

Inside:

**Raleigh on Film; Bethune on Theatre;
Behrens on Music; Seckel on the RIAF, Sarasota, FL;
Lille on the Baryshnikov Arts Center;
Jerry Pinkney at The Norman Rockwell Center;
New Art Books; Short Fiction & Poetry;
Extensive Calendar of Events...and more!**

ART TIMES

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Travel and Culture

(This essay first appeared in the Nov/Dec ART TIMES online. Videos of the Festival and the Tibbals Learning Center are available online and can be accessed via the ART TIMES homepage and arttimes YouTube videos.)

By CORNELIA SECKEL

SEVERAL MONTHS AGO I had an email inviting me to be the guest of the **Sarasota Convention and Visitor's Bureau** www.sarasotafl.org to attend the **Ringling International Arts Festival** (www.ringlingarts-festival.org) in **Sarasota, Florida**. It was to be 5 days of over 100 artists presenting 45 mainstage productions in 4 venues on the **Ringling Campus**—a total of 60 events. Artists came from the **Czech Republic, Slovakia, Britain, Russia, Romania, Canada** and the **US**. The Festival is a collaboration between The John and Mable Ringling Museum of Art www.ringling.org and the **Baryshnikov Arts Center, NYC** www.bacnyc.org, established in 2005 to house the core activities of the **Baryshnikov Dance Foundation**, incorporated in 1979 by **Mikhail Baryshnikov**.

Ringling International Arts Festival, Sarasota, Florida

BAC serves as a creative laboratory, meeting place, and performance space for a vibrant community of artists from around the world. BAC is also dedicated to building audiences for the arts by presenting contemporary, innovative work at low or no cost to the public. Accepting this invitation was an opportunity to see the Art Museum, hear music, see plays and dance performances, talk to new people and explore new places. Mikhail Baryshnikov would be dancing. How could I refuse?

I flew into Tampa from Newburgh, NY (such a convenient airport), got a car and headed down to Sarasota. My hotel was the brand new **Hampton Inn** right next to the **Sarasota Bradenton Airport** (this would have been my first choice to fly into but the schedules just didn't work for me). This is the newest of the Hampton Inn & Suites (you see them across America at most every exit off major highways) and became the first Hampton Inn and Suites in the country to earn the prestigious certification awarded by the **US**



Mikhail Baryshnikov (standing center) with Actors and Dancers who performed at the RIAF courtesy of the Baryshnikov Art Center, NYC

Green Building Council for energy efficient and sustainable buildings. The hotel developers, **Finergy Development LLC**, strove to reduce the environmental impact of the project from the point of site selection, throughout the construction process, up to the day-to-day operations of the hotel. (www.hamptoninnsrq.com). **Michelle Siese**, General Manager, was welcoming and gracious. I was concerned about the noise level next to this International airport with major daily scheduled service from domestic and commuter airlines. Michelle had assured me that the airplanes were not heard inside the Inn

and I never heard one. The location was perfect as I could walk the ½ mile to the Ringling Campus—I say campus because in July 2000 **The John and Mable Ringling Museum of Art** comprising 66 acres and buildings were turned over to **Florida State University**, a decision that worked well for the Museum's fiscal health. One can fly to Sarasota, visit the museum, get public transportation to the beach or any of the many attractions (or transportation from any of the ½ dozen hotels within walking distance of the airport) and never need to rent a vehicle.

Continued on Page 14



A Detail of the Clowns Tent in the Howard Tibbals Miniature Circus at The John and Mable Ringling Circus Museum, Sarasota, FL.

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Peeks and Piques!

RECENTLY, I READ a paper on the "uselessness" of Art — an old argument that actually arises from the premise that postulates its aesthetic inutility in practical life—ergo, "fine" art as 'opposed' to "crafts" which, in theory, are 'utile'. In modern times, definitions of art have become blurred past all ordinary understanding, with some critics denying the possibility of calling anything "art" at all, so it has become somewhat difficult to speak or write about it in any coherent manner. Having said that, I am still laboring under the benighted belief that whatever art "is" (that Clinton "is" thing again), it remains a form of communication. Like Music and Speech, Art has been a means of expression (therefore a way of "communicating" to others) since time immemorial. It has long been recognized that the separate arts are three different ways to communicate, each with a specific organ of man to stimulate: music=ear, art=eye, and speech=intellect. It is my further benighted belief that the first two speak more directly to the soul — (I know — "soul" is as slippery to define as "art", but I assume my readers know what

I am attempting to say here) — while speech, even at its best, obfuscates more often than not (consider man's illustrious U.N.). We've long learned that eloquence in speech does not indicate or imply substance — something the politician has learned since governments depended on orators to deliver their "messages". Speech, then, depends upon a 'rational' interpretation and interpretation depends upon one's native intelligence — also long known for its "iffy" dependability. In other words, a citizen can be "persuaded" that their leaders mean "this" or "that" — and that they ought to behave accordingly. On the other hand, a bit of music or a piece of art 'speaks' to one's 'emotions' (as opposed to reason)— or it does not. (Sure, sure, critics and reviewers and art salesmen abound telling you that you cannot fully depend upon your own senses of hearing and seeing, but in the end people really *know* when they've been flimflammed — even if they *can't* differentiate between a glib politician and an honest one ((if that last phrase is not actually an oxymoron)). The point is, people *can* tell when a work of art commands

their attention even if they do not at first — if ever — completely understand the "message". They are *moved* if not always enlightened with new 'rational' information. Through time and practice their receptors (ears/eyes) may be educated toward deeper penetration and understanding — or, of course, discern whether a work of "art" is indeed a true communication of "meaning" and not simply just one more decorative artifact unworthy of the title of "fine art". The true artist has a gift and does not use it to pass along clichés, inanity, the latest hot topic or piece of news. Not all viewers are particularly interested in your personal angst, political hobbyhorse or favorite color schemes. Fine art has its own purpose, its own message, its own special focus — and its own audience. It ought not be used as a 'stand-in' for politics, propaganda, nonsense, — of any sort. Though I return to him time and again, I agree with Bernard Berenson that art ought to "life enhancing". Art is a language — has been since before cave painting — so communicate something important with it.

Raymond J. Steiner

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Letters

To the Publisher:
 You all are the best! Thank you so much for the great review ["Marlene Wiedenbaum at The Bruynswick Art Studio & Gallery", Nov/Dec Issue]. I appreciate your mentioning me and the gallery, but the best was Ray's sensitive and knowledgeable interpretation of Marlene's exquisite representations of nature. It was really special.

Many thanks,
Pattie Eakin
 The Bruynswick Art Studio &
 Gallery Gardiner, NY

To the Publisher:
 Thank you so much Cornelia, and please thank Ray for me too. I feel really honored, not just by the article (which is wonderful) but by know-

ing he's been watching my work evolve.

Thank you both.
 Warmly,
Marlene Wiedenbaum
 Highland, NY

To the Publisher:
 Many thanks for visiting the Ringling Museum, experiencing the Ringling International Arts Festival and sharing your story [Online and in this Issue] with your readers.

I enjoyed reading your essay and appreciate you running it by us for accuracy. I noted a few clarifications in the attached Word document (CS notes: now corrected online).

It was our pleasure touring you around our unique mix of Museums and grounds. We hope come back again soon to visit.

With kind regards,
Scott Gardiner
 Public Relations Manager
 The John and Mable Ringling
 Museum of Art

To the Publisher:
 Cornelia, thanks so much! So glad you went down to the festival. Your story said it all!

SuJin
 MMG Mardiks, NYC

To the Publisher:
 Thanks so much for sending along this fantastic piece! It is such a great article; you really capture the spirit of the Festival and Sarasota itself.

I'm so pleased you were able to experience RIAF firsthand. It was such a pleasure working with you, and I hope we can do so again soon!

In the meantime, take care!
 All the best,
Emily Saladino
 Group Account Director
 MMG Mardiks, NYC

CALL FOR ENTRIES

Putnam Arts Council's 48th Annual Members' Show

March 6 - 27, 2011 ~ Opening Reception: Sunday March 6th 3-5pm

Adult Members of the Putnam Arts Council are invited to exhibit one piece of original fine art, completed within the last 3 years. Please see prospectus for details, some restrictions apply.

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Orange County Community College
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Sunday, January 9, 2011 1 pm ~ 4 pm

This Exhibit includes
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 Non-Commissioned Portraits

Self Portrait

011

The next issue is March/ April

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Make sure to take a look online for exclusive web essays, calendar and opportunity listings.

www.arttimesjournal.com

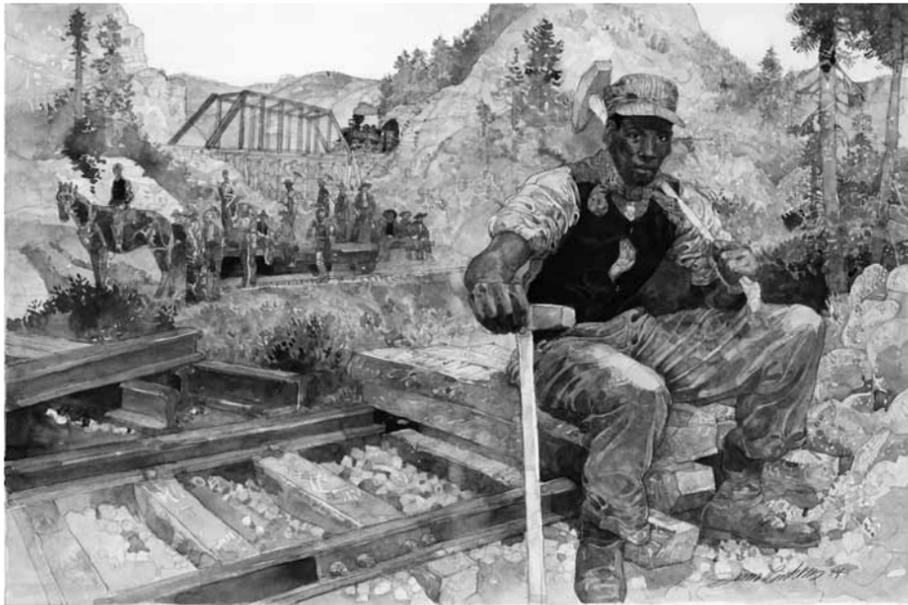
Critique Jerry Pinkney

at The Norman Rockwell Museum

By RAYMOND J. STEINER

IN SPITE OF the long-standing assault on representational art, abstraction and its adherents have still not managed to silence the human need for “telling a story” in pictures. They might have divined the tenacity of representational artists hewing to the ancient practice of imagery had they only noted that we continue to give “picture books” to pre-schoolers who have not yet mastered the written word. It is, then, an innate human skill — if not need — to “read” pictures — a lesson that Jerry Pinkney has well learned and practiced for the past 50 years and which is amply borne out in this first major exhibition of his works, featuring some 140+ watercolors that cover a wide range of his overall oeuvre*.

Co-curated by Stephanie Plunkett, Deputy Director of The Norman Rockwell Museum and Dr. Joyce K. Schiller, the Museum’s curator for American Visual Studies, they’ve managed to gather representative works from Pinkney’s illustrations of children’s books (*The Ugly Duckling*; *The Story of Little Black Sambo*; *Aesop’s fables*; *et al.*), his African-American roots (*Home Place*; *The Patchwork Quilt*; *et al.*), Bible stories (From *Psalms*; *Elijah*; *Noah’s Ark*; *et al.*), and history (*Song of the Trees*; *Escape from Slavery: Underground Railroad*; *et al.*) as well as a collection of this



Cover illustration for “John Henry”, Jerry Pinkney, 1994.
©1994 Jerry Pinkney Studio. All rights reserved.

these artists. Like Sargent, Kinstler also does landscape painting, and one can hardly ignore the painterly qualities of these artists works. Of course, the die-hard abstractionist, may still say, “Well, a portrait of a person — or of a particular natural scene — is still “merely” illustration” — and equally obvious, the prejudice is unanswerable.

Yet, to place an arbitrary division between representational and non-representation work as “non-art” and “art” respectively, simply flies in the face of history. As I note in this issue’s

ings more than adequately fill the bill. In a given work, he, by definition, is visually communicating a particular author’s ideas, “translating” that author’s concept into an image, “telling” us the story through his eyes — the very path that art has taken from the beginning, indeed even *before* words were invented to carry the burden of communication.

More than simply (or should I say “merely”) communicating an author’s written intent, however, on a second level Pinkney is also communicating *his* intent — by the simple fact of choosing *this* particular image over *that* — or, as the title of this exhibition implies, Pinkney’s own personal act of “witnessing”. Who can say that the *author* of the story may have settled on *that* image, rather than on another? Thus, we are, in effect, given *two* stories, *two* levels of communication — the one the author originally wrote and the one that Pinkney — the illustrator as “witness” — has chosen to emphasize. *More* than emphasize, in fact, since Pinkney’s refined skills as both a master draftsman and first-class watercolorist hold the viewer in their thrall — thereby enhancing an already

captivating bit of “story-telling”.

Nor is this the end of it. If the author and the illustrator have both had their “say”, we still have to consider the viewer — i.e. you and me — as we move from one painting to the next. It is an axiom that the author’s — or, for that matter, the painter’s — *intent* is, in aesthetic matters, largely irrelevant. In other words, what Shakespeare “meant” in, say, *Hamlet* — is of less intrinsic value to the individual reader than what *Hamlet* says to that reader. It is this personal, individual “pay-back” that makes all art not only relevant but of inherent value to us. Therefore, when we stand before one of Pinkney’s watercolors, we not only “hear” the author and the painter, but — if we are in any way sensitive to what we are seeing — also “hearing” our own reactions, ideas, opinions, and evaluations — in brief, communicating on *our* level with the work of art before us, irrespective of what either the author or the painter “intended”.

After all is said and done, then, the art of Jerry Pinkney allows us — through its very clarity as communicative imagery — or as its detractors claim, “mere illustration” — to enjoy the very richness that art can offer, the multi-levels of appreciation that only good art can convey, the very elevation of spirit that even the ancients divined in “sharing the picture” — and that carries down to art-viewers of this very day. And, regardless of “chop logic”, the picture-book will continue to be the first means of communication that we will put in a child’s hand, thereby ensuring representational art a permanent place in both the artworld and in our lives.

***“Witness: The Art of Jerry Pinkney” (thru (May 30, 2011): The Norman Rockwell Museum, 9 Glendale Road, Stockbridge, MA. A catalogue of the exhibit is available: 96 pp.; 7 ½ x 8; B/W & Color Illus.; Exhibition Checklist. \$17.95 Softcover.**



Illustration from “The Lion and the Mouse”, Jerry Pinkney, 2009.
©2009 Jerry Pinkney Studio. All rights reserved.



award-winning illustrator’s memorabilia, artist’s supplies, and personal artifacts — all making for a visually delightful and informative exhibition.

Before we address Pinkney’s body of work — as noted, largely a selection from his various book illustrations — let’s take another look at that glib dismissal of representational artists as “mere illustrators”. Over the past 30 years or so that I’ve been reviewing, critiquing or profiling artists, the subject has often arisen — I recall a rather lengthy discussion with the internationally known portrait artist Everett Raymond Kinstler, when I profiled him for our pages in April of 1988. Kinstler, who in fact did begin as an “illustrator” in his early years, had therefore a profound insight into the question of representational artists being sloughed off as “mere” illustrators. As Kinstler pointed out, to dismiss the portraits of a Sargent, a Velazquez, a Rembrandt, as glorified “illustrations” is not only silly but insulting to the painting abilities of

“Peeks and Piques!”, all art is a form of communication, representational — and especially as found in illustration — as well as abstraction. *All* imagery “speaks” to us — as surely as does an arrow on a sign or Michelangelo’s ceiling at the Sistine Chapel. One might just as well argue that Michelangelo’s muscular renditions of men and women in his ceiling mural are simple precursors of the characters found in, say, *Marvel Comics* — in short, that his art is “merely illustration” and that he is a “non” artist. It seems to me, then, that we ought do away with the false distinction and, in view of the fact that art by nature is communication, we ought to address what is presented to our eyes as images. By not allowing ourselves to be side-tracked by would-be art pundits to dismiss illustration as “comic-book” level “non-art”, we open ourselves to a rich tapestry of experiences.

If we agree that art must, in some fashion or other, “communicate” to us, then it is obvious that Pinkney’s paint-



Illustration from “The Sweethearts of Rhythm”, Jerry Pinkney, 2009.
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Calendar

Because our Calendar of Events is prepared a month in advance dates, times and events are subject to change. Please call ahead to insure accuracy. The county (and state if not NYS) where the event takes place is noted in bold at the end of each listing.

Saturday, January 1

ACTING OUT Bronx River Art Center BronxArtSpace 305 E. 140th Street, #1A Bronx NY 718-589-5819 free (thru Jan 8) www.bronxrivierart.org **Bronx**

AFTER THE FALL Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 charge (thru July 24) www.hvcca.org **Westchester**

ART = THERAPY, Juried Art Show of Art Therapists, and members of the New Jersey Art Therapy Association Riverdale Art Center 2 Newark - Pompton Tpke Riverdale NJ 973-513-9250 Members of the New Jersey Art Therapy Association have artwork in various media for viewing & sale. free (thru Jan 16) www.riverdaleartcenter.com **Border of Passaic/Morris Cts NJ**

CHARLES STERNAIMOLO: A Photographic Journey through Hopper's World Edward Hopper House 82 N Broadway Nyack NY 845-358-0774 donate (thru Feb 27) yearofedwardhopper.com **Rockland**

LARRY GAMBON: Photography of Wild Animals-Wild Places, Wildlife and Nature Ulster Savings Bank, Windham 5494 Main Street Windham NY 518-734-5315 free (thru Mar 4) www.ulstersavings.com **Greene**

MARION DERRETT: Pastel Paintings on Exhibit Elizabeth NJ Union County Office of Cultural & Heritage Affairs Pearl Street Gallery 633 Pearl St. Elizabeth NJ 908-558-2550 free (thru Jan 28) www.ucnj.org **Union County**

PORTRAITS IN AMERICAN HISTORY Karpeles Manuscript Library Museum 94 Broadway Newburgh NY 845-569-4997 free (thru March 31) kmuseumnbg@aol.com **Orange**

STANLEY MILLER: Watercolors LaBella Bistro Gallery 194 Main Street New Paltz NY 845-255-2633 (thru Feb 7) labellapizzabistro.com **Ulster**

THE GUILD OF CREATIVE ART'S All Member Holiday Show Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 free (thru Jan 5) www.guildofcreativeart.org **Monmouth**

THE TIES THAT BIND eo art lab 69 Main Street Chester CT 860-526-4833 free (thru Jan 30) www.eoartlab.com **CT**

Monday, January 3

BETSY JACARUSO Solo Show & CROSS RIVER Fine Arts Group Show ASK Arts Society of Kingston 97 Broadway Kingston NY 845-338-0331 free (thru Jan 29) www.askforarts.org **Ulster**

BUTTONS GALORE BY PAT BADAMI New City Library 220 North Main Street New City NY 845-634-4997 free (thru Jan 31) www.newcitylibrary.org **Rockland**

WATERCOLORS BY JANE LAKE East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 free (thru Jan 31) <http://www.eflibrary.org> **Dutchess**

Thursday, January 6

INGRID FREIDENBERGS: Collages / JACK FEDER: Photographs Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Feb 3) www.hotchkiss.org/AboutHotchkiss/TremainGallery.asp **Litchfield, CT**

THE HISTORY OF MEDICINE Karpeles Manuscript Library Museum 94 Broadway Newburgh NY 845-569-4997 (Thru Mar 31) Kmuseumnbg@Aol.Com **Orange**

Saturday, January 8

"ANNIE" Paramount Center for the Arts, 1008 Brown St., Peekskill, NY 7pm charge www.paramountcenter.org **Westchester**

CECILIA MOY FRADET: "Dreams of Gold Mountain", monotypes / TINA ROHRER: "Awash in Color", acrylic paintings ArtPlace Gallery 11 Unquowa Road Fairfield CT Reception 4-6 p.m. free (thru Jan 29) www.artplace.org **CT**

FACULTY SHOW The Katonah Art Center The Katonah Village Library 26 Bedford Rd. Katonah NY 914-232-4484 **Opening Reception 2-4pm free (thru Jan 31)** katonahartcenter.com **Westchester**

INGRID FREIDENBERGS: Collages / JACK FEDER: Photographs Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 **Opening Reception 4-6pm (thru Feb 3)** www.hotchkiss.org/AboutHotchkiss/TremainGallery.asp **Litchfield, CT**

INVITATIONAL: Tivoli Artists Co-op Invites Artists from Greene County Council on the Arts Tivoli Artists Co-op 60 Broadway Tivoli NY 845-757-2667 **Opening Reception 6-8 pm free (thru Jan 30)** www.tivoliartistsco-op.com **Dutchess**

STUDENTS OF MIRA FINK, Watercolors Town of Esopus Library Duck Pond Gallery 128 Canal Street Port Ewen NY 845-338-5580 **Opening Reception 5-8 free (thru Jan 29)** www.esopuslibrary.org **Ulster**

Sunday, January 9

"ANNIE" Paramount Center for the Arts, 1008 Brown St., Peekskill, NY 3pm charge www.paramountcenter.org **Westchester**

CYNTHIA HARRIS-PAGANO Exhibition of Paintings, Drawings & Prints Orange Hall Gallery Orange County Community College 115 South Street (Corner of Wawayanda & Grandview Avenues) Middletown NY 845-341-4891 **Opening Reception 1-4pm free (thru Feb 11)** dorothy.szefc@sunyorange.edu **Orange**

DANIEL PITIN: Garrison Landing Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 **Opening Reception 4 to 7pm free (thru April 17)** www.hvcca.org **Westchester**

SILVERMINE JANUARY EXHIBITS: New Members Show, Sergio Gonzalez-Tornero, Director's Choice: Karin Hillmer Silvermine Guild Arts Center Silvermine Galleries 1037 Silvermine Road New Canaan CT 203-966-9700 **Opening Reception 2-4pm free (thru Feb 18)** <http://www.silvermineart.org> **CT**

STAM-PEDE Gotham Arts Exchange and Symphony Space Peter Norton Symphony Space 2537 Broadway at 95th Street New York NY 212-864-5400 3pm charge www.symphonyspace.org

THIRD ANNUAL BDAA Members Juried Exhibition Blue Door Gallery 13 Riverdale Ave. Yonkers NY 914-375-5100 **Opening Reception 2-5pm free (thru Feb 20)** www.bluedoorgallery.org **Westchester**

Monday, January 10

HUDSON CHORALE Welcomes New Members Hudson Chorale Scarborough Presbyterian Church Route 9/Corner of Sleep Hollow Road) Scarborough NY 914-769-1262 6pm free www.HudsonChorale.org **Albany**

SEMESTER STARTING DATE Westchester Community College Center For The Arts Westchester Community College Center For The Arts 196 Central Ave. White Plains NY 914-606-7500 sunywcc.edu/arts **Westchester**

Continued on Page 6

THE Arts AT HOTCHKISS

TREMAINE GALLERY AT THE HOTCHKISS SCHOOL
11 INTERLAKEN ROAD, LAKEVILLE, CT
860-435-3663 • WWW.HOTCHKISS.ORG
GALLERY HOURS: MON. - SAT., 10 - 4; SUN., 12 - 4

Take This Waltz



You'll Carry Me Down on Your Dancing, 2010

COLLAGES BY
INGRID FREIDENBERGS

Looking In, Looking Out



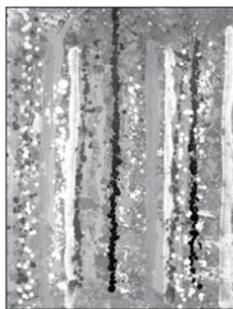
Woman looking out window - Little Italy, New York City 1970s

PHOTOGRAPHS BY JACK FEDER

JAN. 6 - FEB. 3, 2011
Reception: Jan. 8, 4-6 p.m.

FOUR ARTISTS TWO PHASES

Edward Avedisian
Randy Bloom
David Crum
Clark Murray



Edward Avedisian, Untitled, c. 1962
acrylic on paper



Edward Avedisian, Untitled, 1991, acrylic on canvas

FEB. 9 - MARCH 4, 2011
Reception: Feb. 12, 4-6 p.m.



Paintings by

Arlene Horton

Based on the Family Photographs
of Carroll F. Lucas

January 4—January 29, 2011

Reception:

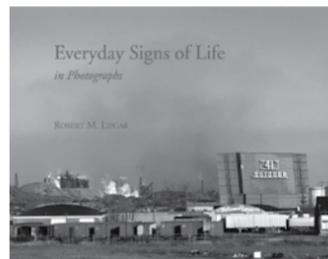
Saturday, January 8, 3-6pm

New Century Artists

530 West 25th Street, 4th Fl., NYC;
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Entry deadline March 10

National Art League

44-21 Douglaston Parkway, Studio C
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718.225.4985

Dance *Creating at the Baryshnikov Arts Center*

By DAWN LILLE

IN SEPTEMBER I was privileged to attend a showing by two choreographers at the Baryshnikov Arts Center (BAC) who were part of the 2010 Residency Program. Raewyn Hill and Stefanie Batten Bland had each spent several weeks in the center's studios developing new dance works.

When BAC opened in 2005 at 450 West 47th Street in the old Hell's Kitchen neighborhood, Mikhail Baryshnikov wished to provide opportunities for and give support to artists from all disciplines and countries – dancers, actors, musicians, visual and media artists. The pre-opening announcement stressed that it would be both a laboratory and a performance space where experiments, often interdisciplinary, could take place and success was not necessarily a criterion. Its studios and performance spaces are also venues through which audiences for contemporary works can be developed at little or no cost.

In addition to various fellowship and residency programs, the center commissions new work, has created a dance company, presented a series of free chamber music concerts (the Movado Hour), offered a series of film screenings with discussions (BAC Flicks), given jazz concerts with live broadcast, held visual art exhibitions,

was made up of dancers from various styles and techniques, performed over fifty newly commissioned works and revived many dance classics. The latter were mostly modern, including some that went back to the Judson Dance Theatre of the 60's. He has also performed to acclaim as an actor in several off Broadway productions, in films and on television and is an excellent photographer.

Artists participating in the Residency Program at BAC are given the space and the resources to develop projects or collaborations that are both new and independent. They are invited to spend from two to eight weeks at the center and given the freedom to pursue their own creative investigations, with administrative and technical support available if needed. Part of what is offered is an opportunity to show or test these works-in-progress through informal studios showings. On one hand, these "sharings" allow an audience to view a work in its raw or growing stage and on the other the artists may wish to invite art presenters or others in the dance field.

The 2009 residencies include choreographers relatively known (Annie-B Parson and Paul Lazar of Big Dance Theater and Azure Barton) and unknown (Pontus Lidberg) as well as



Dancenorth company Photo credit: Jacqui Ferry

She spoke briefly about a book that deals with why some survive disasters and others do not, in a cycle of denial, deliberation and decision. Together the company researched the topic and viewed films of war. To an electronic score by the Spanish composer Micka Luna, the rehearsal-clad performers moved with strong, sweeping body gestures, stressing the importance of the torso, which always carried with it the active arms. The implication was that of a sense of strength plus the intense involvement of the entire body. Ms. Hill is also setting a work at Juilliard that will be shown in early December.

Stefanie Batten Bland, born in New York, raised in Los Angeles and now transplanted to Paris, from which she frequently returns, is a young choreographer and performer. She is interested in what she terms "human emotional relationships" and how notions of community are reflected physically. Her company, stefanie batten bland/sbb birdlegs, presented a full scale showing of *Terra Firma*, with music by John Adams. For this piece, based on

different cultures that migrate to the United States, Andrew Lyght created a space divided by billowing swaths of gauzy material suspended from the ceiling and raised and lowered by ropes that the dancers manipulated. The graphic memory of this work is of constant movement between the swirling set, the ropes and the dancers (clothed in draped black garbage bags) 'midst the changing light design of Lacey Goodman.

BAC's continuing desire to encourage multi-disciplinary performance and to present international talent that might not have an opportunity to be seen in this country has been helped by the opening last February of the newly renovated Jerome Robbins Theater, a 299 seat space within the building. There is much new, young work yet to be created in this supporting community. It is perhaps not coincidental that both choreographers discussed here are concerned with exploring still other communities – and the planet certainly needs more welcoming ones!



Stefanie Batten bland/sbb birdlegs Photo credit: Benjamin Heller

hosted international arts festivals and offered free workshops to practicing professional artists.

It is not surprising that, given his own history, Mikhail Baryshnikov would create such an environment. Trained in classical ballet in Riga, Latvia, and St. Petersburg, Russia, he was a member of the Kirov Company and joined American Ballet Theatre after his defection to America in 1974. Later he spent a year with the New York City Ballet, dancing the works of George Balanchine under the direction of that master. As a performer he was a chameleon. He could go from a strictly classical role such as Albrecht in *Giselle*, to a more dramatic one like the lead in Balanchine's *Prodigal Son*, to the smooth jazz inflected *Sinatra Suite* of Twyla Tharp, to a work by Paul Taylor.

In 1990 he formed the White Oak Dance Project with the modern choreographer Mark Morris in order to perform both new and existing choreography. He and the company, which

theater director Maureen Towey, playwright Sheila Callaghan and Stephen Earnhart who developed an interdisciplinary theater production that merged live performance, music, dance/movement and Bunraku puppetry, along with video, anime and holographic technology.

The 2010 residency list includes Diane Madden and Iver Findlay (dance and visual art), the Builders Association (theater), The Knights (music) and Dance Conduction Continuum plus Burnt Sugar Arkestra (dance and music), among others.

Raewyn Hill, a New Zealander, is a choreographer who now works in Australia where she has her own company, Dancenorth. Her five dancers came with her to the residency at BAC. They showed an excerpt from *Black Crows*, a work-in-progress in which she attempts to explore what kind of community is created when strangers meet, the psychological effects of war and the later integration of soldiers into their home community.



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Calendar

Continued from Page 4

Tuesday, January 11

CENTER FOR THE DIGITAL ARTS Open House Westchester Community College Center for the Digital Arts, 27 N. Division Street, Peekskill, NY (914) 606-7304 www.sunywcc.edu/peekskill **Westchester**

Wednesday, January 12

N.A.W.A. - Associate Members Exhibition The National Association of Women Artists, Inc. The N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Opening Reception free (thru Jan 25) www.thenawa.org **Manhattan**

Thursday, January 13

"SOMEWHERE BETWEEN MAGIC AND REALITY" Silvermine Guild Arts Center Silvermine Sara Victoria Hall Auditorium 1037 Silvermine Road New Canaan CT 203-966-9700 6:30pm-8:30pm charge http://www.silvermineart.org **CT**

Friday, January 14

25TH ANNUAL International Juried Show / LISETTE BEDOYA: Ceramics /Painting Students of RAUL VILLARREAL Visual Arts Center of New Jersey 68 Elm Street Summit NJ 908-273-9121 Opening reception 6-8 pm donate (thru Mar 18) www.artcenternj.org **Union**

Group Show of Photographs by New Artists Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 free (thru Feb 14) www.galeriebm.com **Ulster**

NEW HORIZON'S The Orange County Art Federation Seligmann Studio 23 White Oak Drive Sugar Loaf NY 845-987-8748 Opening Reception 6-8pm snow date: Jan. 21, 6-8pm free (thru Jan 30) soon to be announced **Orange**

VOLTA TRIO Percussion Concert North Country Arts Council Jefferson Community College, Sturtz Theater 1220 Coffeen Street Watertown NY 7:00 PM charge www.nnyart.org **Jefferson**

Saturday, January 15

INSPIRED LANDSCAPES: Paintings by GEORGE BALLANTINE & ROBERT SELKOWITZ The Emerson 5340 Route 28 Mt Tremper NY 845-688-2828 Opening reception 2-4 (snow date Jan 16, 12-2) free (thru Feb 28) emersonresort.com **Ulster**

INVITATIONAL SHOW Longyear Gallery 785 Main Street Margaretville NY 845-586-3270 Opening Reception 3-6pm free (thru Feb 22) www.longyeargallery.org **Delaware**

MARION H. LEVY: "Moments inTime" Photographs Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Jan 28) www.harrisonpl.org **Westchester**

THE LITTLE THINGS Windham Fine Arts 5380 Main Street New York NY 518-734-6850 Opening Reception 5-7pm free (thru Feb 6) www.windhamfinearts.com **Greene**

WOMEN ARTISTS RECONFIGURE THE SIGNS OF POWER 1973-1992 Neuberger Museum of Art, Purchase College, 735 Anderson Hill Rd., Purchase, NY (914) 251-6100 (thru Apr 3) www.neuberger.org **Westchester**

Sunday, January 16

CECILIA MOY FRADET: "Dreams of Gold Mountain", monotypes / TINA

ROHRER: "Awash in Color", acrylic paintings ArtPlace Gallery 11 Unquowa Road Fairfield CT Workshop "Playing with Color" 3-4:30pm free (thru Jan 29) www.artplace.org **CT**

"MIRAGE" GEMSTONE PAINTINGS BY FAREEN BUTT Great Neck Arts Center 113 Middle Neck Road Great Neck NY 516-829-2570 Opening Reception 1-4pm free (thru Mar 20) www.greatneckarts.org **Nassau**

STREET-CORNER HARMONY by MEMORIES OF YOU New City Library 220 North Main Street New City NY 845-634-4997 2pm free www.newcitylibrary.org **Rockland**

THE 23RD ANNUAL Winter Jazz Concert featuring HOUSTON PERSON The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 7:30pm charge www.schoolhousetheater.org **Westchester**

Tuesday, January 18

CENTER FOR THE DIGITAL ARTS Open House Westchester Community College Center for the Digital Arts, 27 N. Division Street, Peekskill, NY (914) 606-7304 www.sunywcc.edu/peekskill **Westchester**

WILLIE MARLOWE, exhibition The Sage Colleges Opalka Gallery 140 New Scotland Avenue Albany NY 518-292-7742 free (thru Mar 6) www.sage.edu/opalka **Albany**

Thursday, January 20

CECILIA MOY FRADET: "Dreams of Gold Mountain", monotypes / TINA ROHRER: "Awash in Color", acrylic paintings ArtPlace Gallery 11 Unquowa Road Fairfield CT Artist Talks 12:30 free (thru Jan 29) www.artplace.org **CT**

TEEN VISIONS Mill Street Loft Palmer Gallery Vassar College Raymond Avenue Poughkeepsie NY 845-471-7477 Opening artists reception 5-7pm, part of Vassar College's annual MODFEST free (thru Feb 11) millstreetloft.org **Dutchess**

Friday, January 21

RENDERING GREEN Studio Montclair Inc. SMI Virginia S. Block Gallery 33 Plymouth Street Montclair NJ 973-744-1818 Artists Reception 6-9pm free (thru Apr 29) www.studiomontclair.org **NJ**

31ST ANNUAL Regional Juried Show Ridgewood Art Institute 12 East Glen Avenue Ridgewood NJ 201-652-9613 free (thru Feb 6) ridgewoodartinstitute.org **Bergen**

SUSTAINABILITY AND THE ARTISTIC VISION Studio Montclair Inc. THE SMI GALLERY @ ACADEMY SQUARE 33 Plymouth Street Montclair NJ 973-744-1818 Artists Reception 6-9pm free (thru Apr 29) www.studiomontclair.org **NJ**

Saturday, January 22

CLASSICAL MUSIC CONCERT U. Albany Performing Arts Center 1400 Washington Avenue Albany NY 8pm charge **Albany**

RICHARD BRACHMAN, RICHARD J. KREZNAR and GG STANKIEWICZ: Figure / Ground Catskill Art Society CAS Arts Center 48 Main Street Livingston Manor NY 845-436-4227 Artist Talk 2pm; Reception 3-5pm free (thru Feb 27) www.catskillartsociety.org **Sullivan**

Sunday, January 23

ART CONNECTIONS 7 The George Segal Gallery, Montclair State University One Normal Ave. Montclair NJ 973-655-3382 Opening Reception 2-5pm free (thru Feb 19) montclair.edu/segalgallery **Essex**

HUDSON CHORALE to Hold Inaugural Concert Hudson Chorale Horace Greeley High School 70 Roaring Brook Road Chappaqua NY 914-462-3212 4pm charge www.HudsonChorale.org **Westchester**

31ST ANNUAL Regional Juried Show Ridgewood Art Institute 12 East Glen Avenue Ridgewood NJ 201-652-9613 Opening Reception 1:30 free (thru Feb 6) ridgewoodartinstitute.org **Bergen**

THE ORIGINAL ART OF PETER H. REYNOLDS: The Dot and Ish Katonah Museum of Art 134 Jay Street Katonah NY 914-232-9555 charge (thru May 1) http://katonahmuseum.org/ **Westchester**

Continued on Page 18

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Music *Carmen's Lunch Break and a Socratic Discourse*

By FRANK BEHRENS

AFTER HEARING "CARMEN" on LPs and then CDs and then watching it on DVDs and in live performances, something finally popped into my mind. Does Carmen sing the Habanera EVERY DAY during the break from the cigarette factory?

There is no doubt that the entire male population of Seville tries its luck with her the moment she appears and that the song is an answer to the crowd. But what should motivate her on that particular day to proclaim her Gypsy Woman's Manifesto?

Reply: This is only an opera and one does not ask questions like that. The character needs an entrance aria and Bizet gives her a good one. That is all we need to know.

Response: Yes, the work might be an opera but it is also a DRAMA. It is one of the earliest operas that looks at and treats life realistically. These are supposed to be real people and it is up to the Director to make them seem real. If she sings that long song at that moment, there must be some motivation for it.

Reply: There is a motivation. You said so yourself. She is responding to the amorous male chorus.

Response: I thought I covered that. They woo her every day. But why respond on this particular day? What is new that day?

Those familiar with the opera know that Don Jose has just joined the Seville regiment and Carmen sees him for the first time. If I were directing, I would play it this way. Don Jose is busy fixing his firing pin and does not see her. She sees him. Bingo! Her next temporary lover. But how to get his attention? Ah, pretend to be addressing the crowd but aim it all at the handsome soldier.

She sings the first stanza but it doesn't work. Or perhaps it does but Don Jose pretends not to hear or understand what he clearly does hear. So she becomes bolder. She sings the second stanza directly to him, leaving no doubt to any one as to her intentions. In this way, not only is the song as a whole motivated but even the second stanza alone serves a DRAMATIC purpose — as well as revealing not only her character but her methods.

In fact, I would have her coworkers nudge each other with knowing nods and winks. They certain know what is going on. So should the audience.

And thus can a warhorse of an aria become a telling dramatic event.

Reply: Isn't that exactly what happens in "La Boheme" when Musetta wins back Marcello with her waltz song?

Response: Yes. Puccini's librettist knew how to use a song to forward the plot. Bizet's (I feel) merely put in an entrance number. It is up to the Director to coin gold from the ordinary.

In the next act, we see Escamillo responding to the crowd's acclaim with his "Toreador Song." Being a conceited and shallow superstar,

his motivation is obvious. He loves being admired and reminds his fans about all the things he has done to be admired. I can believe he DOES sing this song at the drop of a hat whenever he thinks the crowd will appreciate it. However, while singing his aria this time, he notices Carmen. And it is always played on stage that the "amours" at the end of his second stanza are directed only at her, while she repeats them only to him.

Here, only the most obtuse Director would ignore the obvious and treat it as just another aria.

And speaking of "La Boheme," every single number in that all-too-short gem helps advance the plot as well as revealing character. Oh yes, it has been mentioned that Colline's farewell to his overcoat seems an interpolation; but it is certainly motivated by the circumstances and does show us quite a bit about Colline's character — not to mention that of his overcoat!

It is sobering to recall that the earliest musicals scarcely had ANY songs that were dramatically motivated at that moment other than the justification that the character was expressing an emotion concerning events at that moment. Early opera is loaded with this kind of arias, because it was the purpose of an aria back then simply to express a single emotion.

When faced with a "realistic" or "verismo" work from about 1870 on, a Director must find dramatic reasons for nearly every musical moment. WHY is this character singing this particular aria at this moment? What



does it accomplish? (That last question might prove unsolvable for many arias.) What new information does it reveal about the character?

This is not easy. But many directors of local opera groups or even professional companies might want to consider this question seriously before mounting yet another humdrum production. But for now, give Carmen a break!



The following Essays appeared online and were featured during the month of December. You can still read them at www.arttimesjournal.com • *Dance: Armenia – Presented in Multi-Media and Many Moods* By Francine L. Trevens; *Blink* by Henry P. Raleigh; *CD & DVD Reviews* by Frank Behrens; *The Ringling International Arts Festival* By Cornelia Seckel. Videos of the Arts Festival & The Howard Tibbals miniature circus at the John and Mable Ringling Art Museum in Sarasota, FL on our site & arttimes YouTube.

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Letters

Continued from Page 2

To the Publisher:

Great article! And I love that you mention my remembering your sister.

Please tell her I send my best.

Next time we're going to have to do a "Sister Story" where you come and explore together. Watched the video - love it!

Thank you so much for sharing.

All my best,

Erin Duggan
Sarasota Convention &
Visitors Bureau, Sarasota, FL.

To the Publisher:

Thank you for your congratulations to our news that we have worked out a way for the Pan American Dance Foundation/ NY Conservatory for the Arts to purchase and renovate the historic Woodstock Playhouse. By this coming Summer Stock Season, 2011 we intend to enclose the site, install heating and air conditioning, and providing for more comfortable seating.

The plans for the Woodstock Playhouse by the Foundation including maintaining the facility as a presenting Playhouse with performances of all kinds, including dance, theatre, music and film. The Playhouse will be available to other Production Companies to rent, for Touring Companies, Film and Theatre Festivals, as well as a venue for NYCA produced performances.

We have such fond memories of when you were there - when we first announced that we were embarking on building a theatre, at our 'Aladdin' cast party - where you presented the cultural achievement award. All of the years of planning and saving specifically for the theatre have now multiplied in intention to help serve the town of Woodstock and save an icon at the gateway, in addition to seeing our theatre come to fruition.

Randy Conti, Executive Dir. Pan American Dance Foundation/ NY Conservatory for the Arts
W. Hurley, NY

To the Publisher:

Thank you for the publicity and kind words in regard to my show and contribution I have made through my gallery [Culturally Speaking Nov/ Dec issue].

Best regards,

Paul Gould
Hudson valley Gallery
Cornwall-on-Hudson, NY

To the Publisher:

Hello Cornelia and Raymond:

A voice from the past keeping up with an upstate journal. I have been living on the end of Long Island and enjoy issues of the Art Times.

I compliment both of you to have published for so many years such a unique Journal. Bravo. Keep it up.

Hans Van de Bovenkamp
LI, NY

To the Editor:

You did a wonderful job describing Marlene Wiedenbaum's work [Critique: Nov/Dec Issue]. Your opinion of the style in which she works and your favorites in the show put into words her vision of what stands before her. I understand this show was just

her landscapes but she is not only a landscape painter. I took a still life class with her and she has had numerous shows that included these types of pieces. Her teapot painting is part of the permanent collection at the Val Kill Estate. One of my favorites she has done is a vase of flowers that centers on the shadow of the subject — it's beautiful! She handles each subject masterfully and you captured the reaction I feel whenever I go to one of her shows. I hope the Art Times readers take your review of this show as a opportunity to see the work of this incredible artist who's work I discovered while venturing out to see another artist's work, and felt so moved by that I continue to make a conscious effort to see all of her work. Thank you for adding this review of her work to the many current masters painting today.

Sincerely,
the very opinionated,
Annie Hoffstatter
Saugerties, NY

To the Editor:

Mark Callaghan's article, "Invisible Past, Invisible Future" [Nov/ Dec Issue], concerning Jochen Gerz's invisible Holocaust monument in Saarbrücken, must surely spark the very reactions he attributes to the work itself; but the cynic would do well to convert his immediate dismissal of "pontificating pseudo-intellectuals and rumours of an elaborate hoax" into aesthetic discourse, provided that, in doing so, he is not subject to accusations of being reactionary.

The apparent aporia of the "crisis of representation" is not impassable, once it is understood that the conflict between representational and abstract art has its roots in two different monotheist traditions: on the one hand, Christian and Zoroastrian representations; and, on the other, Jewish and Muslim abstraction. When artists debate the crisis of representation, they are unconsciously debating these two traditions, and the apparent aporia arises from the attempt to create a unified culture, which ignores religious and aesthetic diversity.

It is in this attempt that Modernism and Post-Modernism fail, resulting in such anomalies as invisible monuments, or, even more fundamentally, Art which rejects its obligation to be beautiful. Respect for the diversity dictates that artists acknowledge the validity of both representation and abstraction, and seek inspiration in their own religious traditions without feeling obliged to amalgamate them into a paradoxical contradiction of both.

Eugene Batizat, M.A.
Yonkers, NY

To the Editor:

I meant — but neglected — to write to you about your piece on the art world having simply changed the rules of criticism by lowering the bar [Peeks & Piques! Sep/ Oct Issue]. I thought of Picasso, who went through all the steps of classical line and form before he ever got into color and deconstruction. To my mind, that's the artist's version of "paying dues": Learn it square before you go off doing your own thing, and then know *why* you are doing it. How sad that the fundamentals have not only been overlooked; they have been ignored.

New Art Books

RUNNING HARE PRESS: Accelerating on the Curves: The Artist's Roadmap for Success by Katharine T. Carter. 363 pp.; 8 1/4 x 11. \$95.00 Softcover *****

YALE UNIVERSITY PRESS: Italian Medieval Sculpture in The Metropolitan Museum of Art and The Cloisters by Lisbeth Castelnovo-Tedesco and Jack Souldanian. 368 pp.; 9 3/8 x 12 1/4; 328 Illus., 287 in Color; Bibliography; Index. \$75.00 Hardcover. *****

André Kertész by Michel Frizot and Annie-Laure Wanaverbecq. 360 pp.; 10 1/4 x 12 1/2; 500 B/W & Color Illus.; Notes; Chronology; Bibliography; List of Photographs and Documents; Index of names. \$75.00 Hardcover *****

Thomas Lawrence: Regency Brilliance and Power (Eds.) Cassandra Albinson, et al. 280 pp.; 9 7/8 x 11 7/8; 180 Illus., 160 in Color; Survey of the Literature; Bibliography; Index. \$70.00 Hardcover. *****

Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe (Eds.) Martina Bagnoli, et al. 278 pp.; 10 3/8 x 12 1/4; 300 Color Illus.; Appendices; Index. \$65.00 Hardcover *****

German Impressionist Landscape Painting: Liebermann—Corinth—Slevogt by Helga Aurisch and Götz Czmmek. 256 pp.; 9 5/8 x 11 5/8; 195 Color Illus.; Bibliography; Concordances; Index. \$65.00 Hardcover. *****

In Giacometti's Studio by Michael Peppiatt. 224 pp.; 9 7/8 x 12 7/8; 88 B/W Illus.; Chronology; Notes; Selected Exhibitions; Bibliography; Index. \$65.00 Hardcover. *****

Contemporary British Studio Ceramics by Annie Carlano. 224 pp.; 9 1/2 x 11 1/8; 160 Color Illus.; Checklist of Exhibition; Index. \$60.00 Hardcover. *****

Donald Judd by David Raskin. 220 pp.; 9 1/8 x 11; 140 Illus., 60 in Color; Notes; Bibliography; Index. \$55.00 Hardcover ***

Blinky Palermo: Retrospective 1964-77 (Eds.) Lynne Cooke, et al. 192 pp.; 9 1/4 x 11 1/2; 150 Color Illus.; Biography; Exhibition History; Bibli-

ography; Index. \$50.00 Hardcover ***
One Hundred Great Paintings (at The National Gallery) by Louise Govier. 216 pp.; 9 7/8 x 10 3/4; 110 Color Illus.; Index. \$45.00 Hardcover. *****

The Independent Eye: Contemporary British Art from the Collection of Samuel and Gabrielle Lurie (Eds.) Eleanor Hughes and Angus Trumble. 144 pp.; 10 x 12 1/4; 105 Color Illus.; Checklist; Further Reading. \$40.00 Hardcover w/CDROM. ****
Houdini: Art and Magic by Brooke Kamin Rapaport. 280 pp.; 7 1/8 x 10 1/4; 202 Illus., 157 in Color; Notes; Selected Bibliography and Filmography; Index. \$39.95 Hardcover. ***

UNIVERSITY OF CALIFORNIA PRESS: The Great Empires of Asia (Ed.) Jim Masselos. 240 pp.; 8 1/2 x 10 5/8; B/W & Color Illus.; 7 Maps; Notes; Further Reading; Contributors; Illustration Sources; Index. \$34.95 Hardcover. *****

Philip Guston: Collected Writings, Lectures and Conversations (Ed.) Clark Coolidge. 344 pp.; 7 x 10; B/W Illus.; Bibliography; List of Illustrations; Index. \$29.95 Softcover. ****

PRESTEL: Japanesque: The Japanese Print in the Era of Impressionism by Karin Breuer. 160 pp.; 9 x 10; 115 Color Illus.; Suggested Further Reading; Catalogue of Exhibition; Index. \$34.95 Hardcover *****

WESLEYAN UNIVERSITY PRESS: Modern Gestures: Abraham Walkowitz Draws Isadora Duncan Dancing by Ann Cooper Albright. 96 pp.; 8 x 7; 60 Color Illus.; Notes; Works Cited. \$29.95 Hardcover. ****

F+W MEDIA/NORTH LIGHT BOOKS: Realistic Watercolor Portraits: How to Paint a Variety of Ages & Skin Tones by Suzanna Winton. 160 pp.; 8 1/2 x 11 1/4; Color Illus.; Index. \$27.99 Hardcover. **Pastel Pointers: Top Secrets for Beautiful Pastel Paintings** by Richard McKinley. 128 pp.; 8 1/4 x 11; Color Illus.; Index. \$26.99 Softcover *****

WATSON-GUPTILL: The Artist's Guide to Grant Writing by Gigi Rosenberg. 224 pp.; 5 1/4 x 8 1/4; Appendices; Index. \$16.99 Softcover. *****

Compiled by **Raymond J. Steiner**

In the music world, it has been much the same. As only one example, Andrea Bocelli, whose popular vocal stylings and recognizable vocal sound can be wonderfully persuasive at times (who cannot come away humming "Con te partiro"?), passes in this day and age for a classical singer, an opera singer. I understand he took some lessons with the late and—no exaggeration—great tenor, Franco Corelli—but to a real, classical singer, Bocelli is still a wildly successful pop singer with a sweet sound who wants to sing opera. I would find nothing wrong with that, if only he were honest about it. A Caruso, Corelli, or Pavarotti he is not. I'm not talking about ability to move an audience; Sinatra was a master of his idiom and certainly could do that. Rather, when it's live, one cannot fake classical vocal production (a.k.a. technique). I just wish there were no pretense about it.

Today's public, however, does not even know the difference. The rules have been changed in large measure due to electronic assistance/enhancement.

I read that, as an experiment, violin virtuoso Joshua Bell played anonymously in the DC Metro dressed casually in a baseball cap and jeans. He looked like any other young street musician with aspirations. Apparently, hardly anyone stopped long enough to listen. Bell's exquisite sound and musicianship should have grabbed anyone with ears to hear by the heart, but the public did not know it was being treated to the Joshua Bell, for free. So, what does that tell us? Perhaps it is that the public will learn to accept as artistry anything that is sufficiently hyped and has a price tag high enough to suggest value.

Barbara Bassano
Allentown, PA

Theatre

But oh, that Tenth!

By ROBERT W. BETHUNE

THEATER IS A mysterious art, perhaps the most mysterious of them all. Every play is a playing with reality, a complicitous game between performers and performers and between performers and audience in which those who play the game become absorbed in it, while those outside the game—if we imagine a dispassionate observer, happening upon the performance unprepared—can only look on and shake their heads that such an obvious falsity to those outside should be so like reality to those inside. We think back on a play that we remember as utterly gripping, totally involving; we look at pictures of that very performance and they seem like the

make-believe of children, as utterly and obviously false as anything of paint and pasteboard might be.

Theater is like an onion, or Chinese boxes, or a Russian doll. The more we peel back the surface to look inside, the more we find the outside of another surface. What is this game we play? It is a game within a game, and a game beside a game. Inside the show, with its space and lighting, scenery and costumes, all its physical infrastructure, is the performance, the words and voices, movement and gesture, expression and vocalization. Beside that game is another game, one of observing and reacting, of thinking and responding, of remem-

bering and imagining, of attending and interpreting, of being strangely absent and strangely present both at once.

Inside the performance is another game, a playing with the essence of the self, a being-present and a being-absent, a being-which-is and a being-which-is-not. The actor is the character, and is not; the character is the actor, and is not; the actor is present, and is not; the actor is absent, and is not. This monadic dance of self and other plays out in the perceptions of the audience, and in how those are reflected back to the actor, and in the perceptions of the actor, and how those are reflected back to

the audience; and in how both sets of perceptions influence each other in a complex swirl of communication and evocation.

At the core of it there are two beings in one body—perhaps even three. There is that self which is turned over to fiction, which exists wholly in a fiction and ceases to exist when the fiction ceases. There is that self which is partly of the fiction and partly of the reality, which shapes and responds to the fiction and is shaped by how the fiction responds, but which exists continually before, during and after the performance. And there is that self which stands apart, a shepherd, a guide, a mentor, setting boundaries to the game that keep it safe and keep it pure, that knows what the object of the game is and watches for the signposts on the road to the goal.

This is what we need. This is what we long for. To this end we build what is not easily seen by the partakers, but which is profoundly important to the preparers: the ritual. The coming to the theater. The greeting of our partners. The arrangement of sets and props, of costume and makeup, of lighting and sound, of effects and contrivances. The execution of movements and vocalizations, the expression of words and ideas, the enactment of interactions. The permission we give to our partners to invade us, and the invasions we make, by permission, of our partners, emotional and physical.

There are no guarantees. The gods may descend, or remain aloof. We may attain the magic, or we may only give a show. It may be made or marred by the weaknesses and failings in ourselves and in our partners, in our seeking for power or vanity or reputation or—for the most foolish—money. It is the possibility, which lures us back, like a cruel and capricious lover, nine-tenths pain and one-tenth pleasure.

But oh, that tenth!



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Culturally Speaking

By CORNELIA SECKEL

THIS COLUMN IS meant to keep you informed, on a more personal note, about events I attend and newsy items that come across my desk. As we are now printing every other month the "in between print" culturally speaking column goes online — mostly as pictures and videos. Here I can be more elaborate with my comments about previous and current activities.

To begin with, three new books came in, *Modern Gestures: Abraham Walkowitz Draws Isadora Duncan Dancing* by **Ann Cooper Albright**,

of **Grace Paley** (1922-2007) a woman who I see as the quintessential New Yorker — a mother, activist, poet, teacher, short fiction writer, friend and wife. Lilly Rivlin has told this story with old photographs of Grace Paley's early years, interviews with friends, students, family and most of all a lot of footage of Grace reading her poems, telling stories from her life, talking with her friends and family, as well as news clippings and footage from demonstrations. This is an important testament to Grace Paley and to the times of the women's movement and



(L to R) Barbara Cuthel, Curator of ArtShare for HeartShare; William R. Guarinello, Pres. & CEO of HeartShare; Linda Dano, Board Member; Jill Gentile, Assoc. Comm. of Office for People With Developmental Disabilities; Rosanna Scotto, Board Member; Joyce Levin, VP of Program Development, HeartShare; Linda Tempel, Exec. Dir. of Developmental Disabilities Services, HeartShare; Robert C. Golden, Board Member at their exhibition *Art from the Heart at New Century Artists, NYC*

Music by **Andrew Zuckerman**, and *Accelerating On the Curves: The Artist's Roadmap to Success* by Katharine T. Carter that deserve special mention. For the dance aficionado, music lover, or artist, these books ought to be of interest. *Modern Gestures*, a little over pocket-sized and hard covered book, would make a nice self- or favorite-friend Holiday gift while *Music*, a substantial tome-sized coffee table treasure (12 ¼" x 12 ¼"), offers insightful glimpses into some 50 musicians on the current scene, many with "takes" from the performing artists' own words. This is a 3 in 1 multimedia project: an artbook, film, and a first of its kind iPad app that is available now at the iTunes store — a must-have for the serious celeb follower. *Accelerating On the Curves*, written by one of the leading full-service public relations and marketing firm for artists (**Katharine T. Carter & Associates**), offers an in-depth guide to achieving success in the art world. Chock-full of valuable tips and information, the book is heralded by artists, curators, critics, dealers and teachers from across the spectrum.

I met **Lilly Rivlin** at the **Woodstock Film Festival's** awards celebration in Woodstock, NY this past Fall and as we chatted I said that one of the films I regretted not seeing was her film *Grace Paley: Collected Shorts* and she offered to have it sent to me and I'm glad she did. The screening at the WFF was the East Coast Premiere for the film and won the audience award for **Best Feature Documentary**. The film is an excellent and beautifully skilled acknowledgement

anti-war movement. Upcoming screening are at the **New York Jewish Film Festival, Walter Reade Theater, Lincoln Center, NYC** in mid-January, 2011 and at the **Palm Springs International Film Festival** early in January, 2011. For more information: gracepaleythefilm.com

In November, my actor/niece **Mady Spiegel** and I went to **The Triad** (triadnyc.com) on the upper West Side in NYC to see *Broadway's Next Hit Musical*. This delightful little theater with cabaret seating, has been the starting place for numerous Broadway hits including: *Forever Plaid*, *Forbidden Broadway*, *Secrets Every Smart Traveler Should Know*, *Hello Muddah Hello*

Faddah, *Nonsense*, **Frank McCourt's** *A Couple Of Blaguards*, **Gershwin's** *American Rhapsody* 'Drama Desk Nominee' and *Loose Lips* with **Bebe Neuwirth & Peter Boyle**. It's been known as the Triad for 15 years and has been a performance space since the show *Forbidden Broadway* originated in the space then known as **Palsons** about 25 years ago. Meetings, parties, performances and film screenings can all be scheduled at The Triad. The show we saw, *Broadway's Next Hit Musical*, will again be presented February 10 through April 21. The idea of the show is this: Before the show the audience is asked to make up titles of songs. The first act is an award ceremony, spotlighting a scene that includes the musical number of the year's "Best Musical" nominees. These are made up on-the-spot, from the song titles the audience created. Before the 2nd act, the audience chooses their favorite musical number from Act 1 and the 2nd Act is a production of the "winning" musical with several scenes including the original made-up scene and song from Act 1. Needless to say we laughed throughout every performance. This unscripted, fully-improvised show is presented by **Strategic Entertainment, NYC** in association with **Ralph Buckley** and hosted by **Greg Triggs** featuring **Robert Z. Grant, Kobi Libii, Deb Rabbai, Stefan Schick, Rob Schiffmann, Rebecca Vigil** with **Eric March** and **Andrew Resnick** on piano. The actors have excellent voices and are amazingly skilled with improvisation. Clearly they were having a lot of fun as they pushed the absurdity of the stories/songs they were making up. It was wacky, innovative, playful and fine entertainment.

I was at the **2nd Annual Artshare** at the **New Century Artists Gallery** in NYC. This exhibition is presented by **HeartShare Human Services of NY** (heartshare.org), a 96-year old organization providing care and support to many of NYC's most vulnerable individuals. The **Developmental Disabilities Division** was created in 1977 and provides community-based services including day and residential programs, medical/clinical services, education programs and additional support services for individuals of all ages with intellectual and developmental disabilities. **Barbara Nowak-Cuthel** was the curator for this exhibit of work by artists/ participants that are



Katharina Rich Perlow with Raymond J. Steiner speaking about the Sally Avery exhibit at the Katharina Rich Perlow Gallery at 980 Madison Ave., NYC



Jerry Pinkney at the Norman Rockwell Museum just before his lecture about his work and his exhibition "Witness: The Art of Jerry Pinkney"

part of HeartShare's various programs in NYC. There were over 80 paintings, sculpture, jewelry and photographs from 50 artists whose age ranged in age from 6-42. The gallery was packed with friends, family, supporters and staff members who came to celebrate this show and sale. Much of the work was sold including several that kept drawing my attention. I applaud this project and the gallery for their support of this important exhibition that does much more than show an artists' work.

Katharina Rich Perlow Gallery of Contemporary Painting, Sculpture and Photography has been at the new location on Madison Avenue, NYC for nearly a year. I was pleased to see the work of **Sally Michel** (1902-2003) a one-time resident of Woodstock, wife of artist **Milton Avery**, mother of artist **March Avery** — the gallery has shown each of these artists. In fact Milton Avery is buried in the **Artists' Cemetery in Woodstock** and my memory is that many years ago there was a family exhibition at the **Petrucci Gallery** in Saugerties. The Katharina Rich Perlow Gallery consistently shows excellent artists and recent shows included work by: **Milton Resnick, Jack Tworikov, Stephen Pace, Syd Solomon, John Grillo, Helen Frankenthaler, James Kelly, John Ferren, James Brooks, Norman Bluhm, Fred Mitchell, Claire Klarewicz-Okser, Richard Segalman, Yvonne Thomas, Byron Browne, George McNeil, Robert Natkin, Michele Harvey, and William Clutz.**

Julie Hedrick had a show at the **Nohra Haime Gallery** (nohrahaimegallery.com) that was just excellent. Titled "Red", all the canvases, some quite large, were red but not just red. Swirls of different tones and intensities all showing fabulous red atmospheres with depths to explore. Julie's show last year at this gallery was "Blue" with the same vibrancy in her canvases.

While my partner/critic **Raymond J. Steiner** was looking at *Witness: The Art of Jerry Pinkney* (thru May 30, 2011) honoring **Jerry Pinkney's** 50 years as an illustrator, at the **Norman Rockwell Museum** in Stockbridge, MA, (nrm.org), I attended a lecture for educators given by him that gave me good insight into this award-winning illustrator of over 100 children's books

translated into 11 languages in 14 countries. Jerry shared this with the group and was quite pleased that an additional language will soon be added. The purpose of these "Educators" events is to help teachers and librarians make the curriculum connections to traveling exhibits at the Museum. Students in busloads will go to the Museum to see this show and to enjoy many of the programs, some, with Jerry Pinkney, a Westchester resident. These education outreach programs are ultimately audience-building for not only this, but all cultural institutes. Jerry spoke of his early years growing up in the South, the various stories and people that influenced him and which eventually show up in his paintings. An extremely personable man, easy speaking (unlike many artists I've met) before a group and knowledgeable about where he fits into the art world. See Steiner's critique of Pinkney's work in this issue.

Since beginning *ART TIMES* nearly 28 years ago, I've been familiar with the **Dutchess County Arts Association (DCAA)**, known more fondly as the **Barrett House** or **Barrett Art Center**. Through these years I have attended numerous exhibits and events. I was pleased to attend the **75th Anniversary Celebration** that honored **Pete Seeger** and acknowledged **Thomas Weeks Barrett** who

a wide range of creative, educational and culturally-enriching programs to diverse audiences throughout the Hudson Valley. These kinds of collaborative and cooperative efforts are the future for Arts Organizations as they can share resources and support one another more efficiently. The Celebration was a gala affair with over 140 people filling the **Poughkeepsie Tennis Club** with thanks to artist and BAC member and teacher **Seth Nadel**, Manager of the Club. Numerous volunteers helped make it quite an elegant and memorable evening that included music by **The Ground Above** and a performance by **Courtenay Caramico**, Soprano, and accompanist **Terry Chapin** as well as an Art Auction. **Jose Gomez**, President of the Board welcomed and thanked us all for coming; Executive Director **Russ Johnson** thanked all the sponsors; several people spoke about the history of the Center; Pete Seeger was presented with his award made by Clayworks Manager **Judith Meadow** thanking him for his work. There were so many old friends to greet and celebrating such an important organization for our region was my pleasure.

It was 24 years ago when I first spoke with the founders of **The New York Conservatory for the Arts/ Pan American Dance Foundation** (nyca.org). They had just moved to



Left to right: Jose Gomez (President), Denise Fecketter (President in the 1980's), Russ Johnson (Executive Director), Carole Wolf (Executive Director of Mill Street Loft), Pete Seeger (Honoree), Frank Munzer (Treasurer)

in 1935 founded DCAA, thus fulfilling one of his lifelong dreams of providing classes, events, and art shows to the community. In recent years, the Barrett Art Center has annually held national shows, including **New Directions** and **Photo Works**. **Paint-Outs** offer artists of the region opportunities to gather for a day of painting outdoors, then an auction of the resulting work with a wine-and-cheese reception. In 2005 a second building, **Barrett Clay Works**, was opened at 485 Main Street in Poughkeepsie offering ceramics courses, exhibitions, and communal and private studio spaces for artists in all media. **The School of Art** now holds courses at the Barrett Art Center, at the Barrett Clay Works, and at sites throughout Dutchess County and programs such as **Family Clay Day**, **Artist's Salons**, **Gallery-to-Go**. Recently there have been several collaborative efforts with **Mill Street Loft**, a not-for-profit, **Multi-Arts Educational Center** based in Poughkeepsie, NY that since 1981 has been bringing

West Hurley, NY and began offering classes in dance, music and theatre along with **Cabaret Performances** and now a **Traveling Troupe**, a **Summer Camp** and the large scale **Musicals** held at **UPAC** in Kingston. Over the years I've attended plays and in the mid 1990's we awarded them with the **ART TIMES Cultural Achievement Award**. I was so pleased to hear that they were able to come to an excellent agreement and purchase the **Woodstock Playhouse** thus providing NYCA with a Performing Arts Facility and saves the Woodstock Playhouse from demolition. By this coming **Summer Stock Season, 2011**, NYCA intends to enclose the Woodstock Playhouse, install heating and air conditioning, and provide for more comfortable seating. The plans for the Woodstock Playhouse by the Foundation include maintaining the facility as a presenting Playhouse with performances of all kinds, including dance, theatre, music and film and for it to be available to other **Produc-**



Charles Weidman's classic Christmas Oratorio performed by Nacre Dance Company at Kaatsbaan, International Dance Center in Tivoli, NY

tion Companies to rent, for **Touring Companies, Film and Theatre Festivals**, as well as be a venue for NYCA produced performances.

An evening at **Kaatsbaan, International Dance Center** in Tivoli, NY (kaatsbaan.org) is always delightful. I saw **Charles Weidman's** classic **Christmas Oratorio** performed by **Nacre Dance Company**. It was lovely with excellent dancers and a precise and beautiful performance. Coming up at Kaatsbaan is **Riolt** on March 19 & 20 and the **TAKE** on April 16 & 17.

The **President's Skylight Dinner** at the **Salmagundi Club** in NYC (salmagundi.org) was a delightful event attended by a larger crowd than seen in many years. First there were cocktails and hor d'oeuvres upstairs in the library and **Founders Gallery**. The exhibit in the Founders Gallery was a *plein air* show coordinated by **Sharon Way-Howard** and **Michael Budden**. This was a juried show and **Jane McGraw-Teubner's** painting won the **Presidential Purchase Award**. Coming up is a show of works by **Malcolm Mackenzie** and then **Art About Art**.

In the lower level of the Club where pool tables are set up for member's use there was a **Mystery Miniature Sale** of donated paintings by artists whose names were unknown. The funds went to **The Gallery Renovation Project** that includes the rebuilding of the skylight in the Grand Gallery allowing paintings to be seen in natural light. The gallery will be a 21st century

state of the art exhibition space. After dinner (FYI, the dining room is open to the public and the new chef is excellent) President **Claudia Seymour** gave welcoming remarks and then **Robert Strong** spoke about the Gallery Renovation Program. **Richard Schmid** and **John C. Traynor** were the Honorees, both excellent artists and great teachers and supporters of the Salmagundi Club and artists in general. I was pleased to see the old tradition of having artists sign one another's souvenir program continue. I wasn't able to track down when that began so if any of you know, please send me an email.

Originally formed as the **Salmagundi Sketch Club** in 1871, the Club adopted its present name a hundred years ago after **Washington Irving** published his potpourri of wit and wisdom called "The Salmagundi Papers". The name also serves as the club dining room's famous "Salmagundi Stew". Following a tradition of 139 years, the Salmagundi Club continues to serve as a center for fine artists from New York and around the country-providing exhibitions of paintings, sculpture and photography, conducting art classes and painting demonstrations and art auctions throughout the year.

ART TIMES has a Twitter account and a facebook page for you to friend and follow. Enjoy the Winter, it is a time to gather oneself for the creative flow of spring. Keep in mind that the best way to reach me is via email: cs@arttimesjournal.com. 



Richard Schmid (honoree), Claudia Seymour (president), and John C. Traynor (honoree) at the Salmagundi Club, NYC, President's Dinner

Fiction

Artsy Crafty

By SUSAN BOUCHER

THE DOWNTURN LEFT Elise jobless and homeless when the mortgage on the frame shop she'd managed and over which she'd lived for two years was foreclosed. She would have been entirely miserable except for her luck in winning first prize at Reading's Arts and Crafts Fair for her exhibit, a watercolor embroidered with a cross-stitched, tumble-down bridge over a rushing stream, the textures deceptively realistic. Still, there was little choice but to starve or to scoot home to Mom with her precious canvas and the winner's check, which might just carry her through the summer.

Her mother was tiring to live with, a dynamo, perpetually involved in causes, whether bog preservation, pothole repairs, or artists' funding. If a local cause had to whip up public support, Jan Lassiter was the woman flicking the lash. Her tongue was sharp, her brain sharper, and her business skills honed finer than the point of size 26 chenille needle.

To Elise's horror, her mother announced landscaping as their joint summer project. Using Elise's muscle power, her mom planned to establish shrubbery along the road's hard edge, where plucky weeds suffered premature decay under the disrespectful hooves of a herd of white tail deer. And, in view of Elise's workaday experience with wood, her mom wanted to erect a do-it-yourself gazebo, in which Elise could already envision her swilling down bulk chardonnay with her motley associates and plotting the resurrection of American chestnut forests.

There was no question of finding paid work in the rural hamlet where she'd grown up, so Elise surrendered to her mother's despotic energy and began breaking up the soil lying between the rim of the turkey mound and the ribbon of pavement that ran parallel to the gravel road. The ground was mostly clay, baked hard, and she raised the pickaxe time and again, only to jar her joints on embedded rocks and the ironclad roots of scrub oak.

Her hair peppered with debris and yanked messily into a plastic clip, she stopped digging to watch a flatbed truck loaded with leafy shrubs slowly pass her by and sigh to a stop. Her heart unexpectedly flipped when the driver jumped from the cab.

"Hey, 'Lise, long time no see," he said, heading toward her like a bolt of tame lightning.

"Hello David," she said, surreptitiously wiping her dirty hands over the seat of her jeans.

He didn't shake hands. He reached around her shoulders and hugged her. He smelled of generic shampoo, or maybe Prell, with an undertone of manly sweat.

"Home to stay?" he asked, looking her up and down, as if assessing her recent growth.

"Hope not," she said.

He laughed. "It's not that bad."

"You're back from Philadelphia permanently? I heard you graduated from Tyler."

"I did, but Dad got sick. I'm taking care of the business for him and Mom."

"Landscaping? It's a far cry from multi-media collage fame in the capitals of Europe."

"It's a form of multi-media art, right?" He shrugged and grinned, exposing his fabulously white teeth to great advantage against the backdrop of his outdoorsman's complexion.

She flashed to high school, and to the gossip-girls describing in exquisite detail and then comparing, point-by-point, boys' kissing techniques.

David was usually top-ranked cutie, regularly beating out Gareth Donahue, the team quarterback. Not that Elise had enjoyed salivary exchange with either. The most attention David ever bestowed was today's peck on her grimy cheek.

"Anyways," he said, "today's about getting some shrubs established in this wasteland your mother calls her front garden. Let me start unloading before they fry."

She continued with her digging, easier now the surface crust was broken. She created a series of cavities deep and sufficiently wide, she guessed, to contain the roots.

He dumped a fair-size, burlap-wrapped ball with shiny foliage into the first hole she'd excavated. "Your mom wants hydrangeas interspersed with lilacs."

Elise was none the wiser. She'd grown up a deer-infested desert, only the old high-bush blueberries, the pines, and the oaks surviving beastly depredations. She nodded and let him get on with the arrangement of shrubs along the sidewalk while she knelt down to flay more root and rock from the tortured ground.

"Say," he said, as he tamped down the first bush, "I heard you won an art prize."

"Yeah. A real thrill."

"Is it for sale?"

"I'm totally broke. I'd sell my toenail clippings if I could."

"I thought our company might use it on our website, especially if it really is our bridge, and the original would be displayed in the office, just so," he said, angling his hands as if contemplating the optimal position of artwork on a wall.

Elise was shocked. She sat back on her mud-encased heels. "You know, I hadn't realized the picture was inspired by that old wreck over your creek."

"Your mom recognized it right away."

"She's acute, I'll say that for her."

"So, what about selling?"

"I'm definitely considering it, but the canvas is pretty small for making a splash."

"You're too modest. Folks 'round here like it when someone makes good."

For the remainder of the morning, she cut twine from the burlap and helped him plant. They chatted about old school friends, remembering the dumb exploits—jumping from the top of Deer Leap Falls into the all-too-

shallow basin below, illicit tobogganing over icy snow along River Road's switchback—and the babies born, marriages made and unmade.

"Who did you marry?" she asked, emboldened by their common, though rarely shared, history

"No one," he said. "I've been busy, what with the business and my sculpting."

She looked along the row of perfectly aligned shrubs, newly mulched, and needing, she realized, a good soaking. "What's your medium?"

"Scrap metal."

"Neat," she smiled. "So, you weld, and rivet, and dismember huge pieces of equipment with acetylene torches?"

"Not generally in that order," he said, rising to his feet.

"I guess," she agreed, sitting back to let the sun toast her face.

The job finished, he set about collecting his tools and the discarded twine.

She wanted to ask him to stay for lemonade but couldn't summon the nerve. She glimpsed her mother, loitering on the front porch, pretending to inspect spider egg deposits.

David hauled himself back into his truck. His right fist, clutching a pamphlet, appeared through the window. He poked out his head to summon her. "A craft show this Saturday in Water Gap. Want to come?"

"Yes," she said, springing up and hurrying to take the flyer.

"I'm exhibiting. Meet you there?"

"Sure thing."

He drove off in a cloud of gravel dust that caused Elise's eyes to squint up and tear.

Jan was sauntering up the driveway, hose in hand, but she suddenly dropped the hose head and loped back to the porch. When Elise noticed the truck backing slowly down the road, she caught on to the set up.

David's head popped through the window. Smiling, he inched the vehicle back and engaged 'Park' without looking at his gears. "I forgot to give you this." He dangled a bottle of deer repellent by its trigger. "I'll try to come back tomorrow or the next day

to put up a deer fence. I don't know what your mother was thinking, putting the bushes slap bang on their regular route, but I couldn't dissuade her."

Elise grabbed the bottle and waved it as he pulled away. Turning her back to the truck's rear end, she scrubbed her face with the inside front of her baggy tee shirt. Immediately, she began spraying the innocent vegetation, destined, otherwise, to become high-end deer browse.

The next thing she knew, her mother was standing beside her, directing a water jet along the base of her new, perfectly spaced shrubs.

"You're interfering, Mom," she said mildly, hooking the repellent into her jeans pocket.

Jan heaved a mock sigh. "David needs to settle down. His mother says so. You do too."

"We're not a social problem," Elise said sourly, cradling shovel and pickaxe in her arms. "You won't even listen to reason when it comes to planting deer-resistant shrubbery."

Partially blocking the hose with her thumb to increase the pressure, Jan sprayed Elise, head to toe. "Take that, you wretched girl! The trouble I went to, the hazard to these potentially lovely lilacs and hydrangeas, just to give you two a cause to bond over."

"You're mad; you're a mad matchmaker!" Elise shouted, shivering, and shaking her head like a dog.

"Mad enough to dream of grandchildren," Jan said. "And make sure, when you get engaged, he buys a sapphire. I've always loved sapphires. They remind me of hydrangea blossoms, although, I have to say, artistically speaking, the color goes better with my blue eyes than your hazel ones."

Elise resolutely shouldered her tools and squelched down the driveway. She dropped them off in the porch and entered the familiar, comfortable house, tracking mud, in an attractive dancing-sneaker design, all the way to the shower.

(Susan Boucher lives in Dingmans Ferry, PA).



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Film

Sometimes Curmudgeons Laugh

By HENRY P. RALEIGH

CURMUDGEONS DON'T OFTEN laugh. The older the curmudgeons the less likely they will laugh— except, perhaps, for the wrong reasons. Lillian Gish once described her film persona as funny as a barrel full of dead babies. Many curmudgeons will laugh at that. But in an unguarded moment recently I did laugh. I am quite certain I laughed while watching a 1928 silent comedy called "The Patsy." Now film historians will tell you silent comedies are the finest form of comedy ever put on film and would be burned on a stake before admitting that most, at best, have more than an archaic, simple-minded charm. To test your endurance try, for example, "Tillies Punctured Romance" of 1914, an early Chapin film of historic importance and little of comedic value — unless you enjoy an endless and wearisome round of people pushing, shoving, slapping, tripping and falling down only to rise again to be pushed, shoved, slapped, tripped and fall down, pausing now and then to throw food at one another. Oh, I will sit through these silent, pure, finest comedies ever recorded by ancient cameras whenever they come around because that's what you do if historic minded and wish to appear a

smarty-pants. And then I came upon Marion Davies in "The Patsy."

Most today probably remember the Marion Davies story from the cruelly inaccurate portrayal of her by Susan Alexander Kane, mistress of the newspaper tycoon, W. R. Hearst, in Orson Wells' "Citizen Kane." In fact Marion Davies was a most talented comedienne although, on Heart's insistence, misplaced in romantic roles in mediocre films. Her beginnings in comedy film are largely forgotten. I can recall having seen only a few of Davies' films made during that other Depression, one, "Going Hollywood", mostly remembered as an early Bing Crosby and for a tune popular on radio back then — *We'll Make Hay While the Sun Shines* (and *We'll Make Love When it is Raining*— in case you wondered.) "The Patsy" however is full-blown Marion Davies at her peak, appealingly funny best. No matter this is a silent, one of the last to be made, with the usual sub-titles that all seem to be poorly written puns, Davies' physical comedy is nearly a spoken language in itself. Her movements and facial expressions are marvelously elastic, sliding easily from pouting anger to indignation to sappy mooning (a love-sick expression, for you younger folks.)

Her visual range included a variety of subtle gestures that rivaled those of Chaplin. It is no wonder that Chaplin was one of the few that recognized Marion Davies' extraordinary talent for comedy. Here, in an effort to entice a drunken would-be suitor she first impersonates a Clara Bow flapper, frantically shimmying and doing a Charleston. Drawing no response she next tries Lillian Gish, downcast, forlorn eyes, "Orphan of the Storm" impersonation. This failing as well, she appears once more now as Theda Bara, vamping dramatically, rose between teeth. Each impersonation is dead-on, as good as Tina Fey's Sarah Palin. And yes, I did laugh and not soundlessly I can tell you, scaring the cats.

If Marion Davies had been given clever lines to speak in "The Patsy" she might very well have continued into the 30's earning a star position in the romantic-comedy genre as had Constance Bennett and Rosalind Russell. The nearest comparison in the modern era that comes to mind is Carol Burnett, also a master of comic mugging and physical expression. It's too bad, I think, we have no such talents anymore. Well, if we did what would become of Adam Sandler?



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In Good Hands Oil painting by George Strasburger

Ringling International Arts Festival, Sarasota, Florida



The Historic Asolo Theater on The John and Mable Ringling Art Museum Campus

Continued from Page 1

By CORNELIA SECKEL

Native Americans lived along the waterfront of Sarasota more than 3,000 years ago. In the 1500's **Ponce de Leon, Panifilo Narvaez** and **Hernando De Soto** arrived from Spain looking for silver and gold and found the **Seminole Indians**. In 1824 the US acquired the territory of Florida and in the 1880's development began. Sarasota, located on the gulf coast of Southwest Florida, was promoted in **Scotland** and many families came to settle but left when all they found was an unpaved main street, no citrus groves or housing. A few people, **John Hamilton Gillespie** (first mayor of Sarasota) stayed and began to develop the town. By 1910 wealthy Americans were attracted to the area and in 1912 John and Mable Ringling began spending their winters in Sarasota.

John Ringling and 4 brothers joined together to start the **Ringling Bros. Circus** (noted for their Menageries) in 1884. John had begun his circus career at 16, performing as a song and dance man. Given his great organization skills, he soon oversaw the circus route. By 1907 **Barnum & Bailey** (noted for their Sideshow) joined forces and the Circus continued to be a world-class show crossing the country with four trains and 100 rail-cars each season. By 1927, Ringling moved the circus' winter quarters to Sarasota and then opened it to the public significantly increasing area tourism. Ringling by now was a very wealthy man and bought railroads, real estate, and a lot of art. With his wife, **Mable**, Ringling began accumulating a collection of Old Master paintings that they displayed in their homes in New York City; Alpine, New Jersey; and then in Sarasota on the bay where they built **Cà d'Zan** (House of John) which was completed in 1925. In NY they found furnishings, tapestries, and paintings from the homes of wealthy and prominent families and bought them at various Auctions. By the 1920s, the Ringlings were traveling annually to Europe to locate new circus acts, and made many purchases of art objects and in fact entire rooms including

the **Asolo Theatre**, an 18th-century treasure created in Asolo, Italy in 1798. In the late 1940s, the theater was dismantled and brought to the Ringling Estate in Sarasota.

After arriving at the Hampton



The Tapestry Demo by Becky Stevens as part of the "Golden Threads" exhibit at The John and Mable Ringling Art Museum

Inn and settling myself I headed to the beach by way of a restaurant well known for seafood. I picked up delicious crab cakes (I was on a coast—what else would I choose but fish?) and headed over to **Lido Beach** and dip my toes into the cool clear gulf. I had to get back early in time for the **Night of Premieres Gala**. First, a champagne toast for all attending the gala, and then off to 4 different venues and events: "Hurricane" by **Nilo Cruz**, Solos with **Mikhail Baryshnikov** and **David Neuman**, **Tim Fain** violin solo of work by **Philip Glass** and **J.S. Bach**, and **Forman Brothers Theatre Opera Baroque**. I went to see the world premiere of "Hurricane", a play commissioned by the **Ringling International Arts Festival (RIAF)** and held in the Historic Asolo Theater. Briefly, the play takes place in a hurricane and looks at the lives and relationships of a husband and wife and their son. The father had been

injured in an accident that left him in a wheel chair with amnesia. His health was restored at the expense of the son's life during the hurricane. It is still a hurricane in my mind. The set, the noise, the lightning, all made a huge tumult throughout the play, strong emotions, soul searching and redemption. As any fine work should, it is still with me, as does the idea that Hurricanes destroy lives, change lives and make one question who they are and what they are doing.

After the play I met **Karen Kopp**, my media escort for the duration of the RIAF. What a delightful person and guide. Karen, a student of art history for the past 40+ years and a full docent in both the Museum and the Mansion, brought me to the inner courtyard of the museum where over 1200 guests including participating artists, sponsors and the paying public enjoyed excellent food from the **Treviso Restaurant** (housed on the Ringling campus), music by **DeLeon Big Band** and fabulous fireworks by **Bell's Fireworks**. The evening was

Convention and Visitors Bureau (SCVB), and **Anna Maria Island & Longboat Key** were the main benefactors of the evening with over 30 additional patrons and supporters. We ate, drank, danced to the excellent music and then watched the fireworks as they splayed out behind the museum with a statue of **David** in the foreground. I met several people and had a chance to speak with some of the dancers and actors I would see in the next few days. What a celebration and way to begin this Festival.

The following morning (Thursday) I met up with **Erin Duggan** from the SCVB for breakfast and she mentioned the terrific job one of **ART TIMES'** writers did for **Sarasota's Art Festival in 2007**. **Laurie Spiegel** wrote an excellent piece about that festival and some of what Sarasota has available to the culturally-minded. That report is still available at: www.arttimesjournal.com/Travel_and_Culture/Sarasota_April_07_Laurie_Spiegel/Sarasota_Winter_Art_Scene.htm. We spoke about the current tourist concerns of the oil spill. The oil never reached Sarasota and didn't affect any of the sea life. There was some spotting of oil in the panhandle of Florida but people seem to be unaware that the waters are safe for wildlife and perfect for swimming, boating, and beach combing. Erin suggested some additional activities might be of interest to me. When she mentioned Kayaking I immediately smiled and took her up on the offer of a guided tour through the mangroves in **Sarasota Bay**.

After breakfast I met Karen at the Ringling Museum's Visitors Pavilion, which also houses the **Historic Asolo Theater** as well as the Museum store, and **Treviso Restaurant**. We headed over to the museum where we heard an excellent lecture on the **Threads of Gold**, an exhibition of eight tapestries that are on tour from Vienna's, **Kunsthistorisches Museum's** collection. Made in the 16th century, several belonged to the **Emperor Franz I** (1708–1765), husband of **Empress**

sponsored by Board Chairman Senator **John & Mrs. Michele McKay** and board member **Tana Sandefur**. The **City of Sarasota, Sarasota**



The Forman Brothers posing before their Marionette stage during the pre-show antics

Maria Theresia (1717–1780). All of the tapestries were recently restored. They depict one of the most popular secular themes in the sixteenth-century repertoire of Flemish tapestry production: the legendary founding of ancient Rome by the twins, **Romulus and Remus** and are woven with gold and silver. It was quite an education for me. As there were no books, people learned from the stories told in paintings and tapestries. They also had much practical use, providing insulation for castle walls, covering openings and giving privacy around beds. Also on display were 5 tapestries of Sarasota weavers and a loom with a weaver demonstrating the current method and explaining how that was different from the looms that 5-20 people might be working on at the same time. It was interesting to then see some of **Peter Paul Rubens'** cartoons (paintings from which tapestries were executed) in the art museum. He worked closely with **Bravant & Brussels Company** in

his design. The house was designed with great influence from the **Doge's Palace in Venice**. We could visit the various rooms and since Karen was the "lace lady" that repaired the lace on the bedspread and pillows in Mable's room I learned a lot. John Ringling lost most of his fortune during the crash. With his passing in 1936, he gave the entire museum including his art collection and the house to the state. By the 1990's, major renovations needed to be done, especially to the house.

Late in the afternoon (as I did each afternoon) I went to Cà d'Zan patio where **Les DaCosta Jazz Quintet** played while I (and several hundred others) watched the sunset. The first night was a dedication of the new waterfront promenade that was underwritten by **David F. Bolger**. This beautiful spot, overlooking the Sarasota Bay, is perfect for parties, music and perhaps performances.

In the evening I saw the play "The Boys" by **The Theatre Art Studio**,



The John and Mable Ringling Art Museum inner courtyard, Sarasota, Florida

their manufacturing of Tapestries. A number of years ago we visited Rubens' home in **Antwerp**, Belgium, an elegant Renaissance Baroque home and gardens. He lived and worked in this house from 1616 until his death in 1640. The Tapestry exhibit will be at the museum until January 2, 2011.

After lunch at the Treviso Restaurant we toured the Circus Museum and the **Tibbals Learning Center** that houses the world's largest miniature circus with a replica of **Ringling Bros. and Barnum & Bailey Circus** from 1919 – 1938. The **Howard Bros. Circus** was created over a 50-year period by master model builder and philanthropist **Howard Tibbals**. There are eight main tents, 152 wagons, 1,300 circus performers and workers, more than 800 animals and a 57-car train. I was fascinated by the details, the individual plate settings in the eating areas, the tent where the performers got dressed, the menagerie, even the parking area with vintage cars. This is a must see when you are in Sarasota.

From this phenomenal experience we went to **Cà d'Zan** to tour the "house", a home that was comfortable for circus people with its elaborate furnishings. It was built to the specifications of Mable who brought postcards, sketches, photos and other materials that she gathered on her travels to aid the architect with

the highly acclaimed and youngest theatre company in Moscow. Their mission is to perform rare and little known works by classical authors. The excellently performed play (every performance I attended was of the highest professional level even though they were relatively new and emerging troupes) was from 9 chapters from the **Brothers Karamazov** by **Dostoevsky**. It was heavy, it was intense, it was powerful.

Friday found me meeting with **Dwight Currie**, Festival Director and the Museum's Interim Deputy Director for Collections, Programs and Exhibitions for a briefing on the Festival. My question: "How did Baryshnikov get



Fireworks in the Museum Courtyard at The Gala Reception for the Ringling International Arts Festival, Sarasota Florida

involved?" Dwight told us that on any given night in season (now December-April) there are 7,000 tickets available for performances in Sarasota area and there are 200,000 + people. There is the **Sarasota Ballet, The Sarasota Orchestra, The Sarasota Opera, The Asolo Repertory Theatre, Van Wezel Performing Arts Hall, Florida Studio Theatre, Venice Theatre, Banyon Theatre Company, Florida Studio Theatre, Towles Court Artist Colony, Golden Apple Dinner Theatre, and The Players Theatre**. So why create something else? Why not? But not in Season. After Season people are tired and they need a break. In October, before the Season begins is a good time to bring additional people to Sarasota and as a pay back to the community. Ticket prices average \$30-\$40 per performance and packages for several performances are quite reasonable. To date they were 20% over the expected sales. There are 13,000 young people in local colleges and a number of tickets were provided for students by donors who believe that there is a great need to change the hair color of the audience.

John Ringling's mission was about education and this surely continues that mission. They needed a name to bring people in. Baryshnikov has an art center in NYC that is concerned with emerging middle career artists. The museum people thought it might be a match. Baryshnikov came to Sarasota to explore the possibilities and when he walked on to the stage of the Asolo Theatre he said "this will do" and the collaboration began. Baryshnikov is the artistic director and wanted no formulas, just new enervative work by emerging artists from around the world. It was a continuation of the BAC mission. If there was any festival that they modeled themselves after it was the **Edinburgh Festival** and as with many festivals, there are side festivals that crop up in the community.

There is still a strong commitment to the circus families (Show Folks) who live nearby and come together for an annual event. In Sarasota there are still many Circus related activities: **Circus Sarasota, PAL's Sailor Circus — a youth circus, Circus Ring of Fame and the Flying Trapeze Academy & Flying Fantasy Circus**.

Dwight gave us much more time than he had scheduled and when we left him we headed over to the Circus Museum by way of Mable's award winning **Rose Garden**. The Circus Museum had Ringling's private railcar, several wagons, posters, and costumes (many Karen had repaired and created new ones for visiting students).

We stopped at The Circus Museum, a museum that celebrates the American circus, its history and unique relationship to Sarasota. Established in 1948, the museum was the first in the county to document the rich history of the circus. Circus performers made their homes in Sarasota and brought a unique diversity to the area — **Cristianis, Concellos, Merle Evans, Lou Jacobs, Emmett Kelly, LaNorma, Unus, Wallendas, and Zacchinis**. They are an integral part of the community and the circus became a part of Sarasota County's ongoing legacy.

Afterwards, we headed over to the **Art Museum** to have a more thorough tour. The John and Mable Ringling Arts Museum was built by



Interior room of Cà d'Zan home of John and Mable Ringling, Sarasota, Florida

Opportunities

Artists and Craftspeople: Art League of Long Island, (631) 462-5400 x227 Seeks entries for 44th Annual Art in the Park, to be held at the Heckscher Museum Park, Huntington, NY Jun 4-5. Event will feature live arts demonstrations, antiques, live music, food and drink. www.artleagueli.net Deadline May 2.

Artists and Curators: Catskill Art Society, 48 Main St., Livingston Manor, NY (CAS) (845) 482-5280. Seeks entries for 2012 Exhibition Season. Email or call 845-436-4227 for info. Kathryn@catskillartsociety.org www.jeffbank.org February 1.

Portrait Artists: Connecticut Society of Portrait Artists, (860) 763-4565 Seeks entrants to "Faces of Spring 2011" juried exhibition Mar 4-Apr 23, 2011 at the Goodman Gallery of the Lyme Art Assn, 90 Lyme St., Old Lyme, CT, Mar 4 - Apr 23. Cash and ribbon awards. Juror TBA. Submission fee 1st entry \$35; additional entries, 4 max, \$10 each. For details and prospectus visit website. Inquiries should be sent via email w/ FS11 in subject line. CSocietyOPA@aol.com. www.CSOPA.org. Deadline Jan 21.

Artists: Hudson Valley Art Association, Inc. Seeks original oils, w/c, pastels, graphics, in American Realism, for 80th Annual Open Exhibition Jul 2 - Jul 30 at Lyme Art Assn Jun 16 - Jul 30 Download prospectus from website. www.hvaaonline.org Deadline May 1.

Artists, Musicians, Performers: La Leona Arts, Seeks entrants for "100 Artists/100 Dreams" Email or visit website for info and app. Sadee@LaleonaArts.com www.laleonaarts.com Deadline Jan 15.

Artists, All Media: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larch-

mont, NY 10538 (914) 834-1117. Seeking work in all media for 7th Annual Small Works Show, May 10 - May 28, 2011. Max. 15" in any direction. Juror: Camilla Cook, Artist Consultant & Independent Curator SASE or download application; SASE for prospectus. www.mamaroneckartistsguild.org. Deadline Mar 11.

Artists, All Media, Craftspeople: Mohawk Valley Center for the Arts, 401 Canal Place, Little Falls, NY (315) 823-0808. Seek entries for 2011 Exhibition seasons. See website or call for guidelines, instructions www.mohawkvalleyarts.org January 30.

Artists, All Media: Mystic Arts Center Gallery Seeks entries for 100th Annual Juried Exhibition May 27 - Jul 16. Monetary Awards and Sales. SASE to Connecticut Academy, PO Box 1181, Avon, CT 06001 or download from website. www.ctacademy.org

Artists, All Media: National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for 81st Annual Open Juried Exhibition, May 2-28. Juror/Judge: Cornelia Seckel. Awards. (No crafts/photographs). Send SASE or download prospectus from website. www.nationalartleague.org Deadline March 10.

Artists: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616. Seeks membership applications. For details send SASE to NAWA or download from website. www.thenawa.org Deadline Sep 15; March 15

Artists: National Society of Painters in Casein & Acrylic, 969 Catasauqua Road, Whitehall, PA 18052 Seeks entries for 57th Annual Juried Exhibition, at the Salmagundi Club, May 23 - June 10. Over \$15,000 in cash prizes and medals. For prospectus write: D. Wels, Corresponding Secretary, 1710 First Ave., Apt. #245, NY, NY 10128 or visit website doug602ku@aol.com

www.NationalSocietyofPaintersinCaseinandAcrylic.com Deadline: April 16.

Artists: Putnam Arts Council, Belle Levine Art Ctr, 521 Kennicut Hill Rd., Mahopac, NY, 845.803.8622 Seeks entries for 48th Annual Member's Show Mar 6 - 27. Call for details or visit online for prospectus www.putnamartsCouncil.com. Deadline Feb 22.

Artists: Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks work for 31st Annual Regional Juried Show, January 22-February 6, 2011. visit website for prospectus. www.ridgewoodartinstitute.org. Receiving January 8.

Artists all media CT, MA, ME, NH, NJ, NY, PA, RI, VT: Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT 06840 (203) 966-9700 x26. Entries for 62nd Art of the Northeast USA Apr 15 - Jun 3 Send #10 SASE AONE Silvermine Guild Arts Center or download from website. www.silvermineart.org Deadline: Mar 11

Sculptors: Socrates Sculpture Park, PO Box 6259, 32-01 Vernon Blvd., Long Island City, NY 11106 (718) 956-1819. Seeks artists for 2011 Exhibitions schedule at Socrates Sculpture Park. Mail applications for one or all exhibitions attn: 2011 Grant Application. SAS Postcard optional; application materials will not be returned. info@socratessculpturepark.org. www.socratessculpturepark.org. Deadline Jan 24, 2011.

Artists: The Art Guild at Manhasset, NY (516) 304-5797 Seeks entries for juried competition/exhibition "Going Green-Celebrating the Earth" Mar 26-May 1. Website for prospectus. www.theartguild.org Deadline March 5.

Photographers: The Equine Photographers Network (EPNet). Seeking entries for Online Photography Contest, "Equine Ideal: Winter 2011" Visit

website. www.equinephotocontest.com Deadline: Feb 1.

Artists: The Lake George Arts Project Gallery Committee, Courthouse Gallery, 1 Amherst St, Lake George, NY 12845 (518) 668-2616. Submissions of exhibition proposals for Courthouse Gallery's 2012 exhibition schedule. Email or visit website for information. mail@lakegeorgearts.org. www.lakegeorgearts.org. Deadline: Jan 31.

Portrait Artists: The Norwich Arts Council, 60-64 B'way, Norwich, CT 06360 860-425-5560/425-5561. Seeks replication of Abraham Lincoln portrait painted by John Denison Crocker (1822-1907) stolen from City hall in 1994. For full info call or visit website. www.slatermusiem.org Deadline April 15.

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 81st Art in the Village outdoor exhibit, May 28,29,30 Jun 4,5 and Sep 3,4,5, 10, 11 Go online for registration form and info. jrm.wsoae@gmail.com www.washingtonsquareoutdoorartexhibit.org.

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 49th Annual Juried Show, Jun 4 & 5, 2011, 10am-5pm at Tibbits Park, White Plains. Children's workshop, student art exhibits and more! Free admission; food available. SASE or call for application or information. www.whiteplainsoutdoorartsfestival.com

Artists: Wurtsboro Art Alliance, PO Box 477, Wurtsboro, NY 12790. (845) 733-1848 seeks entries for exhibit w/ theme "Fields and Streams" Jul 9 thru Jul 31. Request prospectus by phone or download from website. info@waagallery.org www.waagallery.org. Deadline May 7.

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.

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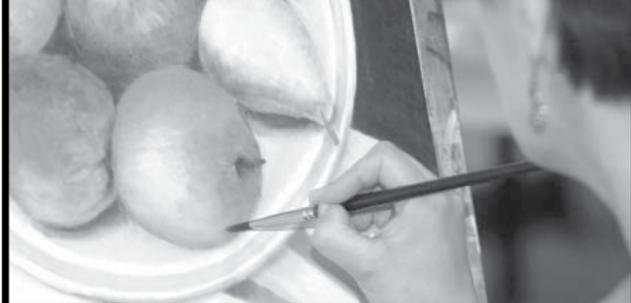
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Fiction

Beauty

By JOHN MARK GREEN

"YOU HAVE NOT hurt yourself, I hope, Signore."

The waiter fluttered around, almost apologetic, although it was I who had dropped my wine glass.

"No, but I'm afraid I've made a mess."

I wanted the man to leave, so I made a parade of helping myself, although nothing short of a bath could relieve the stickiness I felt. The whole time I never took my eyes off her, she who had been — all unwittingly — the cause of my mishap.

I had just seen a face so strikingly beautiful I knew I could never forget it. I was in Venice to visit my artist friend Paolo Sant'Angelo, whom I had not seen in two years. But Sant'Angelo was too intent on his work to provide much companionship. I was therefore sitting alone at an outdoor table alongside the Piazza San Marco, when I saw The Face. The possessor of this face was with someone — a man, I think. She wore something dark. The face was classic, with regular features, Roman nose, high cheekbones. But it was the eyes, which most arrested me. They were a lustrous, pellucid, expressive, green. The total effect was of a synergy of features which produced a beauty whose whole was far greater than the sum of its parts, as perfect as each of these was. She fulfilled Aquinas' definition of beauty, "the

splendor of form shining through the proportioned parts of matter."

When she and her companion got up to leave, I quickly left a five thousand lire note, and followed. I was at loose ends. Yet, had I been on the point of concluding the most lucrative business deal, I knew I would still get up and follow. The woman — for she was more than a girl — carried her femininity nonchalantly. Her pace was languorous. But I had lost sight of her face, following her and her companion in the narrow street off the Piazza. All I could do was plod along, uncomfortably, behind them.

My fascination — obsession? — was such that I felt no jealousy of the man with her. My urge was not for gross possession, nor did I feel "love." All that was mere egoism. I didn't even have to know her name. To me, the face was a portal on Plato's world, the real world.

"Sant'Angelo must see her!" I reflected. I was the scout, and would faithfully report when I got back. My friend holds that the principle of all art is nostalgia. It seizes the moment and preserves what is already sliding into the past.

"Then you agree with Keats?" Thinking of the Grecian Urn.

"Yes, except that beauty is not truth, art is."

"Aren't art and beauty intimately related?"

"My dear Charles, beauty is a mistress only. Art has many relationships." And with that enigmatic statement, Sant'Angelo had turned to his canvas, a sign that he was not to be disturbed.

As I left the studio this morning, I passed my friend's jongleurs, gen-darmes, gondoliers, and prostitutes.

In all of them, Sant'Angelo had captured a quality — and how he did so was the mystery of his still unrecognized greatness, I reflected — of a world his subjects dwelt in which was not this world, despite the wealth of homey detail surrounding them.

Now I wanted nothing so much as to show my friend my discovery. My own aesthetic appreciation would be multiplied in Sant'Angelo. The couple ahead turned a corner, crossed a bridge, then entered a palazzo. Quickly entering, I followed them up one flight, just in time to see them enter a door at the end of the hall. His or hers? Descending, I examined the cards above the buttons, noting a man's name. Going out to the street, I lit a cigarette, determined to wait an hour to see if either — or both — came out. If they did not, it was likely they would stay the night. To possess her that way, what was it? For me, at any rate, it would be no more than to possess any attractive woman. But it would ruin what had attracted me.

At the hour, neither had emerged. Impatience overtook me. I made my way back to Sant'Angelo's studio. Fortunately, the painter was at one of his quickly consumed meals as I entered, brimming with my news.

"A beautiful woman, you say?"

I realized how inadequate had been my description. How could I convey an aesthetic *frisson*?

"You must see her."

"You don't even know her name or where she lives."

"But I know where her lover lives."

"Green eyes, you say?"

"Luminous ones."

A flicker of interest. Then what seemed like a sag of resignation. "Along the Piazza?"

"Yes, this morning."

"It is Teresa."

"Teresa?"

"Teresa Merletti. She lived here. Once."

"She was your mistress? You could do that..."

"Ah, forgive me, I see that you have been smitten."

"Not that way."

"No, your case is worse. Beauty for its own sake."

"But why did you never paint her?"

"Never paint her? I painted no one else."

"But..." And I looked at his thieves, his demimondaines.

"You don't see her?"

I walked over to his gallery. As I peered at every face, I did see. How had I missed it? They were all one face — in so many different guises and expressions that the identity was hidden. The masculine as well as the feminine. Yes, the eyes were all green — of varying nuances, in different lights. I now saw the source of that ethereal quality which I had ascribed to the painter's genius alone.

But there were no canvases of the woman herself. As I turned to Sant'Angelo, he seemed to read my question.

"I tried — a hundred times." He seemed to sag. "All failures."

"By comparison with the original," I thought. I now saw that his belittling the relation between art and beauty was bitterness. Beauty had indeed been his mistress, but he had been unable to capture her in his art. Yet, her image was so seared into his brain that he could paint nothing else.

And me? My case was indeed worse. Resisting the impulse to slash every one of his canvases, I turned and strode from my friend's studio. The image that hovered behind my consciousness rendered me unfit for human contact. I could only hope that the affliction was temporary. But my heart despaired.

(John Mark Green lives in Sarasota FL.)



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Calendar

Monday, January 24

BLACK & WHITE / SQUARE FOOT/ROUND FEET EXHIBITIONS Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Feb 11) www.americanwatercolorssociety.org NYC

Wednesday, January 26

BILLY COWIE Retrospective Dance Films Association Baryshnikov Arts Center 450 W. 37th Street NY NY 212-727-0764 Opening reception with performance by Billy Cowie 6pm free (thru Feb 1) <http://www.dancefilms.org> **Manhattan**

Friday, January 28

THE MUSIC MAN The Lycian Centre 1351 Kings Highway Sugar Loaf NY 845-469-2287 8:00 pm charge www.lyciancentre.com **Orange**

Saturday, January 29

CROSS RIVER Fine Arts Group Show & BETSY JACARUSO Solo Show ASK Arts Society of Kingston 97 Broadway Kingston NY 845-338-0331 Closing Reception 5-8 free (thru Jan 29) www.askforarts.org **Ulster**

HOT TUNA BLUES CONCERT LYCIAN Centre 1351 Kings Highway Sugar Loaf NY 845-469-2287 8pm charge www.lyciancentre.com **Orange**

OBJECTS OF WONDER AND DELIGHT: Four Centuries of Still Life from the Norton Museum of Art The Hyde Collection Charles R. Wood Gallery 161 Warren Street Glens Falls NY 518-792-1761 donate (thru Apr 21) www.hydecollection.org **Warren**

Sunday, January 30

OIL PAINTING DEMONSTRATION BY JOHN OSBORNE 31ST ANNUAL REGIONAL JURIED SHOW The Ridgewood Art Institute 12 East Glen Avenue Ridgewood NJ 201-652-9615 1:30pm free ridgewoodartinstitute.org **Bergen**

ORPHEUS CHAMBER ORCHESTRA with violinist VADIM GLUZMAN The Performing Arts Center at Purchase College Concert Hall 735 Anderson Hill Road Purchase NY 914-251-6200 3pm charge www.artscenter.org **Westchester**

POSTCARD FROM PARIS - French chamber music for strings and piano GraceMusic Grace Church, Nyack 130 First Avenue Nyack NY 845-358-1297 4pm charge gracemusic.info **Rockland**

YONKERS PHILHARMONIC ORCHESTRA Concert Fine Arts Orchestral Society of Yonkers, Inc Saunders High School 138 Palmer Road Yonkers NY 914-631-6674 3pm free www.yonkersphilharmonic.org **Westchester**

Wednesday, February 2

N.A.W.A. - Open Small Works Exhibition The National Association of Women Artists, Inc. The N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 free (thru Feb 22) www.thenawa.org **Manhattan**

Friday, February 4

CURIOS EXPLORATION Pelham Art Center 155 Fifth Avenue Pelham NY Opening reception and all-age art workshop 6:30-8pm free (thru Apr 2) **Westchester**

The KMAA and THE SCHOOLHOUSE THEATER present a Benefit Film Night: "Exit Through The Gift Shop", The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 7:30pm; With wine and cheese before the film and a discussion following. charge www.schoolhousetheater.org **Westchester**

Saturday, February 5

ESYO PLAYATHON - A day-long musical extravaganza featuring musicians of the Empire State Youth Orchestras Albany Medical Center Crossgates Mall 1 Crossgates Mall Road Albany NY 518-262-3125 10:30 am - 6:30 pm free www.amc.edu **Albany**

PILOBOLUS The Performing Arts Center at Purchase College Concert Hall 735 Anderson Hill Road Purchase NY 914-251-6200 8pm charge www.artscenter.org **Westchester**

VITO PASQUALE: "A City of Second Guesses" Photographs Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Feb 27) www.harrisonpl.org **Westchester**

Sunday, February 6

DECOYS Courtesy of the KLASS FAMILY & Mixed Media & Ceramic by SHAINA DUNN New City Library 220 North Main Street New City NY 845-634-4997 "Artists Reception 1-4pm free (thru Feb 28) www.newcitylibrary.org **Rockland**

HIDDEN WORLDS and GROUP SHOW (upstairs gallery) Watchung Arts Center 18 Stirling Road Watchung NJ 908-753-0190 Artists Reception 1-4pm free (thru Feb 28) <http://watchungarts.org> **NJ**

Wednesday, February 9

EDWARD AVEDISIAN / RANDY BLOOM / DAVID CRUM / CLARK MURRAY Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 **CT**

N.A.W.A. - Open Small Works Exhibition The National Association of Women Artists, Inc. The N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Opening Reception 5-7pm free (thru Feb 22) www.thenawa.org **Manhattan**

FILM SCREENING and DISCUSSION: "James Castle: Portrait of an Artist". The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 7:30pm Introduced by director-producer Jeffrey Wolf and followed by commentary by Wolf and David Ebony, writer, art critic, and managing editor of Art in America. charge www.schoolhousetheater.org **Westchester**

HOPPERESQUE: Realism and Light in Photography Edward Hopper House 82 N Broadway Nyack NY 845-358-0774 donate yearofedwardhopper.com **Rockland**

TANGO FROM THE HEART - An Evening of Art, Dance, and Music The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 7-9 pm charge www.heckscher.org **Suffolk**

WESTCHESTER CHAMBER SYMPHONY All-Mozart Concert Westchester Chamber Symphony Christopher J. Murphy Auditorium, Iona College 715 North Avenue New Rochelle NY 914-654-4926 8pm charge www.westchesterchamber-symphony.org **Westchester**

Continued on Page 20

Calendar submission are only accepted via the online form at:
www.arttimesjournal.com/submitevent.html

Classified

PRINCE STREET GALLERY, 40-yr. old cooperative gallery at 530 West 25th St., New York, NY 10001, princestreetgallery.com seeks new artist members. Contact Katharine Butler, kb@kbwatercolors.com for details.

NAWA 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 oldest 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 NAWA or download from website. www.thenawa.org. Deadline: Sept 15 & March 15 of each year.

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ARTIST STUDIO SPACE Available: Potters, painters & poets, join the artistic community at Barrett Clay Works, Poughkeepsie, NY. Private, semi-private and communal studio spaces \$75 - \$300/month. 24/7 access. Gallery space for shows. Kilns, wheels etc. for communal use. Separate floor for non-ceramic artist. Contact Russ: 845-471-2550. www.barrettartcenter.org.

CO-OP STUDIO Painting Space Available: Orangeburg, NY. Unlimited access. Rent \$120 per month. Call Heather 845-359-6875 or Edward 845-268-7486

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WORKSHOP "In the Footsteps of Frederic Church" - a plein air painting workshop with Evelyn Dunphy, at Church's camp on Millinocket Lake, Maine. August 11-15, 25-28; September 29 -October 2nd. Stunning views of Katahdin, comfortable rustic camps. An unforgettable experience in a historic setting. Evelyn Dunphy, 207-443-5045, artist@evelyndunphy.com www.evelyndunphy.com. A link to a ten minute video done during the first workshop in October 2009 is on my website.

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LABELLA GALLERY, 194 Main Street New Paltz. Exhibits change monthly. Stanley Miller's "Watercolors" Thru Feb 7. Connie Noelle curator connienp@ix.netcom.com

NEW CENTURY ARTISTS: 530 West 25th St., Suite 406, New York, NY 10001, (212) 367-7072 is seeking new members for group and solo exhibitions. All media welcome, \$325 annual fee. Send e-mail to newcenturyartists@msn.com for further information.

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Poets' Niche

READING BALLASTICS AT 38,000 FEET

*I wish I were Billy Collins
witty words flowing from my pen,
droll analogies and introspections.*

*Instead, a 757 holds me captive,
nine hours of writing time
eating at me as I await my muse.*

*I wish I were Billy Collins,
with a book contract, speaking
engagements, name recognition.*

*I'd enchant fellow passengers
with mile-high wit,
write poetry just shy of Mach 1,
weightless words swirling
like dust motes in the air.*

—Anni Macht Gibson
Cincinnati, OH

HOLY/WHOLLY

*Deep in the Painted Valley,
where azure swims above
rust erections and flaxen fields,
Brother John crusades.
He's no TV evangelist
but he quenches souls in drought,
spreading his Word
while riding a '69 Hemi 'Cuda—
GNGR*SNP posted
Across the rear.*

*What will Brother John spread
when Mistress Ginger,
sick of being pimped and played,
snaps on her fins and dives
deep down?
What will he spread
when she bridges
parted waters?*

—Jennifer A. Hudson
Stratford, CT

Ringling International Arts Festival, Sarasota, Florida

Continued from Page 15

By CORNELIA SECKEL

John Ringling to house his personal collection of masterpieces. In 1931 it was officially opened to the public. As we went from room to room it was again made clear that the range of art gave a strong overview of art history.

The collection of **Peter Paul Rubens** is considered by many to be the

For me the *piece de resistance* was the **Solos with Mikhail Baryshnikov and David Neumann** lasting only 1 hour, the 3 pieces by Baryshnikov were excellently exquisite. Standing room only and as I looked around I saw many guest dancers standing in the aisles. Whether they were walking (as in the first collab-



A Detail (*Ladies Dressing Tent*) of the *Howard Tibbals Miniature Circus* at The John and Mable Ringling Circus Museum

finest in the world. In 2006, a combined endowment, building and collection gift from noted Asian art collector and philanthropist **Dr. Helga Wall-Apelt**, substantially bolstered the Ringling Museum's Asian art initiative which aims to establish the Museum as an important venue in Florida for the study of Asian Art.

The Courtyard of the Museum of Art (where the Gala was held) features casts of original antiquities and renaissance sculptures, including the towering *David* by **Michelangelo**. The Courtyard features two fountains - *Fountain of Tortoises*, one of three replicas from the **Piazza Mattei** in Rome, and the *Oceanus Fountain*, copied from the 16th century original by **Giovanni Bologna** in Florence's **Boboli Gardens**. When John died in 1936, he bequeathed his art collection, mansion, and estate to the people of Florida.

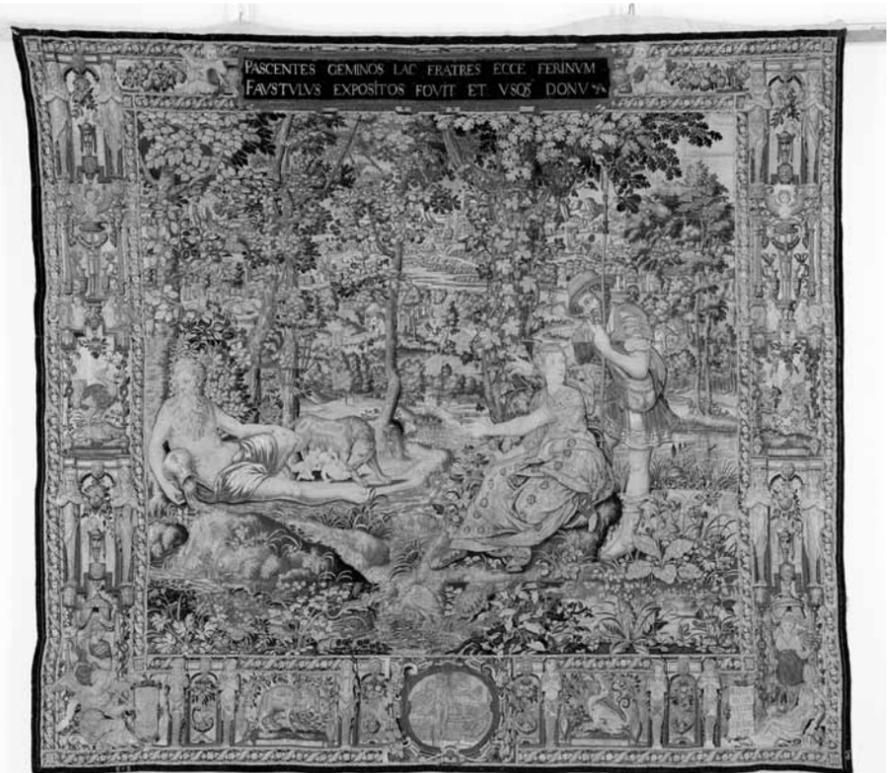
With reluctance and an extracted promise that we would meet again, I left Karen and went to the Circus Museum to see the **Forman Brothers Theatre Opera Baroque**. The Forman Brothers' Theatre is a theatre without permanent stage and a complete ensemble, "a community of theatrical nomads and comedians who relish the charm of journey and travels". They travel around Europe with their stagings; they play in various spaces that have been created just for the project. They were very much in the manner of the Circus: entertainment as you enter, antics with the audience, a performance, more antics. The **Marionette Show**, so much a part of the Prague heritage, was an opera from the end of the 18th Century called "The Quarrel between the Landlord and the Masons". Excellent, fun and had the audience laughing throughout.

orative piece) or dancing solo, seeing these two was the highlight for me. My focus was on Baryshnikov and the last piece he did, "Years Later", had him dancing with his younger self that was projected on a large scrim. Choreographed by **Benjamin Millepied**, the piece was courageous, humorous, and generous. I was bursting with emotion for hours after the performance and when I saw Baryshnikov later that evening as he was posing for a group picture with young Russian dancers and actors, I greeted him and expressed my appreciation for his generosity in dancing for us and for being the artistic director of the Festival—he seemed pleased.

Two hours later and after some "Coming Down" time I saw **Loan Sharking** by the **Rubberbanddance**, a Group from **Montréal, Canada**; Co-Artistic Director, Choreographer & Dancer is **Victor Quijada**. Their movements were so fluid and intense that I was at the edge of my seat once again.

Late evening fare was **Sanda & the Takeishis Gypsy in a Tree**, with music by **Sanda Weigl**, a blending of gypsy music, cabaret and jazz. It was at this time that I was able to get a picture of Mikhail Baryshnikov and dancers and actors from Russia many of whom would perform in NY at the Baryshnikov Art Center.

Saturday morning and I was heading towards **Lido Beach** (a mere 5 miles from my hotel) and the **South Lido Mangrove Tunnels Tour** with **David Wells** from **Almost Heaven Kayak Adventures** www.kayakfl.com. It was a 2.5-hour exploring of Mangrove Tunnels and David was quite attentive to each of the kayakers pointing out Manatee feeding grounds, live shells sea stars, and sea cucumbers. We didn't see any Dol-



"Threads of Gold", from the *Kunsthistorisches Museum, Vienna* on exhibit at The John and Mable Ringling Art Museum, Sarasota, FL

phins or Manatees but they are often seen during this trip. It was a beautiful day with waters clean and clear as crystal. Kayaking is a delightful way to explore the shorelines. Perhaps next time I'm in Sarasota I'll take the guided fishing trips, or perhaps the **Gulf of Mexico Expeditions**, and then there is the **Bird Watching** trip. So many choices.

Late in the afternoon I met up with **Elaine Jaffe**, a friend from home who winters in Venice and she accompanied me to the last two Dance programs and a final (for now) look at the sunset in Sarasota Bay with lovely Jazz playing in the background. We saw **Les Slovaks Dance Collective**, a group of 5 Slovak dancers and a violin player who live in Brussels. Their performance, which is structured and impromptu, is just delightful as they tease, antagonize and play with one another. The Company focus is on performing and dancing.

The final performance of the Festival for me was **Magic, Mystery, and other Mundane Events** by the **John Jasperse Company** who are based in the US. So many different dances styles delighted and totally engaged the audience.

The Museum Campus includes the Art Museum, Cà d'Zan, the Historic Asolo Theater, the Circus Museum and the Tibbals Learning Center. At one time the **Ringling School of Art and Design**, a private, not-for-profit, fully accredited college) was to be housed on the campus but money ran out and it is located less than 2 miles from the Museum. It was

John's intention from the beginning to have a museum and school where students could learn to draw from the model (he bought 3000 sculptures) and study work from different periods of art history. His purchases were all to that end. There are 240 staff members, over 750 volunteers, 150 docents and a huge program for children with 10 school tours a week and over 13,000 kids a year visiting the museum. An extensive Art Library is available to the public.

Sarasota is 2nd to NYC per capita of people employed by the arts. Per capita there are more performing arts seats than in NY on a given night during the season. What a place to stay away from the cold. And the beaches... some of the most beautiful in the world. And then there is the tour of historic buildings and The **Sarasota School of Architecture**, sometimes called "Sarasota Modern," a regional style of post-war architecture that emerged on Florida's Central West Coast and is characterized by its attention to climate and terrain.

I never did get to some of the productions at the RIAF, the family fest, the library, or the Johnson-Blalock Education Center. I guess I'll just have to return. Tickets for the 3rd Annual RIAF will go on sale early in 2011. Most every performance was sold out so go online and secure your tickets for a most fabulous festival. www.ringlingartsfestival.org/performances/

Look for the video on the *ART TIMES* homepage www.arttimes-journal.com and also on YouTube



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Continued from Page 18

Sunday, February 13

ALBANY PRO MUSICA'S Annual High School Choral Festival Troy Savings Bank Music Hall 30 2nd Street Troy NY 4pm charge **Rensselaer**

I LOVE YOU, YOU'RE PERFECT, NOW CHANGE The Lycian Centre 1351 Kings Highway Sugar Loaf NY 845-469-2287 3:00 pm charge www.lyciancentre.com **Orange**

JAZZ BRUNCH, featuring music by ROBSILVAN Silvermine Guild Arts Center Silvermine Galleries 1037 Silvermine Road New Canaan CT 203-966-9700 11:30am-2pm charge www.silvermineart.org CT

Monday, February 14

THE ETERNAL LANDSCAPE / ART ABOUT ART Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Feb 25) www.americanwatercolorssociety.org NYC

Sunday, February 20

CHAMBER SUNDAYS with violinist DANIEL HOPE & pianist JEFFREY KAHANE The Performing Arts Center at Purchase College Recital Hall 735 Anderson Hill Road Purchase NY 914-251-6200 3pm charge www.artscenter.org **Westchester**

BRENT GREEN, Gravity was Everywhere Back Then Silvermine Guild Arts Center Silvermine Galleries 1037 Silvermine Road New Canaan CT 203-966-9700 4pm charge www.silvermineart.org ct

THE PERMANENT COLLECTION The Ridgewood Art Institute 15 East Oak Street Ridgewood NJ 201-652-9615 free (thru Mar 20) www.ridgewoodartinstitute.org **Bergen**

Monday, February 21

SEMESTER STARTING DATE Westchester Community College Center For The Arts Westchester Community College Center For The Arts 196 Central Ave. White Plains NY 914-606-7500 sunywcc.edu/arts Westchester

Saturday, February 26

STUDENT SHOW Kent Art Association 21 South Main Street Kent CT 860-927-3989 free (thru Mar 6) www.Kentart.org **Litchfield**

Sunday, February 27

CIRCA - 46 Circus Acts in 45 Minutes The Performing Arts Center at Purchase College PepsiCo Theatre 735 Anderson Hill Road Purchase NY 914-251-6200 3pm charge www.artscenter.org **Westchester**

FEBRUARY EXHIBITS Silvermine Guild Arts Center Silvermine Galleries 1037 Silvermine Road New Canaan CT 203-966-9700 Opening Reception 2-4pm free (thru Apr 1) <http://www.silvermineart.org> CT

Monday, February 28

SPRING ART EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 18) www.americanwatercolorssociety.org NYC

Thursday, March 3

FRIEND OF THE ARTS AWARDS Mill Street Loft Poughkeepsie Grandview Rinaldi Blvd Poughkeepsie NY 845-471-7477 5-7pm donate millstreetloft.org **Dutchess**

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Friday, March 4

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SKETCHES BY LISANDRA CARLOMAGNO East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening Reception 7pm free (thru Mar 31) <http://www.efibrary.org> **Dutchess**

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