 524 Wick Ave., Youngstown, Ohio 330.743.1107 Opening Reception 1-3pm (thru Oct 25)

Tuesday, September 15

Birds in Art: 2014 Newington-Cropsey Foundation 25 Cropsey Lane, Hastings-on-Hudson, NY (914) 478-7990 Mon-Fri 1-5pm; closed holidays (thru Oct 23) newingtoncropsey.com

Colleagues: Hidden Talents SUNY Orange Cultural Affairs Orange Hall Gallery Loft, SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown NY 845-341-4891 Reception noon-2pm free (thru Sept 30) www.sunyorange.edu/culturalaffairs

Ron Wohlgemuth: an Exercise in Rhythm & Soul Piermont Flywheel Gallery 223 Ash Street Piermont NY 845-365-6411 Opening Reception 2-6pm free (thru Nov 1) www.piermontflywheel.com

Wednesday, September 16

KMA juried exhibition titled "Time and Place" Katonah Museum Artist Association, KMA Hammond Museum 26 Deveau Rd N Salem NY free (thru Oct 17) <http://www.hammondmuseum.org>

Thursday, September 17

6th Annual Arts Attitudes Exhibit and Sale Malta League of Arts Historic Round Lake Auditorium Northway Exit 11-Village of Round Lake Round Lake NY charge (thru Sept 20) maltaarts.org

Fundraiser Gala to benefit Taconic Opera Taconic Opera ArtsWestchester

Gallery 31 Mamaroneck Ave White Plains NY 855-886-7372 7:00 pm - 9:45 pm donate <http://www.taconicopera.org>

Mary Flad: Woven Wonders Orange Regional Medical Center 707 East Main Street Middletown NY 845-333-2385 Opening reception with tapestry weaving demonstration 12-2pm free (thru Oct 30) www.ormc.org/art

Friday, September 18

15th Annual Haitian Art Sale Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 12-8pm www.thehaitiproject.org

Fall Crafts at Lyndhurst Artrider Lyndhurst estate 635 South Broadway Tarrytown NY 845-331-7900 charge www.artrider.com

Saturday, September 19

15th Annual Haitian Art Sale Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 12-8pm www.thehaitiproject.org

Annual New Rochelle Council on The Arts Artist Members' show honoring Founder Thea Eichler The New Rochelle council on the Arts The New Rochelle Public Library, Lawton Street New Rochelle NY 212-260-9240 free (thru Oct 25) <http://www.newrochellearts.org>

Cruisin' Around Saugerties Grand Prix Gala & Auction Saugerties Chamber of Commerce Saugerties Performing Arts Factory Ulster Ave Saugerties NY 845-246-1337 5 pm charge DiscoverSaugerties.com

Fall Crafts at Lyndhurst Artrider Lyndhurst estate 635 South Broadway Tarrytown NY 845-331-7900 charge www.artrider.com

Kent Art Association Annual Member Show II The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Awards Reception 2-4pm free (thru Oct 12) www.kentart.org

Paolo Bari exhibition Betsy Jacaruso Studio & Gallery 43 E. Market Street, Suite 2 Rhinebeck NY 845-516-4435 Opening Reception-Arts Walk 5-7pm free (thru Sept 30) www.betsyjacarusoartist.com

Poetry Literary Launch: Antonia Lake & Hilde Weisert Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 413-258-4100 4 pm charge www.sandisfieldartscenter.org

September Exhibitions Silvermine Arts Center Gallery 1037 Silvermine Road New Canaan CT 203-966-9700 Opening Reception 5:30-7:30pm free (thru Nov 1) <https://silvermineart.org/>

Continued on Page 14

Be part of the resource for ALL THE ARTS and reach the cultural corridor of the Northeast. To advertise your exhibition, concert, performance or business phone or email ART TIMES (845) 246-6944 • ads@arttimesjournal.com

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Sunday, Sept. 13 11 AM - 5 PM
Downtown Norwich, NY
 A **FREE** juried exhibition of art & fine crafts in an interactive atmosphere featuring artist demonstrations, literary, dance, music & arts activities for all ages, student art exhibit, film, competitive poetry slam & creative food vending. Entertainment on two stages arranged by Night Eagle Productions.

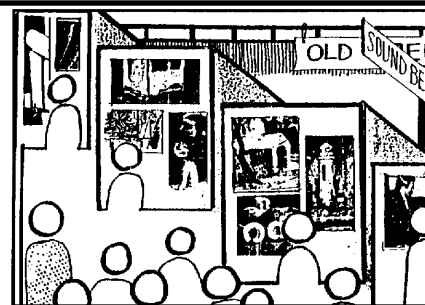
SATURDAY, SEPTEMBER 12	SUNDAY, SEPTEMBER 13
NBT Main Stage	NBT Main Stage
10:00 a.m. – Kevin & Katie McKrell	11:00 a.m. – Answer the Muse
11:00 a.m. – Opening Ceremonies	12:00 p.m. – Tumbleweed Highway
11:15 a.m. – The McKrells	1:00 p.m. – Runa
12:30 p.m. – The Kennedys	2:30 p.m. – John Gorka
2:00 p.m. – Salsa Libre (sponsored by PBS Arts Fest / WSKG)	4:00 p.m. – Prof. Louie & Crowmatix w/ the Rock of Ages Horns
3:15 p.m. – The Christine Spero Group	5:00 p.m. – The Slambovian Circus of Dreams
4:30 p.m. – Garnet Rogers	Subject to change.
6:00 p.m. – The Slambovian Circus of Dreams	

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This program is made possible in part by the Broome, Chenango & Otsego Decentralization Program, administered by the Chenango County Council of the Arts and made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the NYS Legislature.



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64th ANNUAL SIDEWALK ART SHOW
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 (rescheduled from Sept 12 & 13)

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For details, see: www.artsocietyofoldgreenwich.com

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Theatre *The New Audience: How a Culture Evolves*

By WENDY CASTER

IN SHAKESPEARE'S DAY, heckling was common. The groundlings (people who bought cheap tickets and stood right in front of the stage) flirted, argued, got drunk, and even urinated right there, while the show was going on. The wealthier people carried on their own intrigues in the more expensive seats, including the hiring of prostitutes.

I would have hated it. Patti LuPone would have hated it more! But it was accepted theatre-going culture of its time.

What is the theatre-going culture of our time? Many of us prefer a rapt audience, free of texting, eating, talking, and crinkling. I would call us the Traditional Audience, although we practice a relatively new tradition. The idea of a quiet group of people sitting in a darkened auditorium respecting the fourth wall is arguably less than 200 years old. And it is fighting for its life.

The New Audience has different values. But what are those values? Texting makes it impossible to be completely involved in a show. Talking makes it impossible to be completely involved. Eating makes it impossible to be completely involved. So, not only does the New Audience hurt the enjoyment of the Traditional Audience, but they hurt their own. Or do they? What exactly does a New Audience member want from an experience in the theatre?

I know what Traditional Audience members seek. Being able to hear a pin drop during a tense scene. Sharing other people's emotions, both on stage and in the audience. Luxuriating in the silent vibrations of a perfect final note of a breath-taking song. Theatre is a mindful experience for the Traditional Audience. We love and respect the performers in front of us. The performance is about the people on stage—and behind it.

The New Audience wants the performance to be about *them*, and they want proof!

Benedict Cumberbatch recently explained in the *New York Times* the problem with people filming his *Hamlet* with their cell phones: "I can't give you what I want to give

you, which is a live performance that you will remember hopefully in your minds and brains, whether it is good, bad or indifferent, rather than on your phones."

I once went whale-watching, and we had extraordinarily good luck. Two gray whales were mating, so we got excellent looks at them, along with their hanky-panky. Yet I was virtually the only person on the boat who actually saw them. Everyone else was taking pictures. None would be able to "remember hopefully in your minds and brains, whether it is good, bad or indifferent, rather than on your phones." (Or cameras, in this pre-smartphone case.)

Was that whale-watching moment, some 30 years ago, part of a major cultural shift that has moved indoors? Now *everyone* has a camera and seemingly everyone wants that souvenir, that proof, that they were **there**. That the event was about them.

Texting, eating, drinking, talking, filming—they all focus on the audience member rather than the performance. Madonna was not putting the cast (or audience) first when she texted during *Hamilton*. As Jonathan Groff, who plays George III, tweeted, "That bitch was on her phone. You couldn't miss it from the stage. It was a black void of the audience in front of us and her face there perfectly lit by the light of her iPhone through three-quarters of the show." *Hamilton* is one of the most brilliant pieces of theatre *ever*, and Madonna didn't turn off her phone to watch it. Madonna is famous for her self-involvement, but she's not unique in the New Audience.

The New Audience can be even more annoying when they are seemingly most involved in a show. Take the barking hyper-laughter. We've all sat near him or her on occasion. The laughing shows appreciation, but for whom? I think the laugh is a performance, loud, insistent, declaring, "I'm here. I'm smart and savvy. I get it."

And then there are the screamers. They bring the energy—and behavior—they might bring to a rock concert or a football game.

I went to the first stadium rock concert of my life not long ago: Fleetwood Mac at Madison Square Garden. The yelling was wonderful and the singing along was wonderful and the general chaos was wonderful. The performance was about all 20,000 of us, with Stevie and Chrissie and John and Lindsay and Mac acting as leaders, rather than the sole focus. I had a great time.

But when people scream the same exact way at plays and musicals, it's awful! At recent performances of *Little Shop of Horrors* and *The Wild Party* at the Encores summer series, the audience yelled and whooped as though they were watching Sarah Bernhardt, Judy Garland, and John Lennon come back from the dead (not that they could necessarily identify those people!). And this was before anyone on stage had done anything! When that level of response becomes the norm, it also becomes devalued. Similarly, when standing ovations were rare, they were thrilling. Now they're an opportunity to put on your jacket.

The New Audience adores performers without respecting them. In theatre, however, silence is often a greater gift than noise. Silence and rapt attention!

Applause should be earned. Cheers should be earned. Noise for the sake of noise can be demoralizing. John Lennon talked about the problems the Beatles had trying to play well amidst the screaming girls at their concerts. Today's theatre audiences don't scream through entire songs – yet, anyway – but they cheer too far into the beginning and too soon before the end. Musical performers devote their lives to doing the best job they can; shouldn't we just listen?

I don't like this new culture. I miss theatre as something hushed, unique, special, sacred, even snobby.

But as I write this, I have to admit my own role in the lowering of theatre standards. When I started going to shows, people still dressed up. Heck, I know people who dressed up to watch the Tonys *at home*. I was part of the young group who dressed casually, and I was annoyed by people who wrote articles – much

like this one – bemoaning the loss of class. My response was simple. I was working a minimum wage job, and my money went to theatre tickets, not to clothing. Now, when I see pictures of people dressed up for the theatre in the old days, I see that we've lost a level of occasion, of ceremony.

The Traditional Audience is not going without a fight. Many teachers and parents are trying to win young people over to our side. Traditional Audience members try to educate the noisy people next to them, largely, I suspect, without much effect. People write articles like this one, but does anyone from the New Audience read them? Would they care? They seem to be having a perfectly good time.

A last vestige of the Traditional Audience is the pre-show announcement "Please turn off your cellphone. Please don't rattle candy." And so on. But who's listening? New Audience members have no intention of turning off their phones; they don't care what you think or what the performers think; they need the phones on because they're addicting to texting or want to share their experience on Facebook. If people text while driving, risking their lives, why would a little announcement stop them?

Many producers like the New Audience as an extra income source. They let audience members take food and drinks into the auditorium, where they crinkle their incredibly overpriced bags of M&Ms and rattle the ice in their incredibly overpriced sodas. For producers, money trumps tradition and respect for actors.

The New Audience is winning. Phones will ring, texts will be sent, people will chew noisily on ice or gum, others will talk or sing along, and still others will overlaugh, scream, and yell, because that's what they want to do. And that's how a culture changes. That's how a new audience replaces an old audience.

It is usual for an older generation to believe their ways are better in some objective sense, and many older generations have been wrong. Nevertheless, I know that the New Audience doesn't understand what it's missing. And I will continue to fight for the quiet, rapt audience, even as I fear the battle will be lost.

(Wendy Caster is an award-winning writer living in New York City. Her reviews appear regularly on the blog *Show Show-down*. Her short plays *You Look Just Like Him* and *The Morning After* were performed as part of Estrogenius festivals. Her published works include short stories, essays, and one book.)

Publisher's Note: We are pleased to have Wendy join our fine group of writers.



Life size bust of Yogi Barra in Bronze

Rhoda Sherbell, NA

A Woman's Point of View

September 13—October 25, 2015
Meet the Artist Sunday, Sept 13 • 1-3 pm

~
Sculptor Rhoda Sherbell is a renowned portrait artist in sculpture, with commissions from the Baseball Hall of Fame in Cooperstown, NY as well as private commissions from Yogi Berra, Eleanor Roosevelt, Casey Stengel, Aaron Copland, among a host of others. Sherbell's focus has always been on the human condition —What people do in their personal lives. There has always been truth and authenticity in her work.

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Travel and Culture

Nashville: Country Music & much more Part 2

By CORNELIA SECKEL

Continued from page 3

I visited **Wynnewood** (historicwynnewood.org) in **Castalian Springs**, thought to be largest 19th century log structure ever built in Tennessee. Built in 1828, **Wynnewood**



A final Jam with all the performers from the evening's show.

served as a stagecoach inn and later as a mineral springs resort. Much of the furnishings were authentic as Wynne family members lived there from 1834-1973.

Then we were off to **Cragfont** (historiccragfont.org), also in Castalian Springs, and referred to as one of the finest homes on the Tennessee frontier typifying the grandeur and style of the late **Georgian period**. Completed in 1802 by **General James Winchester** this stately mansion was home to the first ballroom in Tennessee and was frequently visited by **Andrew Jackson** and **Sam Houston**. We saw rooms filled with many original items. Our excellent guide had terrific stories about the house and inhabitants and also told us that this was the site of much of the filming of **Roots**. Both sites are open early spring till early December

We learned about the **Americana Music Triangle** (americanamusic-triangle.com) from **Aubrey Preston** during a breakfast meeting at **Puckett's Grocery in Leiper's Fork** that has live music and an award-winning restaurant. This project, which has already launched is brilliant. The triangle includes **Nashville, New Orleans and Memphis**. As a person whose work is networking and connecting I found this concept very exciting. Perhaps other areas in the country will launch sites specific to their focus areas. Their website americanamusic-triangle.com has listings of towns along the route with links to discover the history of the area, the current music events, places to stay, places to eat and more. The triangle includes locations in the South that contributed to the birth of the musical genres, from **Clarksdale, Mississippi**, the home of blues masters **Muddy Waters** and **John Lee Hooker**, to **Muscle Shoals, Alabama**, site of the famed music studio where **Aretha Franklin**, the **Rolling Stones** and many others recorded songs. This stretch of 1500 miles of highway is being called

the "**Gold Record Road**". Tourism and civic leaders in each location are encouraged to direct tourists to other spots on the trail, even if they are in another state. This sets the project

apart from government-run initiatives that won't promote tourism experiences outside their purview. What a great idea, I'm ready to take



Inside the George Jones Museum

a road trip!!

Musicians Hall of Fame & Museum, founded by **Joe Chambers**, a musician, songwriter, entrepreneur and internationally known preservationist of musical history, honors all musicians regardless of genre or instrument. The Museum's holdings date as far back as the beginning of recorded music and the exhibits are divided into cities (**Detroit, Nashville, Muscle Shoals, LA, Memphis and N.Y**) that have a history of recorded music. The **Musicians Hall of Fame** honorees are nominated each year by the **American Federation of Musicians** and by other music industry professionals. The museum is honoring the musicians that make the "talent" great. I was very pleased to have Joe as my personal guide as I explored the museum with the many instruments and memorabilia of musicians and studio technicians. He is so excited about the Museum and committed to honoring musicians. One of the really cool things in the museum is

a truck that was a sound studio. To get the museum started Joe bank-rolled it with what he called "mailbox money" royalties for the numerous songs he wrote early on. Joe felt that there should be a hall of fame for musicians, and so he created it. What was exciting to learn, and recently released to the public, was that the **Grammy museum** will be opening a gallery at the Museum. Through educational interactive stations, the **Grammy Gallery** will explore the creative process of making music in a hands-on, immersive environment — from songwriting and producing to engineering, mixing, singing, and rapping. The gallery will explore the role of the DJ and the history of the **Grammy Awards** — the pre-eminent peer-recognized award for musical excellence. In addition, the Gallery will include an exhibit about the history of the Grammy Awards. More about the museum at musician-shaloffame.com

in **Franklin**, was founded by Mrs. Eloise Pitts O'More in 1970. Classes were held in her Victorian home in Franklin where she taught each of



Map of the The Music American Triangle

the interior design courses. In 1979, the college moved to its present location into the heart of **Historic Downtown Franklin**. Her vision was for a four-year, not-for-profit institution of higher education that prepared students to become innovative designers, with the capacity to create authentic beauty that positively impacts the world. Her vision continues to be upheld to this day as the school became a college in the '80s. As I wandered around the school I noticed that the class sizes were quite small and the teaching very intimate. The small class size and that the instructors are part of the design industries adds to the high percentage of job placement. Graphic design and advertising, interactive design, interior design, fashion design and merchandising are all part of the offerings as well as core studies of liberal arts and fine arts. Recently they have added a book design course for students interested in the publishing business as a career. I found students and faculty to be quite welcoming as I explored the grounds with several buildings that included classrooms, the resource room and gallery. For more information: omorecollege.edu. It was a pleasure to meet **Lisa Fox**, artist and owner of **Leiper's Creek Gallery** (leiperscreekgallery.com).



Golden Records displayed at the Johnny Cash Museum



Musicians Hall of Fame & Museum had exhibitions of the earlier sound and recording devices (left in the Edison Gallery) and other exhibits (right) had guitars, clothing, music, recording equipment all celebrating the musician.

She features a wide range of art from representational paintings to abstract expressionism and sculpture. Her artists are already established nationally and/or internationally. Every year, Leiper's Creek Gallery plays host to exhibitions, workshops, concerts, and special events. Lisa and I sat, I having my first taste of Moonshine, and spoke about **Leiper's Fork**, its development as a destination for live music at **Puckett's** (many well known musicians live in the surrounding area) and for the art at her gallery, **David Arms** and at the **Copper Fox**. The 3 galleries often collaborate, holding exhibitions like the 3 x 3 show that was opening the evening of my visit. David Arms, artist and designer, has a gallery (davidarms.com) where his products and original artwork can be seen. David is a designer of high profile corporate and social events. The Copper Fox is, as they say, a gallery of *Art of the American hand and fine craft* (thecopperfoxgallery.com). Beautiful ceramics, textiles, wood, glass and metal, basket weaving, furniture, and other unique handmade originals fill the gallery showcasing fine craftsmanship.

In Franklin I visited the **Gallery 202** and met **Kelly Harwood**, co-owner

of the gallery. The gallery is housed in **Clouston Hall**, a **Federal Style home** built in 1821 as a second home for entertaining. Primarily used for



Lisa Fox at her Leiper's Creek Gallery

parties and political gatherings, it is believed to have hosted at least three US Presidents that lived in Tennessee (none having been born

there) **Andrew Jackson**, **James K. Polk** and **Andrew Johnson**. During the **Civil War** the home was used as a hospital for the **Mis-**

that works to promote the visual arts. Artgalleriesnashville.com. Nashville has a monthly art crawl as do most arts communities across the country. There is an annual **Gallery Guide** published by **Nashville Arts Magazine** whose publisher is **St. Claire Media Group**. The monthly magazine, beautifully done and in full color, has articles about all the arts, as well as regular columns and features. NashvilleArts.com. The region has an abundance of dance, opera and theater companies. The Tennessee Craft Fair has been running for over 50 years, The **Cherry Blossom Festival** and **Film Festivals** are just a few more cultural activities in this rich region. **Pilgrimage**, a music and cultural festival in Franklin, will be held Sept 26 & 27 and has a line up of musicians that includes **Willie Nelson**, **Sheryl Crow**, **Dr. John** and many more.

My time in Nashville was filled with music, art, history and I am very appreciative for the opportunity to visit and to tell you about it. Lots of resources for accommodations can be found online and tnvacation.com

souri Regiment during the **Battle of Franklin**. There are 2 rooms upstairs and 2 rooms on the main floor exhibiting excellent work. Another room has Kelly's studio and it is here that I was offered my 2nd taste of moonshine. Strong and good and was glad I was not the driver!! There are original paintings, sculptures, art glass, hand-made jewelry, pottery, wood and metal and as well as photography. The artists (currently 16 gallery artists) are local, regional and national and work in a variety of artistic styles and mediums. Each month one or two artists are featured. Each First Friday, according to the brochure, 33 different studios and galleries (many part of stores or restaurants) participate. There is a trolley that goes around the route. Kelly told me that there have been up to 1,000 visitors during a **First Friday Art Crawl**.

I didn't go to any galleries in Nashville but learned that **ArtGalleriesNashville** is an alliance of the city's commercial fine art galleries



Moon Shine, in many flavors is available not just in Tennessee!

is the site to begin your explorations. **The Music American Triangle** has stuck in my mind and one day I'll explore it as have the **Ryman**, **The Grand Ole Opry**, the people I met and country music.

Part 1 is online at arttimesjournal.com. See Travel and Culture. ❁



One of the rooms at Gallery 202 in Franklin, TN

Calendar

Continued from Page 10

Sunday, September 20

15th Annual Haitian Art Sale Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 12-8pm www.thehaitiproject.org

5th Annual Arts Fest Silvermine Arts Center 1037 Silvermine Rd New Canaan CT 203-966-9700 1-4pm free http://silvermineart.org/

Duo of Piano and Flute Doansburg Chamber Ensemble Trinity Lutheran Church 2103 Route 6 Brewster NY 845-228-4167 4pm home.comcast.net/

Fall Crafts at Lyndhurst Artrider Lyndhurst estate 635 South Broadway Tarrytown NY 845-331-7900 charge www.artrider.com

Fall Exhibitions Opening Visual Arts Center of New Jersey 68 Elm Street Summit NJ 908-273-9121 2-4pm free www.artcenternj.org

Thursday, September 24

South American Jazz Project in Concert Macy's ArtsWestchester 31 Mamaroneck Ave. White Plains NY 8pm charge

Vibrant Coffee House - Poetry Reading by J. Mae Barizo SUNY Orange Cultural Affairs OCTC Great Room, Kaplan Hall, SUNY Orange the corner of Grand and First Streets Newburgh NY 845-341-4891 7pm free www.sunyorange.edu/culturalaffairs

Friday, September 25

Westchester Music Conservatory Jazz Faculty in Concert Macy's Downtown Music at Grace Main Street White Plains NY 12:10PM charge

Women in Piedmont Blues Macy's ArtsWestchester 31 Mamaroneck Ave. White Plains NY 8pm charge

Saturday, September 26

38th Annual Juried Exhibition Ridgefield Guild of Artists' Gallery Barn 34 Halpin Lane Ridgefield CT Opening Reception 4-6pm free (thru Oct 25)

Audrey Flack: Transformed Drawings The Hyde Collection Art Museum & Historic House 161 Warren Street Glens Falls NY 518-792-1761 charge (thru Jan) www.hydecollection.org

Brazil Meets Jazz Macy's Performing Arts Center 11 City Place White Plains NY 8:00PM charge

Fine Home Show Paint Out Crisp Architects Millbrook Bandshell 3327 Franklin Avenue Millbrook NY 845-677-8256 10-5 pm free www.crisparchitects.com or www.finehomesource.com

Hiroko Sakurazawa and Akiko Kamigawara Woodstock Byrdcliffe Guild Kleinert/James Center for the Arts 36 Tinker Street Woodstock NY 845-679-2079 8-10 pm charge http://www.woodstockguild.org/

Hudson Valley Garlic Festival Kiwanis Club of Saugerties Cantine Field, Saugerties, NY (845-) 246-3090 10-6pm charge www.hvgf.org

Old as Adam ~ Paintings and Sculptures by Daniel Grant SUNY Orange Cul-

tural Affairs Mindy Ross Gallery, Kaplan Hall, SUNY Orange the corner of Grand and First Streets Newburgh NY 845-341-4891 Reception 3:30-6pm free (thru Nov 20) www.sunyorange.edu/culturalaffairs

Pawling Annual Juried Arts & Crafts, Antiques & Collectibles Festival Pawling Chamber of Commerce Village of Pawling Streets Charles Colman Boulevard Pawling NY 845-855-0500 10am-4pm Rain or Shine! free www.pawling-chamber.org

Puppet Theater by Chinese Theater Works 1pm; Concert by Duo Yumeno 6:30pm Hammond Museum 28 Deveau Rd North Salem NY 914-669-5033 charge www.hammondmuseum.org

Red Hook Community Arts Network Presents "PHOTOgraphy 2015" Black Sheep Farm Studio Red Hook Community Arts Network & Artists Collective 7516 N. Broadway Red Hook NY Reception 5-7pm free (thru Oct 18)

the Artist Ev(e)olves Exhibition National Association of Women Artists, Inc. Riverside Public Library 127 Amsterdam Avenue (W. 65th Street) New York NY 212-675-1616 Gallery Talk 2-4pm free (thru Sept 30) www.thenawa.org

The Truth Out The Unframed Artists Gallery 173 Huguenot St New Paltz NY 845-255-5482 Opening Reception 4-7pm free (thru Nov 7) unframedartistsgallery.com

transFORM Gallery's Fall Art Exhibition : CROSS COUNTY - YoHo Meets NewRo Westchester Magazine transFORM Gallery 20 Jones Street New Rochelle NY Opening Reception 5-8pm free (thru Jan 19) transformgallery.com

Sunday, September 27

Annual New Rochelle Council on The Arts Artist Members' show honoring Founder Thea Eichler The New Rochelle council on the Arts The New Rochelle Public Library, Lawton Street New Rochelle NY 212-260-9240 Opening Reception (Art Fest) 5:15-6:30 free (thru Oct 25) http://www.newrochellearts.org

Artist As Witness: Three Aspects of One Major Work Wisdom House Retreat and Conference Center Marie Louise Trichet Art Gallery 229 East Litchfield Rd. Litchfield CT 860-567-3163 Opening Reception 3-5 pm with Artist's Talk at 3:30 pm free (thru Dec 12) www.wisdomhouse.org

Draw Out! Festival The Heckscher Museum of Art 2 Prime Avenue Huntington NY 12-4pm free www.heckscher.org

Elaine Greene- Re Imagined: collage and assemblage Piermont Flywheel Gallery 223 Ash Street Piermont NY 845-365-6411 Opening Reception 2pm free (thru Oct 11) www.piermontflywheel.com

En Plein Air on Gallery Lawn Fine Line Art Gallery 319 Main St.t South Woodbury CT 203-266-0110 11am-4pm free www.fineartgallery-connecticut.com

Hudson Valley Garlic Festival Kiwanis Club of Saugerties Cantine Field, Saugerties, NY (845-) 246-3090 10-5pm charge www.hvgf.org

Peekskill Project 6 Hudson Valley Center for Contemporary Art 100 North Water Street Peekskill NY 914-788-0100 Opening Reception 12-5 pm free (thru Dec 31) www.hvcca.org

White Plains Jazz & Food Festival Macy's Mamaroneck Avenue Stage Mamaroneck Avenue, between Martine Avenue and Main Street White Plains NY 12-5pm free

Continued on Page 16



Call for Artists North East Watercolor Society

39th Annual International Exhibit, Kent, CT. Oct. 18 - Nov. 1
at Kent Art Association Gallery, Kent, CT.

October 13-15

The society will sponsor a watercolor workshop with Antonio Masi, AWS, at Sugar Loaf, NY. Tuition \$300 members, \$325 non-members

email: info@northeastws.com



Parks, Recreation and Historic Preservation

Call for Artists: The Art Gallery at Rockefeller State Park Preserve invites submission of artwork inspired by the Preserve, Stone Barns and nearby Hudson River. Accepted entries will be shown in November / December 2015. No photography. Applications available in park office, 125 Phelps Way, Pleasantville or rsvpvolunteers.blogspot.com, plus \$50 fee are due October 7th.

Call for Artists
Bikers Bust Breast Cancer
A Fundraising Art Show
Create a one-of-a-kind Bra to Auction for
Benedictine Health Foundation
Breast Cancer Programs
Opening Reception October 2, 2015
Artwork due September 25th, 2015. Delivered to:
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For more information and to register contact:
joi@woodstockharley.com
or 845-338-2800

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www.cooperstownart.com

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The Art of Wood (Fine Craft Invitational) &
New Work by Tracy Helgeson

October 2 - 30: Central NY Watercolor
Society, Mixed Media Constructions by
Dianne Kull & OPERA-tion Arts

November 13-December 23: Holiday Show
& Sale: One-of-A-Kind Gifts by Local &
Regional Artists

November 28: Adorn-A-Door Wreath Festival:
Silent Auction of Decorated Wreaths donated
by local artists & businesses
Event: Saturday 10 - 4:30pm

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Film

Cineland Reality: Equal Housing opportunity

By HENRY P. RALEIGH

NOW IS THE TIME TO BUY! Interest rates never lower- reduced fees- no fees- credit no problem- check out these recent listings (prices on request):

EXCLUSIVE: "Last house on Cemetery Lane" (2013) made over charming five-bedroom manor house. Also available as rental, month-to-month, or seasonal depending on how much you can take. Comes complete with permanent third floor tenant, Agnes, elderly lady, no bother at all, due to be smothered by a real estate agent who is insane but means well. The up-dated bathroom has unique blood-dripping feature. The boiler is new. The home of your dreams is here. A REAL STEAL.

(Don't confuse with "House by the Cemetery" (1981) a déclassé house, poor special-effects)

EXCLUSIVE: "House of Last things" (2013) Build in 1952, currently "depressed" and "unhinged". Constructed on what was once a golf course, there is yet a small problem with old golf balls flying here and there. The yellow balloons on strings are attractive and do make nice conversation pieces- unless they become angry and gang up on you. Keeping up with the current trend in bathrooms, the house boasts a shower that can easily wash off embarrassing tattoos. There is symbolic significance to all this which is revealed when someone climbs up an apple tree with a garden hose.

Another plus is a small wisenheimer (old slang term. aka- smartass) boy who stares and may be real or not. The owner is MOTIVATED TO SELL.

EXCLUSIVE: "House At the End of Time" (2013). The perfect vacation get-a-way. Talk about "Location, location, location"- built in 1801 by an English mason who wasn't aware he was in Venezuela and on instructions from an "inner voice". The voice spoke only in Spanish of which the mason knew only "Dios Mios" and "Vamos" and was never seen again. A great fixer-upper if you have a good supply of bricks. An old woman (not the same one in "Last House") will show you around the basement, the best architectural feature of the house, where she had done in her husband, served thirty years in prison and learned to smoke. Any questions should be addressed to Victoria the Fortune Teller who lives just around the corner. Vicky is blind but can "see beyond time" or so she claims. (\$5000 American for 15 minutes beyond) may be purchased on a short sale. DON'T MISS THIS ONE!

SPECIAL BARGAIN: "Homebound" (2014) so-called because here is the home you've always wanted and would never leave. Formerly known as Halfway Home of Horror it has been completely renovated. All chains and leather things removed. An extra is Eugene who everyone thought was

dead but actually lives behind a shelf of canned good in this gothic revival house. He fixes clocks but isn't very good with electricity. The house down have NRE or Negative Reserve Energy the result of a very moody person having been stabbed sixty-seven times before the entree could be served. Local gossip has it at sixty and dessert. WELCOME HOME! ' BARGAINS, BARGAINS, AND MORE!! There may be something in these older listings that is perfect for you and AFFORDABLE -

"House that dropped Blood" (1970) dreamy

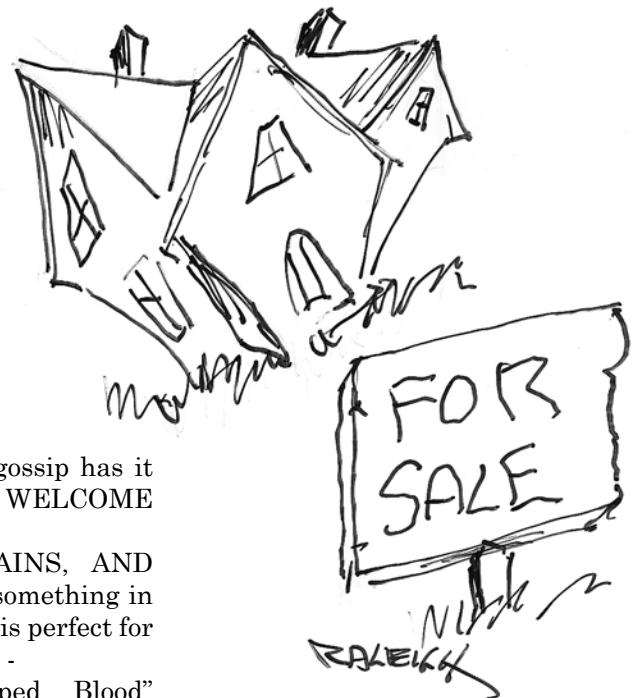
"House of Flying Daggers" (2004) exciting

"House of the Devil" (2009) Just for you

"Old Dark House" (1963) needs TLC

AND MORE TRY US- CINELAND REALTY

FLASH! JUST IN! "The Cottage" (2012) Stylish summer rental just for you in sunny California. Everything you could want for your vacation heaven including several sultry teenagers and a private swimming pool. Enjoy long leisurely days in



the sun and busy evenings of west coast???? Your summer concludes with an orgy of fast edited stabbings. DON'T MISS- THIS BEAUTY WON'T LAST LONG!



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ART TIMES seeks your opinions, viewpoints, ideas and complaints on any aspects of the arts. If you have a point to make—no matter how controversial—all we ask is that it be well reasoned and professionally presented. (No advertorials, please). Limit yourself to 1500 words and send with a SASE to: "Speak Out," ART TIMES, PO Box 730, Mt. Marion, NY 12456-0730. A by-line and tag-line identifying the writer accompanies all "Speak Out" articles.



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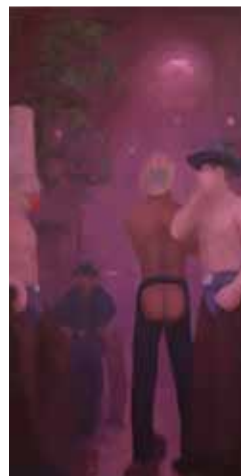
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Part I & II

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an installation of paintings
patrick-webb.com

September 29- October 24, 2015
reception : October 1, 6-8 PM



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call: 201-599-2992

email: info@artcenter-nnj.org

Entry deadline:
October 26, 2015



Calendar

Continued from Page 14

Monday, September 28

New Jersey Watercolor Society 73rd Annual Open Juried Exhibition
 NJWCS The Middletown Arts Center 36 Church Street Middletown NJ free (thru Nov 1) www.NJWCS.org

Tuesday, September 29

Barbara Grey: Points of View & Expressionist Paintings by Lorraine Nuzzo
 b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 free (thru Oct 26) www.bjspokegallery.com

Patrick Webb: an Installation of Paintings- Tinker Tailor Series Pt 1&2 The Painting Center 547 West 27th St., Suite 500, NYC (212) 343-1060 (thru Oct 24)

Preview of Artwork for One Foot Forward 2015 Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 free (thru Oct 3) www.mamaroneckartistsguild.org

Wednesday, September 30

Christie Devereaux - Solo Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free (thru Oct 27) www.thenawa.org

RMAA 50th Annual Fall Open Juried Exhibition Ringwood Manor Association of the Arts The Barn Gallery at Ringwood State Park 1304 Sloatsburg Road Ringwood NJ 845-258-4218 free (thru Oct 28) rmaarts.wordpress.com/about/juried-fall-open/

Women in the Arts: Artists and Poetry Exhibit Women In the Arts Foundation, Inc., WIA Broadway Mall Community Center Gallery/ WSAC 96th Street & Broadway (Center Island) New York, NY 10023 New York NY 718-781-2615 (thru Oct 11) www.wiaf.org

Thursday October 1

ASOG Autumn Art Show Art Society of Old Greenwich Garden Education Center 130 Bible Street Greenwich CT 203-869-9242 free (thru Oct 31) www.gecgreenwich.org

Patrick Webb: an Installation of Paintings- Tinker Tailor Series Pt 1&2 The Painting Center 547 West 27th St., Suite 500, NYC (212) 343-1060 Opening Reception 6-8pm (thru Oct 24)

Friday, October 2

Bikers Bust Breast Cancer Woodstock Harley-Davidson 949 State Route 28 Kingston NY 845-338-2800 Opening Reception 6 - 8pm free (thru Oct 30) www.woodstockharley.com

Central NY Watercolor Society & Mixed Media Constructions by Dianne Kull & OPERA-tion Arts Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 free (thru Oct 30) www.cooperstownart.com

Etchings of Pedro Sanjuan East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening reception 6-7:30PM free (thru Oct 31) http://EFLibrary.org

Jonathan Wilner: Spain Cityscapes and other Landscapes The Commons Gallery 785 Main Street Margaretville NY free (thru Oct 31) https://commons-gallery.wordpress.com/

Social Commentaries Gallery 66 NY 66 Main Street Cold Spring NY 845-809-5838 Opening Reception 6-9pm free (thru Nov 1) www.gallery66ny.com

Sunrise At Campobello Up In One Productions The Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge (thru Oct 11) www.centerforperformingarts.org

Saturday, October 3

10th Anniversary of The Farm Project, Saunders Farm Saunders Farm 853 Old Albany Post Road Garrison NY 845-528-1797 Mid-Run Reception 2-6 pm free (thru Oct 31) www.collaborativeconcepts.org

Abstract Expressionist Paintings by Lorraine Nuzzo and Barbara Grey: Points of View, an Artist's Changing Perspective b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Opening Reception 6-9pm free (thru Oct 26) www.bjspokegallery.com

Artists & Poetry Women in the Arts Foundation 96th Street & Broadway (center isle) New York 10023 New York NY 347-560-6719 Opening Reception 2:00-5:30 pm free (thru Oct 11) www.wiaf.org

Bits & Pieces by Barbara Elton & Lucinda Shmulsky: Sculpture and Quilts Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 413-258-4100 Opening Reception 2-4 free (thru Oct 25) www.sandisfieldartscenter.org

Gracie Square 43rd Annual Art Show Carl Schurz Park, East End Ave. & East 86th St, NYC 10-5pm

Kate Knapp: "Under Water" 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening Reception 3 pm -6pm free (thru Nov 1) www.510warrenstgallery.com

MAG Fundraiser: One Foot Forward 2015 Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 6-8 pm and features food, drink and live entertainment. (thru Oct 3) www.mamaroneckartistsguild.org

Pound Ridge Fine Arts 25th Year Festival Pound Ridge Business Association and David Oleski Events 55 Westchester Ave, Pound Ridge NY 10-6pm free showcasing more than 40 artists poundridgeny.org

Women in the Arts: Artists and Poetry Exhibit Women In the Arts Foundation, Inc., WIA Broadway Mall Community Center Gallery/ WSAC 96th Street & Broadway (Center Island) New York, NY 10023 New York NY 718-781-2615 Reception 2-5:30 PM with a poetry reading at 3 PM (thru Oct 11) www.wiaf.org

Continued on Page 18

50th Annual Fall Open Juried Art Exhibit

Ringwood Manor Association of the Arts

September 30 - October 28, 2015

Reception/ Awards Presentation

Sunday, October 4, 1:30-3:30pm

Ringwood State Park, Sloatsburg Rd., Ringwood, NJ

www.RMAArts.wordpress.com

This exhibit is funded in part by the Passaic County Cultural and Heritage Council at Passaic County Community College, made possible, in part, by Funds from the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.



Pawling Chamber of Commerce Juried Arts & Crafts, Antiques & Collectibles Festival 2015

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 Reception: Sunday, Jan.31 2-4 PM
 Show Ends Sunday, Feb.7
 Watercolor Landscape Demonstration
 Sunday, Feb.7 2PM by Joel Popadics



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New Art Books

ABBEVILLE PRESS: The Art of the Pastel by Thea Burns & Philippe Saunier. 337 pp.; 9 5/8" x 12 1/4"; 337 Color Illus.; *Technical Appendix; Notes; Bibliography; Index of Artists.* \$95.00 Hardcover. *****
The New Art of the Fifteenth Century by Shirley Neilson Blum. 314 pp.; 10 1/4" x 12 1/4"; 182 Color Illus.; *Afterword; Notes; Bibliography; Index.* \$85.00 Hardcover. *****
Art & Science (2nd Edition) by Eliane Strosberg. 256 pp.; 8" x 10"; 265 B/W & Color Illus.; *Bibliography; Index of Names; Index of Subjects.* \$34.95 Softcover. ****
Treasures of the Museum of Fine Arts, Boston (2nd Edition Tiny Folio) by Adam Tessier. 335 pp.; 4 1/4" x 4 1/2"; 280 Color Illus.; *Index of Artists & Works.* \$12.95 Hardcover. *****

D GILES LTD: Nineteenth-Century Art Highlights from the Tanenbaum Collection at The Art Gallery of Hamilton by Alison McQueen. 168 pp.; 9 1/2" x 11"; 83 Color Illus.; *List of Artists.* \$59.95 Hardcover *****

UNIVERSITY OF NEW MEXICO PRESS: Irby Brown: Southwest Landscape Paintings by Richard Brunson. 200 pp.; 13" x 10 1/4"; 116 Color Illus.; *Appendix; Notes; Works Cited; About the Author.* \$50.00 Hardcover. *****

PRINCETON ARCHITECTURAL PRESS: Inside the Artist's Studio by Joe Fig. 256pp.; 7" x 9 1/2"; 25 B/W Photos; *About the Artists.* \$35.00 Softcover ****

DK PENGUIN RANDOM HOUSE: Art a Visual History by Robert Cumming. 416 pp.; 7 7/8" x 9 1/2"; Color Illus.; *Glossary; Index.* \$30.00 Hardcover/Slipcased. *****

UNIVERSITY OF PENNSYLVANIA PRESS: Edna Andrade (Ed.) Debra Bricker Balken. 176 pp.; 10" x 12 1/4"; 170 Color Illus.; *Bibliography; List of Works; Index.* \$49.95 Hardcover ****
Framing Fraktur: Pennsylvania German Material Culture and Contemporary Art (Ed.) Judith Tannenbaum. 104 pp.; 8" x 10"; 110 Color Illus.; *Checklist.* \$39.95 Hardcover. ***

DUNDURN TORONTO: Inner Places: The Life of David Milne by James King. 392 pp.; 6 1/4" x 9 1/4"; 110 B/W & Color Illus.; *Notes; Selected Bibliography; Index.* \$45.00 Hardcover*****

WOODSTOCK ARTS: Living Large: Wilna Hervey and Nan Mason by Joseph P. Eckhardt. 200 pp.; 8 3/8" x 10 1/4"; B/W & Color Illus.; *Endnotes; List of Illustrations; Index.* \$39.50 Hardcover*****

PENGUIN RANDOM HOUSE: Freehand Figure Drawing for Illustrators: Mastering the Art of Drawing from Memory: by David H. Ross. 208 pp.; 8 1/2" x 10 7/8"; 300 B/W Illus.; *Index.* \$22.99 Softcover *****

BASIC BOOKS: Destruction Was My Beatrice: Dada and the Unmaking of the Twentieth Century by Jed Rasula. 384 pp.; 6 1/2" x 9 1/2"; B/W Illus.; *Notes; Bibliographic Sources; Index.* \$29.99 Hardcover ***

THE OVERLOOK PRESS: Netsuke: 100 Miniature Masterpieces from Japan by Noriko Tsuchiya. 224 pp.; 7 1/2" x 7 1/2"; 240 Color Illus.; *Further Reading; Index.* \$24.95 Hardcover. *****



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Deadline for entries: Saturday, September 12, 2015

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Judges to be announced

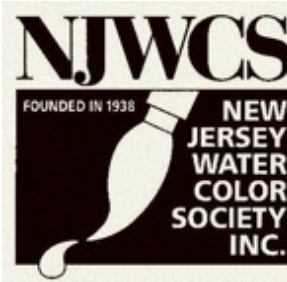
New Jersey Watercolor Artists:

73rd Annual Open Juried Exhibition

September 28 - November 1, 2015

awards/reception

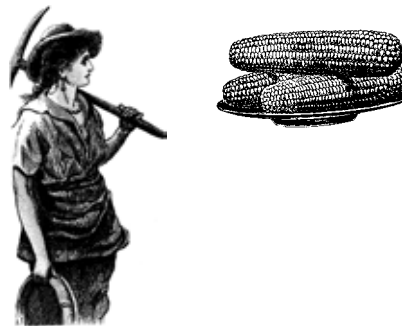
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Calendar

Continued from Page 16

Sunday, October 4

Ellen Sinopoli Dance Company at The Egg The Egg Swyer Theater Empire State Plaza Albany NY 518-473-1845 7:30pm charge www.theegg.org

"Expressions" Open Juried Exhibition Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Opening Reception 4-6pm free (thru Oct 25) <http://www.rowaytonartscenter.org>

Gracie Square 43rd Annual Art Show Carl Schurz Park, East End Ave. & East 86th St, NYC 10-5pm

Helena Baille, violin/viola and Babette Hierholzer, piano Rhinebeck Chamber Music Society Church of the Messiah Montgomery Street / Rte.9 Rhinebeck NY 845-876-2870 3 - 5 pm charge www.rhinebeckchambermusic.org

M&M Productions Presents "Gornucopia" Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 2-4pm free www.harrisonpl.org

Pound Ridge Fine Arts 25th Year Festival Pound Ridge Business Association and David Oleski Events 55 Westchester Ave, Pound Ridge NY 10-5pm free showcasing more than 40 artists poundridgeny.org

RMAA 50th Annual Fall Open Juried Exhibition Ringwood Manor Association of the Arts The Barn Gallery at Ringwood State Park 1304 Sloatsburg Road Ringwood NJ 845-258-4218 Reception and Awards Presentation 1:30-3:30 free (thru Oct 28) rmaarts.wordpress.com/about/juried-fall-open/

Thursday, October 8

Christie Devereaux - Solo Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Oct 27) www.thenawa.org

Friday, October 9

O+ Festival Multiple venues 310 Wall Street Kingston NY donate Art, music, wellness festival with 60 bands, 25 artists, classes in yoga, meditation, sound healing. <http://opositivefestival.org/kingston/>

Saturday, October 10

Dia:Beacon Community Free Day Dia:Beacon 3 Beekman Street Beacon NY 845-440-0100 11am-6pm free www.diaart.org/freeday

Fall 2015 GOST - Gardiner Open Studio Tour with 20 Artists. Gardiner NY 845-255-3336 free (thru Oct 12) www.GOSTartists.org

Gypsy Lane Cabaret & Company Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 413-258-4100 8 pm charge www.sandisfieldartscenter.org

Jonathan Wilner: Spain Cityscapes and other Landscapes The Commons Gallery 785 Main Street Margaretville NY Opening Reception October 10th 2-5pm free (thru Oct 31) <https://commonsgallery.wordpress.com/>

O+ Festival Multiple venues 310 Wall Street Kingston NY donate Art, music, wellness festival with 60 bands, 25 artists, classes in yoga, meditation, sound healing. <http://opositivefestival.org/kingston/>

Plein Air Event & Auctions The Gallery at Kent Art Association 21 S. Main

Street Kent CT 860-927-3989 Registration 9-10am; silent auction 10-4:30pm; Live auction 5pm

Putnam Arts Council's Annual Juried Fine Art Exhibit Putnam Arts Council Belle Levine Art Center 521 Kennicut Hill Rd. Mahopac NY 845-803-8622 Meet the artists/opening reception 3-5pm free (thru Oct 25) www.putnamartscouncil.com

Sunday, October 11

Eleanor Goldstein: New Visions II Upstream Gallery 8 Main Street Hastings-On-Hudson NY 914-674-8548 Opening Reception 2-5pm free (thru Nov 1) upstream-gallery.com

Fall 2015 GOST - Gardiner Open Studio Tour with 20 Artists. Gardiner NY 845-255-3336 free (thru Oct 12) www.GOSTartists.org

O+ Festival Multiple venues 310 Wall Street Kingston NY donate Art, music, wellness festival with 60 bands, 25 artists, classes in yoga, meditation, sound healing. <http://opositivefestival.org/kingston/>

Pulled, Pressed and Screened: 20th-Century American Prints The Hyde Collection Art Museum & Historic House 161 Warren Street Glens Falls NY 518-792-1761 charge (thru Jan 10) www.hydecollection.org

Monday, October 12

Fall 2015 GOST - Gardiner Open Studio Tour with 20 Artists. Gardiner NY 845-255-3336 free (thru Oct 12) www.GOSTartists.org

Tuesday, October 13

Fiesta Mundial SUNY Orange Cultural Affairs, co-sponsored in part by ESL OCTC Great Room, Kaplan Hall, SUNY Orange the corner of Grand and First Streets Newburgh NY 845-341-4891 6:30-8:30pm free www.sunyorange.edu/culturalaffairs

North East Watercolor Society Workshop with Antonio Masi, AWS Sugar Loaf, NY free (thru Oct 15) www.northeastws.com

Friday, October 16

Organic Farmers & Chefs of the Hudson Valley ~ Photography by Francesco Mastalia SUNY Orange Cultural Affairs Orange Hall Gallery, SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown NY 845-341-4891 Reception Friday 6-8:30pm free (thru Nov 22) www.sunyorange.edu/culturalaffairs

Saturday, October 17

3rd Annual Tri-State Juried Exhibition Pascack Art Ridgewood Art Institute 12 East Glen Avenue Ridgewood NJ 201-652-9615 (thru Oct 31) pascackartassociation.org

ASOG 64th Sidewalk Art Show and Sale and Art Show for Young Artists Art Society of Old Greenwich Outdoors Sound Beach Avenue Old Greenwich CT 203-569-3193 free www.artsocietyofoldgreenwich.com

Charles Luce The Riverside Galleries at Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 Opening reception 5-7pm free (thru Nov 15) garrisonartcenter.org

Continued on Page 24

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Women for Women - Women for Family - Women for Community

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October 20-23, 2014

CALL FOR ENTRIES: Westchester Artists, 18 years of age or older may submit only original work not older than 3 years

EXHIBITION CATEGORIES: Oils, Acrylics, Watercolors, Pastels, Portraits, Graphics, Mixed Media, Sculpture and Photography

ENTRY FEE: \$10 for each exhibit - No more than 3 allowed

SCHEDULE:
October 20— 4-8pm Registration & Receiving (this is the **only day**)
October 21— Judging in morning
Exhibition open to the Public October 21 thru 23 from 2-5pm
October 23 — 7-8pm Artists' Reception & Awards

For more details and a registration form contact:
Barbara Dannenberg (bdannen@optonline.net) or 914-948-1747

Fiction *Fire*

By DAVID A. GOLDSTEIN

THERE ARE PEOPLE who have no capacity for happiness. My empathy is reserved for people who have known happiness and lost it.

We were sitting in her quilting room, the rearmost room in a small apartment overlooking Broadway, the main street running through downtown Portland. I'd known her only an hour when she invited me back to her apartment.

"Want to see my leg?" She said

I nodded that it was O.K.

She rolled up her pant leg. I didn't know what to expect but it wasn't so bad.

This was an odd first date but when you begin dating at fifty-five all dates are a little odd. Being quietly plugged in to the ending of a person's life is a very different experience from beginning with a person at their beginning, your beginning.

"They took a graft from my hip. Skin's a little tight but it'll be all right.

The skin was a little raw and blotchy but I was in earnest assuring her that it didn't look too bad given that the operation was only six months passed.

In our first telephone conversation she told me that her husband had been killed in a fire... aboard a ship he was working on. In the eight years since, she had no relation with a man.

Yet here I was, only a year from divorce... divorce from a wife I'd been unaccountably happy with, thinking, one happiness could be replaced with another.

"For the first two years I just rocked" she said, "I sat in a chair and rocked."

And the odd thing was, I was here with Patricia only because Sarah... Sarah whom I'd found so attractive... hadn't returned my phone call. More than a week had gone by; I assumed she wasn't interested.

"I think I need a dalliance." She said.

I looked at her with incomprehension.

"A dalliance... not an affair. An affair is six months..." she said. "A dalliance is a long weekend and then you part... or maybe it's three times"

I cocked my head. I was evaluating her. At fifty-two her beauty had faded. Sadness had attacked her. It was easy to see who she had been and I do not know whether it was the woman now before me or the image I imagined of her before sadness struck her that caused in me a slight sexual stir.

I know I had been interested in Sarah because one thing was very clear: She had kept her beauty. Less clear was Sarah's heart. I do not

know if it was a bad heart or a good heart; after one long Sunday brunch together, all I knew was that it was unrevealed.

"Oh, I'm all talk," Patricia said. "I know that"

Had I been more immediately and obviously interested in the invitation would we have spent the first "date" in bed together? Certainly, I genuinely liked this woman... or was Patricia merely sending out false feelers—my acceptance of her offer countered with withdrawal.

Sarah was clearer here too: "I have to get to know someone before deciding anything"

Though Patricia interested me I had this great fear... that once she undressed I would be disappointed... not interested. It was not failure of performance I feared for I could always perform; rather it was that she would fail to continue to excite me. Sex had always been partly an aesthetic experience. There is no denying that that is not a small part of what has stirred me, and I was fighting with the realization of aging; my own and the women around me.

"What do you think?" Patricia said.

"About what?" I said, although I knew about what.

"Oh I don't know, nothing in particular"

"Those are really incredible colors," I said putting my toe as a pointer on the quilt spread out on the floor.

"She's a redhead"

"Who?"

"The woman I'm making it for. She wanted some orange in it."

"I'm afraid to disappoint." I said "And, ya know I don't want to be disappointed, I mean I don't want to have sex a few times and... and ... you know... have things not work out."

"We can be friends." She said. "I'll have my dalliance with someone else."

But it had been eight years for Patricia and she had not even half a dalliance yet because it was clear what she wanted... the same thing I wanted... to go backwards in time and be in that singular lost place: happiness.

So I left her, and everything unclear. I hugged her which is not something I do very often, I stroked her hair just once and I brushed her cheek with my lips but even though she had touched and stirred me I left her late on a Saturday afternoon to go exercise at my health club. I could have chosen to ask her to have a drink with me instead.

When I returned home there was a message on my answering machine.

"This is Sarah. Sorry I didn't get back to you earlier. My week's been upside down."

I took note of the unsaid. No "call me" no "lets get together," just a pro forma "sorry"

I had told Patricia about Sarah. Fact is I told her that "if she calls me back at this point, I'm not interested"

"What if she has a good excuse?" Patricia said

"Well if she's been in the hospital, but not 'I've been busy'. She owed me a return phone call if only a message telling me she was busy. She showed interest...set up an expectation. I think she owes me that."

Patricia agreed but it is easy for a woman to agree with the perception of a rival's misbehavior...I knew that.

Once I had taken the message from my machine I was faced with the reality of deciding: did I want to call Sarah back?

That night I read in the Sunday times about a man, who the day after his divorce became final, appeared at his wife's home and said:

"We were meant to be together for life"

They re-entered a relationship that lasted until they died although they did not remarry.

I thought about the possibility: could I do that?

I thought about Sarah, the way she had distanced me. Patricia, the quilt maker, had a more random intricate pattern.

Patricia showed me her leg because she wanted to know if I could accept her weathered, bruised body. I knew at the time what she was doing. And she knew I gave her a response that was uncertain... not to confuse her but because I was uncertain. And when I hugged her it was because I felt warmth toward her but, too, it went through my mind that her breasts had survived misfortune...but still I did not know whether I could accept her fifty-two year old body and spirit.

Her symbolic self-mutilation spoke not only of her love but the charring her spirit had taken. She was not present when her husband burned to his death. On the seventh anniversary, she lit a candle for him. She placed it in the center of the floor in her bathroom. Got into a warm tub. I am sure she cried. I know that she remembered how they took baths together, talking as the water grew cold.

She stepped out of the tub. Slipped into pajamas. Brushed passed the candle on the floor. The bottom of her trousers began to burn. She just looked at it... not understanding.

"I thought about rolling on the floor" she said "but I couldn't... I just

watched my pajamas go up."

She did know to call a friend. By the time the friend arrived, the fire was out, Patricia was in shock and the leg was burned through to the bone.

Sarah's skin was intact, this I knew but it concerned me, that the buried scar tissue was a much greater threat.

"She hasn't matured... that's why she looks so young... hasn't felt... being blocked... can keep you young...but there's a price"

A friend had said that about my wife. True... who knows? I think so...seems so...looking around me... other women I have known... in the past... Observation of women I encounter... now... maybe so... something to consider. If they look "too good" its because they have felt little, suffered not enough.

I mulled over it for about a day: whether to call Sarah back. Did I want to know Sarah or did I already know Sarah?

I began to replay our luncheon conversation in light of the new information about her, her apologetic return phone call, that had withheld information.

"I'm tired of being the third wheel," she said. "All my friends are married... I go out with them... or their partners... Almost every week."

"Doesn't that create a little...a... sexual jealousy problem?" I asked.

"Oh," she said. "I even take hot tubs with them...we're just good friends."

I didn't say, "Sure you are." Fact is I gave her the benefit of the doubt.

But one thing I knew: Sarah was teasing me...expressing interest while simultaneously not returning my calls.

Ten years ago I would have been waiting by the phone hoping for a return call from a woman who looked like Sarah. No more. Now things are clear: if you're not interested in me why would I want you. I knew the inevitable outcome of entering that kind of relation.

"Two plus two equals four," I said to myself. Old people know some things that young people do not and hot tubs with girlfriend's hubby, plus late returned phone calls equal... I can add.

I did not call Sarah back. I did not call Patricia.

So the decision had been made. Two weeks from birthday fifty-six. I would spend it alone, light no birthday candles, cautious not to get burned.

(David A. Goldstein, author of 40 short stories published in 6 countries, lives in Lake Oswego, NY).



The next issue is Winter '15-'16 (December, January, February)

If you missed getting an Opportunity or Calendar listing into this issue or a display ad for your business or exhibit, contact us at ads@arttimesjournal.com. We can accommodate you on our website within 24 hours of receiving your materials.

Make sure to take a look online for exclusive web essays, videos, Calendar and Opportunity listings.

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Opportunities

Artists: American Artists Professional League, 47 Fifth Ave, NYC 10003. 212-645-1345 Call for Entries for the 87th Grand National Exhibit Nov 9- 20 at the Salmagundi Club, NYC. Accepting Oil/ Acrylic, Graphics, Pastels, Sculpture, Watermedia & Mixed Media. Send #10 SASE to AAPL or visit website. Deadline Sep 12. office@aaplinc.orgoffice@aaplinc.org www.americamartistsprofessionalleague.org

Watercolor Artists: American Watercolor Society, 47 Fifth Ave, NY, NY 10003. 212-206-8986 Call for Entries 149th Annual International Exhibition April 4-23. SASE TO American Watercolor Society or download prospectus from website. Deadline Nov 15 info@americanwatercolorssociety.org • americanwatercolorssociety.org

Writers: Angies' Diary, Rooseveltlaan 230 IV, 1078NX Amsterdam, The Netherlands Ph: 31 20675 2721 Seeks writers. email for info. No Deadline contact@angiesdiary.com

NJ Artists: Art Center of Northern NJ, 250 Center St., New Milford, NJ 07646 (201) 599-2992. Seeks entries for Focus New Jersey. Nov 9-Nov 27, 2015 Prospectus on online Deadline Oct. 26 info@artcenter-nnj.org www.artcenter-nnj.org

Artists, Craftspeople: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking entries for 52nd Annual Holiday Fine Art & Crafts Juried Show & Sale, Dec 5-6. Prospectus available online. Deadline Nov 11 www.artleagueli.org.

Artists, All Media: Art Society of Old Greenwich, (203) 569-3193 seeks participants for 64th Annual SideWalk Art Show, Sound Beach Ave, Greenwich, CT. Open to members and non-members Oct 17-18. See website for information. Deadline Oct 11 www.artsocietyofoldgreenwich.com

Artists, All Media: Art Society of Old Greenwich, (203) 569-3193 Seeks entries for ASOG Members Holiday Show Dec 1-31 at Gertrude White Art Gallery. 259 E. Putnam Ave., Greenwich, CT Call for full details or go to website. Deadline Oct 1 www.artsocietyofoldgreenwich.com

Artists, All Media: Art Society of Old Greenwich, (203) 569-3193 Seeks entries for ASOG Autumn Art Show Oct 1-31 at Garden Education Ctr, 130 Bible St., Greenwich, CT. Call 203-637-5845 or visit website for details. Deadline Oct 1 www.artsocietyofoldgreenwich.com

Artists: Atlantic Ctr for the Arts, Downtown: Harris House, 214 S Riverside Dr., New Smyrna Beach, FL 32168 (386) 423-4733 Seeks applications for 40th Annual Images: A Festival of the Arts Oct 24. Call for details. Deadline Oct 24.

Artists: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks entries for EXPO 35 National Juried Competition. Juror: Mary Potter, Curatorial Asst, The Whitney Museum. Award winners will have an exhibition at the gallery in March 2016 Full info on website. Deadline Nov 28 www.bjspokegallery.com.

Artists: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks new members 2016. Call or visit gallery. www.bjspokegallery.com.

Artists: Blue Hill Art & Cultural Center, Blue Hill Plaza, Pearl River, NY seeks submissions of artwork in a variety of mediums, styles, and approaches for a group exhibit, Ode to Earth, Nov 2015 - April 2016 email submissions Deadline Sept. 10. bluehillartandculturalcenter@gmail.com

Women Artists: Catharine Lorillard Wolfe Art Club, Inc., seeks entries for the 119th Annual Open Juried Exhibition at the National Arts Club, Dec 1-18, 2015. Media: Oil, Acrylic, Watercolor, Pastel, Graphics, Sculpture. Over \$10,000 in awards. Entry fee \$40 Members, \$45 Associates \$50 non-members. Download info/prospectus from website. Deadline Oct 9. www.clwac.org.

Craftspeople: Dutchess Community College Foundation Seeking crafters for 44th Annual Holiday Craft Fair, Nov. 28 & Nov 29. Hand crafted items only. For more information call Diane Pollard (845) 431-8403 or visit website. www.sunydutchess.edu/CraftFair

Vocalists: East End Arts Council, 133 East Main St., Riverhead, NY 11901. 631-727-0900 holding auditions for participants in 29th Annual Harvest Gospel Choir this fall. Call or visit website for details. Deadline Oct 17. www.EastEndarts.org.

Artists, Craftspeople: East End Arts Council, 133 East Main St., Riverhead, NY 11901. 631-727-0900 x 302 Seeks participants in Holiday Gift Boutique Nov 14- Dec 23. Call, email or visit website for details/prospectus. Deadline Oct 22 gallery@eastendarts.org www.eastendarts.org.

Fiber Artists: Fiber Arts Gallery, 526 Washington St., Reading, PA 610-373-7337 Seeks entries for 6th Annual Handmade Holidays. Call or email for details. Deadline Sep 26. www.somethingslooming.com

Artists: Fusion Art, PO Box 4236, Palm Springs, CA 92263 760-537-0315 Seeks submissions for inaugural online exhibition Colors of Fall Oct 1-31. Call or email for details. Deadline Sep 24. info@fusionartsp.com www.fusionartsp.com

Artists: Gallery Lev Shalem, Woodstock Jewish Congregation, 1682 Glasco Turnpike, Woodstock, NY (845) 679-2218 Seeks entries for The Jewish Experience: an exhibit of Judaica and works from the International Festival of Jewish Scribal Arts Sept 10-Nov 1. Each artist may submit up to 2 two-dimensional works consistent with the theme of the show The Jewish Experience. Work must be suitable for a family setting, size limit 40 on longest side and be ready for hanging. Hand Deliver to Gallery Lev Shalem on Tues. Sept 8, 2015 between 12 & 3pm wjc.arts@gmail.com

Photographers: Garrison Art Center, 23 Garrison Landing, Garrison, NY (845) 424-3960. Seeks entries for PHOTOcentric 2015 a juried exhibition Dec. 5-Jan. 10, 2016. Open to all photographic mediums. Jurors: Julie Saul. Awards \$3,400 plus publication in Exhibition Book and more. Download prospectus from website. Call or info@garrisoncenter.org for questions. Deadline Sept 4; for early entry discount Aug. 14. info@garrisonartcenter.org www.garrisonartcenter.org

Artists, Craftspeople: Guilford Art Center, 411 Church St., PO Box 589, Guilford, CT 06437 (203) 453-5947. Seeks entries for Guilford Art Center's Craft Expo 2016. Jul 15-17 2016. Call for Info or visit website for details. http://guilfordartcenter.org/expo for app forms. Deadline Jan 17 expo@guilfordartcenter.org • guilfordartcenter.org

Artists: Harrison Pubic Library, Bruce Avenue, Harrison, NY 10528 (914) 835-0324. Seeks 2-D entries for Artist of the Month exhibits for 2016. Email or call Connie 914-315-1922 for details. Deadline Oct 2. cpcpone@yahoo.com harrisonpl.org

Artists: Hudson Valley Art Association, Inc. Seeks original Oil (Acrylic/ Tempera), Watercolor, Sculpture, Pastel or Graphic (drawing, intaglio, lithograph, or woodcut print) for 83rd Annual National Juried Exhibition September 2015 at the Salmagundi Club, NYC Mar 20-Apr 1, 2016 Download prospectus from website. Deadline: Nov 22 www.hudsonart.org

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Member Show II Sept 13-Oct 12. You may join at receiving. Download prospectus at website. Receiving for jurying Sept 12 kent.art.assoc@snet.net • www.kentart.org.

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Plein Air Event & Auctions Oct 10. all artists welcome. Registration 9-10am; silent auction 10-4:30pm; Live auction 5pm Download prospectus at website. kent.art.assoc@snet.net • www.kentart.org.

Worldwide 2D / 3D Artists & Photographers: Light Space & Time Online Art

Gallery, 118 Poinciana Drive, Jupiter, FL, USA 33458 888-490-3530 Seeks art for the gallery's 5th Annual Seascapes Juried Online Art Competition for month of Sept. Go to Website to apply August 27 info@lightspacetimetime.com www.lightspacetimetime.com

Artists, Photographers, Craftspeople: Long Island Fair, 1303 Round Swamp Road, Old Bethpage, NY 11804 (516) 572-0257 seeks entries for competition in photography, original Art, handcrafts and more for LI Fair Sept 25-27; Oct 2-4 Download entry form and mail/ email to Long Island Fair Deadline Sept 11 lmckeeper@nassaucountyny.gov www.lifair.org

Artists, All Media: Lower Adirondack Regional Arts Council (LARAC), 7 Lapham Pl., Glens Falls, NY 12801 (518) 798-1144 x2 Seeks artist/participants in LARAC's Holiday Gift Shop this holiday season. Visit website or call Philip Casabona at phone # above for details. Deadline Oct 2. www.laracarts.org.

Artists, All Media: Lower Adirondack Regional Arts Council (LARAC), 7 Lapham Pl., Glens Falls, NY 12801 (518) 798-1144 x2 Seeks entries for Annual Fall Arts Festival Oct 31, 10-4pm & Nov 1 10-4pm. Contact Philip Casabona by phone or email for details. Deadline Sep 5. festival@larac.org www.laracarts.org.

Artists: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117 jurying for new members Monday, Oct 19, 3-6; Pick up Tuesday, Oct 20, 3-6 SASE or download forms. www.mamaroneckartistsguild.org.

Craftspeople: MC Miller Middle School, 65 Fording Place Rd., Lake Katrine, NY (845) 382-2960 seeks vendors for 28th Annual Craft Fair Saturday Oct 4. Contact klukaszewski@kingstoncityschools.org • Mcmillercraftfair@yahoo.com

Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616 seeks membership of professional women artists who desire exhibitions throughout the U.S. For details download from website. Deadline: Sep 15; March 15. www.thenawa.org

Performers (Ballet): New Paltz Ballet Theatre, 1 Bonticou View Dr., New Paltz, NY 845-255-0044 Auditioning student dancers age 7-18 for annual Nutcracker beginning Dec 10 at Bardavon Opera House. Auditions 9/19& 9/20. Call or visit website for location / details. Deadline Sep 19. npballettheatre@gmail.com • www.npsballet5.org

Artists: Piermont Flywheel Gallery 845 365-6411. Seeks new members for new exhibit cycle. The gallery is available for rent in 2016 - call Catherine at 518 852-1895 for availability. Call or visit website for info. No Deadline www.piermontflywheel.com

Artists: Putnam Arts Council, 521 Kenicutt Hill Rd., Mahopac, NY, 845.803.8622 Seeks entries for Annual Juried Fine Arts Exhibit Oct 10-25. Juror Anne Johann, Hand-deliver Mon. 10/5 12-7pm; or Tues 10/6, 12-7pm Call or visit website for details. www.putnamartscouncil.com.

Artists: Ridgefield Guild of Artists, PO Box 552, Ridgefield, CT 06877 (203) 438-8863. Seeks entries for 38th Annual Juried Exhibition, Sept 26 - Oct 25. Hand deliver work only. Cash awards. Juror: TBA. Receiving Sat Sept 12, 12-4pm; Sun Sept 13, 12-4pm; Mon, Sept 14, 3-7pm rgoa@sbcglobal.net. www.rgoa.org.

Artists: Ringwood Manor Assn of the Arts, PO Box 32, Ringwood, NY (201) 444-7760. Seeks entries for 50th Annual Fall Open Juried Exhibition, Sept 30-Oct 28. Judges: Ricky Boscarino, creator of Luna Parc Call or go to website for more information. Receiving at the Barn Gallery Sep 26, 11am-2pm www.rmaarts.wordpress.org

Performers: Roger Hendricks of THE SIMON STUDIO (212) 841-0204 Holding auditions for New Shakespeare w/Contemporary On Camera Training Lab & Showcase at Arts Mid-Hudson, 696 Dutchess Tpk, Ste F, Poughkeepsie, NY Sept 29-Oct 13, 6-8:30 pm & Sun. Oct 18 3-6pm. Call or

email for details. Deadline early Sept rstudio@gmail.com www.simonstudio.com

Artists/Photographers: Rowayton Arts Ctr., 143 Rowayton Ave., Rowayton, CT 06853 (203) 866-2744 Seeks entries for open juried Exhibition Expressions Oct 4- 25 Email or visit website for details. Deadline Sept 28 rowart@snet.net • www.rowaytonartscenter.org

Performers, Artists, Arts Organizations: Schoolhouse Theater and Galleries, 3 Owens Rd, Croton Falls, NY (914) 277-8477 Seeks proposals for art exhibitions and performance projects to be held at the Schoolhouse Theater and Gallery email proposal ongoing info@schoolhousetheater.org • schoolhousetheater.org

Artists: Sculpture Fix Seeks entries for the International Online exhibit Global Glass 2015 from Sept 27-Nov 1 complete prospectus at www.SculptureFix.com Deadline for application Sept 13 sculpturefix.com

NY State Artists: The Arkell Museum at Canajoharie, 2 Erie Blvd, Canajoharie, NY 13317 (518) 673-2314. Seeks entries for Annual Juried Art Show 2015 exhibit Dec 4 2015-Jan 24 2016. Email or call for details. Deadline Oct 16. mbvought@mvls.info www.arkellmuseum.org

Artists: The Art Gallery at Rockefeller State Park Preserve, Pleasantville, NY (914) 631-1470 Seeks submissions of paintings and creative imagery inspired by the Preserve, Stone Barns and the Hudson River. No Photography. Accepted entries will be shown in Nov & Dec 2015. applications at park office and online at website. Deadline Oct 7 www.nyspark.com

Artists: The Long Island Arts Council, 130 East Merrick Rd, Freeport, NY 11520 (516) 223-2522x14. Seeks entries for Artistic Expressions open competition. Call or email for prospectus. Deadline Sep 10. ArtExpressions2015@gmail.com

Artists, Craftspeople: The Society of Arts and Crafts, 175 Newbury St., Boston, MA (617) 266-1810 Seeks entries for CraftBoston Spring (Apr 29-May 1) and Holiday (Dec 7-9) 2012 /CraftBoston Holiday Dec 2-4. Visit website for details. Deadline (for both) Sep 12. Craftboston@societyofcrafts.org www.societyofcrafts.org

Artists, All Media: Unframed Artists Gallery, 173 Huguenot St., New Paltz, NY 12561 (845) 255-5482. Seeks entries for exhibit Truth Out Sep 26-Nov 7 Call or visit website for details. Deadline for online submissions Sept 5; Drop off Sept 13, 1-4pm unframedartist@gmail.com www.unframedartistsgallery.com.

Artists, All Media: Unframed Artists Gallery, 173 Huguenot St., New Paltz, NY 12561 (845) 255-5482. Seeks entries for exhibit Small Works Nov 7-Dec 19. Size limit 9 x 9 Call or visit website for details. Deadline Oct 14. unframedartist@gmail.com www.unframedartistsgallery.com.

Artists, Craftspeople: White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY 10605 (914) 949-7909 or (914) 993-8271. Seeks entries for 54th Annual Juried Show, June 4 & 5, 2016, 10am-5pm at Tibbits Park, White Plains. Free admission; food available. See website for application www.whiteplainsoutdoorartsfestival.com

Artists: Woodstock Harley-Davidson 845-338-2800 seeks entries of one-of-a-kind bras to Auction for Benedictine Health Foundation on October 2, 2015. Call or email for details and/or register. Deadline, Sep 25. joi@woodstockharley.com

Artists: Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks entries for 36th Regional Open Juried Show Jan 25-Feb 10. See website for details Receiving Jan 9 www.ridgewoodartinstitute.org.

If you have an opportunity to list, email: info@arttimesjournal.com or write: ART TIMES PO Box 730, Mt. Marion, NY 12456. Please follow above format and include deadline and contact phone number.

Fiction

The Old Man And The Young Waitress

By EDGAR BEE

TOM LED THE way, followed by his friend Larry, to a table at the back of the restaurant, away from all the other customers. They were barely seated when a gorgeous looking young waitress approached them with the coffee pot and two menus.

"Just look into those eyes, Larry, and tell me if she doesn't make you wish you were young again," Tom said, looking at her, before she'd even had time to greet them.

"You better believe it," Larry answered.

"Why would you wish you were young again, you handsome devil?" the waitress said to Tom as she poured his coffee. "You don't look very old to me."

"Too old to have any chance with a young beauty like you, I'm sure."

"Who says? I happen to love older men."

"But I must be more than twice your age."

"For God's sake, will you quit arguing with her?" Larry let out and turned to the waitress with a wide grin, sure that she must be just kidding around with Tom and wanting to play along. "I happen to be an older man too," he said to her with a wink, "and I certainly wouldn't be one to argue with you about your being too young for me."

She returned his smile, briefly, and turned back to Tom.

"So what's an attractive man like you do with his spare time?" she wanted to know. "I bet you got someone in your life who'd put up a hell of a fight if somebody like me tried to steal you away from her."

"No, I haven't had anyone in my life since my wife died, six years ago."

"Oh? And don't you think it's about time you had someone?"

Tom shrugged.

"If I had a chance with someone as beautiful as you, maybe," he said, grinning.

"And what makes you think you don't?"

"Oh, but surely..." Tom started, blushing. "You must be kidding with me."

"No I'm not. Have you got anything planned for tonight?"

"No, not really."

"What would you say to a nice home cooked meal, followed by an evening of romance neither one of us will ever want to forget?" she cooed.

Tom seemed to hesitate, shrugged. "Yes, that would be nice, I suppose."

"Would be nice, you suppose?" Larry interjected. "No more enthusiasm than that?"

He turned to the waitress, grinning and flushing. "Maybe you should just forget about him and take up with one who'd be thrilled about an evening of romance with one as beautiful as you."

She gave Larry another brief smile and turned back to Tom, leaving Larry to flush all the more. He was not used to being ignored by women in favor of his friend Tom. Larry was tall and slim, and looked really good for his age, while Tom, also tall, was fat in all the wrong places and all wrinkled, looking quite a bit older than the sixty-four that he was.

"So, we're on for tonight?" the waitress asked Tom.

"Yes, okay."

"Great. And make sure you don't have anyone waiting up for you at home. I like to serve my men breakfast in bed," she said, nudging him with her elbow and winking.

"Okay."

"Okay?" Larry broke in again. "That's it?"

"That's great," the waitress was saying to Tom, paying no mind to Larry. "Can I expect you around five thirty, six o'clock, then?"

"Oh and by the way, I'm Trish."

"I'm Tom, and this is my friend, Larry, who just arrived this morning, on a visit from Boston."

"Tom; oh how I always loved that name."

"So I'll be expecting you no later than six, then?"

"Yes, I suppose, but you didn't tell me where you live. Not too far from here, I hope."

"No, on Jeanne Mance, in the Plateau, five or six blocks from here at the most. Here, I'll write down the address for you," she said and started scribbling on one of her order slips. She tore it off the pad, folded and slipped it into Tom's shirt pocket.

"Don't be late," she said. "I promise you a gourmet fit for a king."

"Yes, excuse me, but would it be okay if Larry came along with me, for the meal, anyway?" Tom asked her. "He's driven all the way from Boston to see me, and..."

"No, don't listen to him," Larry put in abruptly. "I'll find something to do. I used to live here, once, and I have other friends I want to visit. You two just go ahead and have yourselves a ball."

"No, that's okay, I'd love to have you over to have supper with us," Trish said. "After all, if you two are such good friends, then I want to be friends with you too."

"Now, what would you like to order for breakfast?" she wanted to know.

"Are you crazy?" Larry questioned of his friend as soon as Trish had left their table. "An invitation for the night with a dish like that and you want to bring a friend?"

"You know how I'm not good at making conversation with someone I just met; it'll give me a chance to get to know her better, before I'm left alone with her."

"I don't think you need to worry about making conversation with her, with the way she's all over you," Larry said. "Let her do the talking and just smile and nod once in awhile, and you should be all right."

"I can't see why she's so attracted to me; I'm so much older than she is," Tom observed.

"I can't see it either, and for more reasons than one," Larry concurred. "She can't be much over thirty, if she's even that. And just look at her; she must have every young male past puberty drooling over her. Why she'd even look at a man more than twice her age, and one in the shape you're in, is far beyond me. It makes no sense. Maybe she's just looking for a fat tip from you, and that once she's got it in her pocket, she'll come up with an excuse for having to cancel for tonight."

"But she gave me her address."

"That may not even be her address. She could have scribbled any address on that slip of paper. Let me see it," Larry said, reaching out.

"Hands off," Tom said with his hand over his shirt pocket. "What if she wrote something intimate along with her address, and then she sees me showing it to you? She may not like that."

"Anyway, I can't imagine that she would do such a thing just for a tip, and then what if I complained to her boss, who I'm sure would not approve, and may even fire her, for treating a customer with such disrespect?"

"She probably wouldn't expect you to complain, and risk being laughed at by all, for letting yourself be fooled into believing that such an attractive

young woman would want to take you home to bed with her. Something is definitely wrong here, that's for sure. Gorgeous young chicks like that don't go chasing after guys more than twice their age."

It was just past five thirty when Tom and Larry arrived at the address Tom said was the one on the restaurant slip.

"Well, what do you think?" Tom asked. "Shall we knock?"

"It's your date; you go ahead and knock," Larry answered. "I keep thinking that whoever answers the door will never have heard of anyone called Trish."

"I guess there's only one way to find out," Tom said. "Are you with me?"

"I only wish I wasn't. I'm really going to feel out of place, if this is really her address, with her falling all over you and me sitting there just watching. I have to be crazy to have let myself get talked into this, that's for sure."

"You'll be all right."

"Yea, sure," Larry voiced unconvincedly.

"Well, here goes," Tom said and rang the doorbell.

They waited only a few seconds before a young man swung the door open.

"Hi, dad," he greeted.

"Dad?" Larry echoed. Looking crossly at Tom, he added, "This is your son?"

"Hi, Danny; meet my friend Larry, down from Boston for a few days," Tom said, grinning and walking in.

"Hi beautiful," Larry heard Trish saying from inside.

"Hi, I'm Danny," the son was saying to Larry, extending a hand.

Larry took Danny's hand, but looked furious, watching Trish come up to Tom and give him a hug. "You're Tom's son?" he questioned. "And I suppose Trish is your wife?"

Danny laughed. "What happened? She pretended she was putting the make on dad? Don't be offended; they do that all the time. You're not the first one to get fooled that way."

Tom and Trish turned to Larry as he entered, both grinning.

"I'll get you for that, you fiend," Larry said to Tom, his face aglow.

They were all laughing, except for Larry, who finally grinned sheepishly.

Trish extended her hand to Larry, still grinning. "Sorry," she said, "and welcome."

"Supper will be ready in just a few minutes," she added as she headed for the kitchen.

(Edgar Bee lives in Cheticamp, Canada.)



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Letters

Continued from Page 2

To the Editor:

Thanks Ray, for your review of my landscape paintings at Betsy Jacaruso Gallery. It's very gratifying to have friends and collectors show up to look at new work, and even more so to get some excellent feedback. We share the preference for mood and suggestion over precise representation of detail, and as I read your review, I was also finishing Phillip Glass's autobiography *Words without Music*. In it he makes a related point that underscores what you were talking about: That the hardest thing to create is the psychological space or distance between the viewer and the work of art. In his words, "The closer the spectator/listener is to the image, sound or visual, the less choice he has in shaping the experience for himself." When the lack of precise rendering "allows for a distance to exist between the spectator and the image, then she will automatically bring her own interpretation to the work." In other words, leaving a portion a little more "roughly-sketched" forces the viewer to actively find a resolution, thus involving him more in the viewing process. For me, this is the beauty of using the palette-knife, which lets me avoid fussiness. (Plus, I don't have to wash brushes!)

My best,
Kari Feuer
Red Hook, NY

To the Publisher:

Hello Ms. Seckel! Thank you for pointing out how can I read another article by Raymond J. Steiner. I find them really great and helpful. I am a retired doctor and since 5 years I am a docent at the Hudson River Museum. I learned so much there and it is a pleasure to show artworks to the children mainly but also to adults. The big question mark remains: how to "relate" to abstract art, how to approach it, how to find ourselves to be more willing to find it interesting or if possible meaningful? (Some of us will never be willing to say: OH yes now I see this toilet seat is actually art...) we argue with my son a lot.

So the first article was addressing this issue and was very helpful. I will teach the new docents according to Mr. Steiner. Does he give lectures somewhere?

I find the Art Times website very interesting, I am glad I discovered it, thank you.

Eva Bartalos

To the Publisher:

Thank you so much! It was a great pleasure to have you join us for the Opening Reception of Kari Feuer's show...and quite a delight to have Ray's critique!

You are both a welcome presence in the Hudson River Valley art scene and beyond.

Best,
Betsy

Betsy Jacaruso Studio & Gallery
Rhinebeck, NY

To the Publisher:

Hi Cornelia.

I have a new "snail mail address." I want to be sure that I continue to receive the print version of Art Times. I enjoy it so much. I love to relax and get away from the computer and enjoy reading the paper the old fashioned way. Also please let me know if my subscription is running out.

Thank you!
Sincerely,

Elaine Whitehouse
Sayville, New York

To the Publisher:

You are remarkable .. thank you Cornelia.. thank you so much for your coverage of our 2015 Festival!

Maria Todaro
Executive Director Phoenicia
International Festival of the
Voice



Classified

PHOENIX GALLERY, Established In 1958, Chelsea, NY, is seeking new members. Please visit our website: www.phoenix-gallery.com for further information about membership.

ARTISTS ALL MEDIA The New Rochelle Art Association seeks new members. Jury is Saturday, October 3 - 10 - 11:30 a.m. AND Saturday, December 12 - 10 - 11:30 a.m. at the New Rochelle Public Library. Bring three **framed** pieces or finished sculpture or crafts.

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BOOKS BY RAYMOND J. STEINER: *Hudson Valley Impressions: Paintings and Text* 5 1/2 x 8 1/2; 57 Full Color Illus. \$15.95; *Heinrich J. Jarczyk: Etchings 1968-1998* (\$30) and *The Mountain* (\$18). For each book, please include \$5 for tax and shipping. Order from CSS Publications, Inc. PO Box 730, Mt. Marion, NY 12456. More info available about these books on the website: www.raymondjsteiner.com or www.art-timesjournal.com.

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NEW MEMBERS: N.A.W.A. National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212) 675-1616. Invites women artists (18+, U.S. citizens or permanent residents) to apply for membership in the first professional women's art organization in the U.S. (established in 1889). Juried. Regular Membership, Junior/ Student Membership, and Associate Membership. For details send SASE to N.A.W.A. or download from website. www.thenawa.org. Deadline: Sept 15 & March 15 of each year.

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THE MAMARONECK ARTISTS GUILD

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www.mamaroneckartistsguild.org

Fall Jurying for New Members

Mon., Oct 19, drop-off of artwork, 3-6 pm
Tues., Oct 20, pick-up of artwork, 3-6 pm

Download forms from our website
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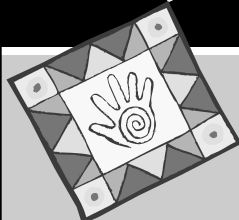
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New Date this Year: Saturday, October 17



Ralph Scarlett

WAAM
Woodstock Artists Association & Museum
auctions@woodstockart.org

Poets' Niche

REFLECTIONS ON LIVING WITHOUT PREJUDICE

*How delightful to be the observer,
To see first hand the coexistence of
Those who have zero prejudice,
Who live everyday next to ones
Of a differing color.*

*As an observer, it seems to me
They don't even care from which
Continent they originated,
Or what each other's name might be.
It matters not — they all live in harmony.*

*Some, I'm sure are related, distant cousin perhaps,
But then...maybe not, but who cares? All
That matters is the now, today, this moment —
A time to live, to shout glory hallelujah!
Rejoice! For the sun and the rain and
For the sustenance the Earth brings forth!*

*On closer observation, delight fills me
As I marvel at the newborn pink
In the delicate petal of the primrose
Living alongside the much heralded
Texas Blue Bonnet, the most celebrated of
ALL.*

*Surely the rainbows of a thousand years
Have smiled upon this land, crafting its
Colours into red Indian Paintbrushes and
Orange globemallows and the purples
Of the wild verbena creeping through
Pastures weaving crazy carpets of glory.*

*And the yellows, both golden and sunlit,
Join in, creating finely woven rugs
Running up hillsides and down roadways.
The taller black-eyed Susans exclaim their
Joy from a differing viewpoint.*

*Nevertheless, they all sing together
One harmonious melody,
Which to me, the observer,
Sounds more beautiful than
One would imagine a thousand
Heavenly choruses might sound.*

*No matter, I'm just one observer,
One with a smile that won't go away.*

Shari Morrison
— Santa Fe, NM



NAMING OF THE ANIMALS

*A weary God, too worn to cope with more
created Adam from the earthly dust
(a man made in his image) to entrust
him as the garden's chief conservator.
Poor youthful Adam, flummoxed to the core,
his timorous mind perplexed, his state nonplussed,
still bowed to God's command as mortals must
despite not knowing what had gone before.*

*So Adam studied Yahweh's nascent game
and itemized an index to compile
a list of animals, for each a name,
which then became a massive working file
so when he met a dog he could proclaim
with forceful voice, "I dub thee Kyle."*

Beth Staas
—La Grange Park, IL

PALETTE OF GRIEF

*The sea has its cycle of grief
Steel blue gray for the mourning mother
Electric blue for the bereaved spouse
Aquamarine for dreams without sorrow
Sea blue green for the temptation
To leave salt and tides behind
And streaks of purple for
The witnessing to come
Ineffably inevitably
The space in the heart
Where joy was the memory
Of it still a thrill in the bones
Deep satisfying indigo
Seeping into ocean waters
Edging toward the
Violet line of the horizon*

Jan Zlotnik Schmidt
—New Paltz, NY



THE RIDGEWOOD ART INSTITUTE HOLIDAY AND SMALL PAINTINGS SHOW

November 22nd through
December 24th
Reception:
Sunday, November 22nd 1-4 pm



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The School will be closed November 23-30

SEPTEMBER LANDSCAPE
with Kate McGloughlin
September 5-6

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with Jenny Nelson
September 27-28

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Rediscovering Lesser-Known Painters

September 12-October 31

Reception, Saturday,
September 12, 3-5

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October 3-4

MASTERING THE PALETTE KNIFE
with Mary Anna Goetz
October 9-11

THE POETIC LANDSCAPE
with Elizabeth Mowry
October 12-16

**INTERPRETING THE LANDSCAPE
IN OIL & PASTEL**
with Christie Scheele
October 17-19

**ABSTRACTION AND LARGE
SCALE DRAWING**
with Meredith Rosier
October 24-25

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with Jenny Nelson
November 2-5

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Woodstock NY 12498

COLOR AND ENERGY
with Karen O'Neil
November 7-8

THE ABSTRACT LANDSCAPE
with Donald Elder
November 10-12

ABSTRACT COMICS
with Meredith Rosier
November 15

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for a complete listing of all classes and
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See December listings as well as the updated Calendar online at arttimesjournal.com
 Our calendar listings are free. You are welcome to upload to: www.arttimesjournal.com/submitevent.html



Putnam Arts Council's Call to Artists
 Annual Juried Fine Arts Exhibit
Oct. 10 - 25, 2015

Juror of selection & awards: Anne Johann is a professional local artist exhibiting her works in galleries, art festivals & national juried exhibits. A graduate of Pratt Institute, she also studied at the National Academy of Design School of Fine Arts. She works in oil and watercolor with a focus on landscapes and nature.


Cash Awards announced at Opening Reception
 Saturday, October 10, 3 - 5pm

Hand delivery to Putnam Arts Council @
 521 Kenicutt Hill Road, Mahopac, NY 10541
 Monday, 10/5, noon-7pm; or Tuesday 10/6, noon-7pm

non-refundable entry fees apply
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UPCOMING SHOWS & EVENTS


MEMBERS' II SHOW
 SEPT. 13 TO OCT. 12
 Opens - Sept. 13, 1-5pm • Reception - Sept. 19, 2-4pm

PLEIN AIR EVENT & AUCTIONS — SATURDAY, OCTOBER 10
 All Artists Welcome!
 Registration is from 9:00a.m. - 10:00a.m. • Silent Auction — 10:00a.m. -4:30p.m
 Live Auction Begins— 5pm • Clive Owen — Auctioneer

Elected Artist Zufar Bikbov's plein air work, "Flame of October"

THE KENT ART ASSOCIATION
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 860-927-3989 • www.kentart.org • kent.art.assoc@snet.net

GALLERY HOURS — 1 to 5 pm, Thursday — Sunday and Monday Holidays



Calendar

Sunday, October 18
ASOG 64th Sidewalk Art Show and Sale and Art Show for Young Artists Art Society of Old Greenwich Outdoors Sound Beach Avenue Old Greenwich CT 203-569-3193 free www.artsocietyofoldgreenwich.com
North East Watercolor Society Exhibition Kent Art Association, 21 S. Main Street Kent CT 860-927-3989 Awards Reception 2-4pm free (thru Nov 1) www.northeastws.com

Monday, October 19
Mamaroneck Artists Guild Jurying for New Members Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 3-6 pm charge www.mamaroneckartistsguild.org

Tuesday, October 20
White Plains Beaux Arts Show Woman's Club of White Plains 305 Ridgeway, White Plains, NY 10605 (914) 948-1747 (thru Oct 22)

Wednesday, October 21
Mamaroneck Artists Guild Exhibition / "Luminance" - paintings by Ryan Piers Williams / "Temple Bells" -ceramics by Frank Kara Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 charge (thru Nov 21) gardenprogram@yahoo.com

Thursday, October 22
Sculptures in forged steel by Kevin Feerick SUNY Orange Cultural Affairs Foyer of the Mindy Ross Gallery, Kaplan Hall, SUNY Orange the corner of Grand and First Streets Newburgh NY 845-341-4891 free (thru Dec 17) www.sunyorange.edu/culturalaffairs

White Plains Beaux Arts Show Woman's Club of White Plains 305 Ridgeway, White Plains, NY 10605 (914) 948-1747 Open 7pm; Artists' Reception and Awards 7:45pm

Friday, October 23
ESYO's Youth Jazz Ensemble with The College of Saint Rose Jazz Ensemble Massry Center for the Arts, The College of Saint Rose 1002 Madison Ave. Albany NY 7:30pm free
Sweeney Todd Up In One Productions The Center for Performing Arts 661 Route 308 Rhinebeck NY 845-876-3080 charge (thru Nov 15) www.centerforperformingarts.org
Weekend Jazz Fest SUNY Orange Cultural Affairs Orange Hall Theatre, SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown NY 845-341-4891 charge 7pm www.sunyorange.edu/culturalaffairs

Saturday, October 24
3 Exhibits Opening Reception - Mamaroneck Artists Guild, Ryan Piers Williams and Frank Kara Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 1-3pm free www.hammondmuseum.org
Finger Lakes Guitar Quartet Sandisfield Arts Center 5 Hammertown Road Sandisfield MA 413-258-4100 8 pm charge www.sandisfieldartscenter.org
Temple Bells-ceramics by Frank Kara; and Luminance - painitngs by Ryan Piers Williams Hammond Museum 28 Deveau Rd North Salem NY 914-669-5033 Reception 1-3pm free (thru Nov 21) www.hammondmuseum.org
Weekend Jazz Fest SUNY Orange Cultural Affairs Orange Hall Theatre, SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown NY 845-341-4891 charge 8pm www.sunyorange.edu/culturalaffairs

Sunday, October 25
Yonkers Philharmonic All Mendelssohn Concert FAOS Saunders Trade High School 183 Palmer Road Yonkers NY 914-631-6674 3:00 pm free www.yonkersphilharmonic.org

Wednesday, October 28
Bert Winsberg's Watercolor Paintings at b.j. spoke gallery / In Transition - Solo Exhibit by Nicolette Pach b.j. spoke gallery 299 Main Street Huntington NY 516-549-5106 free (thru Nov 23) www.bjspokegallery.com

Friday, October 30
Artistic Visions III Women In The Visual Arts Armory Art Center 1700 Parker Avenue West Palm Beach FL 561-832-1776 Opening Reception and Awards 6-8 pm free (thru Nov 24) www.witva.org/www.armoryart.org
Bikers Bust Breast Cancer Final Auction Woodstock Harley-Davidson 949 State Route 28 Kingston NY 845-338-2800 free www.woodstockharley.com

Sunday, November 1
73rd Annual Exhibit Audubon Artists Salmagundi Club, 47 Fifth Ave. NYC Reception 1-4pm (thru Nov 6)
American String Quartet with Nancy Allen, harpist Newburgh Chamber Singers St. George's Church 105 Grand Street Newburgh NY 845-534-2864 3-4pm charge www.newburghchambermusic.org
Bert Winsberg's Watercolor Paintings at b.j. spoke gallery b.j. spoke gallery 299 Main Street Huntington NY 516-549-5106 Opening Reception 2-5pm. free (thru Nov 23) www.bjspokegallery.com

The next issue is Winter '15-'16
 (December, January, February)

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