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Extensive Calendar of Events...and more!**

ART TIMES

Vol. 28 No. 5

March/ April 2012

Eugene Ludins: An American Fantasist at the Samuel Dorsky Museum of Art



Courtesy: ART TIMES Collection

Untitled Drawing undated ink and wash on paper



Courtesy: Estate of Eugene Ludins

Family Portrait, 1934, Oil on canvas, 54 x 46 in.



Courtesy: ART TIMES Collection

Untitled Drawing undated ink wash and graphite on paper

By **RAYMOND J. STEINER**

ONE IS TEMPTED to ask if Eugene Ludins' last name was derived from the Latin word *ludi* — "game". I kind of doubt it, but if there was ever a "*Magister Ludi*" — or "master of the games" — it would surely be the man I'd come to know after profiling him nearly thirty years ago in his Woodstock studio. A quick wit but a gentle critic, he loved to 'collect' his wife's inadvertent witticisms to share with others, for example when he told a group of us about her old cranky old Hoover Vacuum Cleaner: "Well," she said, "at least it's better than nothing." Gene would give that impish grin and say, "Vacuum' — 'nothing'. Get it?" in case the slow ones missed the unintended verbal pun. Susana Torruella Leval, curator and author of the catalog accompanying the exhibit*, gives a complete account of Ludins's life and career (dubbing him an "American fantasist", an apt name for an artist — a man — who never seemed to allow a whimsy go to waste) so I will concentrate my remarks on the exhibition.

It does not take very many steps into the gallery before you begin to feel that you've stepped into another land, another dimension where distortion reigns and disorientation begins — sort of like a leap through Alice's (in this case, Ludins's)

mirror into Wonderland. To casually slough him off as just one more "surrealist" or some such glib catchphrase, is simply a too-easy pigeonholing of a talent that defies easy categorization. Titles of paintings or drawings do little or nothing to "clear things up." If Ludins began as an American realist, it did not take long for him to wander off into becoming — as Leval notes — an American fantasist. Bodies, faces, buildings, landscapes, on closer inspection seem to lose perspective, proportion — at times — simple common sense. If rooted in some piece of reality that might have confronted Ludins, he would soon turn a vista, a group of people — whatever — into something dreamlike. "To Space", at first glance, appears to include a space capsule — but includes two hugging couples nearby and a mish-mash of gadgets attached to the spacecraft that looks anything but technically feasible. In "Regenerator" we see some kind of outlandish contraption — a "regenerator" I suppose — composed of pulleys, columns, stove pipes, vases and unknown objects with a scantily-clad woman alongside and, a little distance away, a group of naked and dressed people along a river- or lake-bank. His wife Hannah, once said to me, "Don't you wish you could look into his head?"

For those of us who couldn't perform that feat, visiting this exhibition is the next best thing.

It was in his drawings that Ludins seemed to really "let himself go" — here we see the *Magister Ludi* at his best. Although they are obviously little vignettes — a party, a picnic, a gathering of friends, a couple of lovers or friends walking together — there would almost always be a *ludicrous* element included, some unexpected gesture or facial expression that would stop you in your tracks: one or both walkers stark naked ("Couple"); a man kneeling alongside a dog eyeing a bone next to a dish ("Bone of Contentment"); a cockamamie construction with both clothed and naked people working on it ("Live Sculpture with Sculptor"); a disheveled painter in front of his easel with three disgruntled women nearby ("Untitled Drawing") — and so on, and so on. The exhibition, which covers several rooms and comprises some 60 paintings and 20 drawings, is complemented by

several vitrines displaying memorabilia, photographs, and sketchbooks.

Lest you think that Eugene Ludins was *merely* a jokester and producer of comic caricatures, be assured that he was first and foremost a *painter*. This is perhaps most evident in his use of color — for when you make that first step into his land of the absurd you cannot but help to be captivated by richly-hued landscapes, skies, mountains and fields. If at times, even his use of color does not "make sense" it always *delights* the eye. Give yourself a gift — even a casual stroll through this exhibition will reward the viewer with a welcome recess from a world that can sometimes be overwhelmingly *too* predictable.

***"Eugene Ludins: An American Fantasist" (thru Jul 12): Samuel Dorsky Museum of Art, The State University of New York at New Paltz, One Hawk Drive, New Paltz, NY (875) 257-3844. A fully-illustrated catalog of the same name accompanies the exhibit. www.newpaltz.edu/museum for more information.**



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Commentary and Resource for the Fine & Performing Arts

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Peeks and Piques!

IN MY LAST "Peeks & Piques" (November Online Issue) I wrote about artists and the stances of some religious belief systems — or at least the "spokespersons" of such systems — toward art and its creators. I took it a step further (surprise!) and turned my reading toward earlier times, times when gods and goddesses were less definitive in their wants and desires, less demanding in their expectations from mere mortals. Oh, they might have been consulted when a battle was being considered or whether it was propitious or not to pursue some course such as choosing this or that one for a wife or a king; but, generally, they were not much expected to get into the mundane business of day-to-day activities. Take the ancient Greeks, for instance. For them, the ideal was for humans to seek virtue — not the namby-pamby modern type of "niceness", but of *virtu*, meaning a manly standard of right and/or morality; upstanding, true, noble — you get what I mean. It didn't matter if you visited this or that oracle, sacrificed to this or that god — the point was to just be a good human being, to be able to look at yourself in the mirror in the morning without

feeling a bit shame-faced about your behavior yesterday. This meant that we ought to choose what we do, what we admire, what we want in life *carefully*. A king, for example (according to Plutarch) was amazed to see some wealthy strangers carrying puppies and monkeys in their arms, embracing them and making much of them. He wondered whether or not women in their country bore children? Why lavish all that affection and kindness on brute beasts? Plutarch (in his life of Pericles) goes on to warn about "entertaining and taking notice of everything and anything that addresses our senses." Just because a colorful image, for example, impresses us favorably, we ought not pursue it at expense of neglecting what is best and choicest for our contemplation. So much for the painter/colorist. *Virtu* demands more discrimination in what we choose to do or desire to own. Antisthenes, for example, when informed that a certain man was an excellent piper responded, "It may be so, but he is but a wretched human being, otherwise he would not have been an excellent piper." Likewise, Alexander the Great's father, King Philip, once heard his son charmingly

and skillfully playing a piece at some merry-making and asked him, "Are you not ashamed, son, to play so well?" So much for the musician — pop star or not. Alexander apparently saw the light, since it was not long before he went out to conquer the world instead of plunking away at his instrument. As Plutarch explains, it does not necessarily follow that because a piece of work — a song, a poem, a painting — pleases you for its gracefulness, that he or she who wrought it deserves our admiration. Practicing *virtu* — by merely its own bare statement of action — can and ought affect men's minds to follow suit. It's one thing to take note of a good song, poem or painting, but it is quite another to emulate the moral purpose of those who practice *virtu*. So...in other words, it takes a no-frills, full-time life to possess *virtu* — to be a fully-realized man *ala* the ancient Greek. Hoo boy! And here I am, not only wasting my time being a writer, but writing about *art* and *artists* for the past 35 years as if it was important! Now I *really* have a headache!

Raymond J. Steiner

(Visit my blog at rjsteiner.wordpress.com for more "Peeks & Piques!"



"repair the world" through Tikkun Olam is what we are all about!

As we approach Thanksgiving we think of our friends and supporters and how blessed we are to have Art Times in our community.

**Barbara Cohen, Chairperson
Fall for Art, Kingston, NY**

To the Publisher:

We couldn't have done it without you! Your being co-sponsor of The Woodstock Arts Fair was the major

factor in it's being successful again this year. The Fair has become an important venue for visual and craft artists. Your participation informs these participants that the Fair has professional jurying and organization and is, indeed, the place to show and sell at the end of November each year in time for Holiday shopping. The entire committee thanks you for your co-sponsorship role in this event.

The committee also thanks Cornelia Seckel for the professional work and

energy she brings to the event. The Catalog she produces is unique for a local Arts Fair. It is interesting, colorful and informative. Her skill, creativity and experience are invaluable.

We are fortunate to have *Art Times* as a co-sponsor for the WAF and especially fortunate to have Cornelia's expertise and energy as co-chair.

Thank you,
**Woodstock Arts Fair Committee
 Myra Schwartz, Co-chair
 Woodstock, NY**

Continued on Page 18

Letters

To the Publisher:

Thank you for publicizing my work in *ART TIMES*. The photograph looks great. I deeply appreciate the award. Sincerely

**Carole Dakake
Newton, NJ**

To the Publisher:

On behalf of the Fall for Art Committee, thank you for supporting Fall for Art sponsored by Jewish Federation of Ulster County the past 15 years. *Art Times* has always provided publicity, advertising space and your personal remarks prior and following Fall for Art are a pleasure to read!

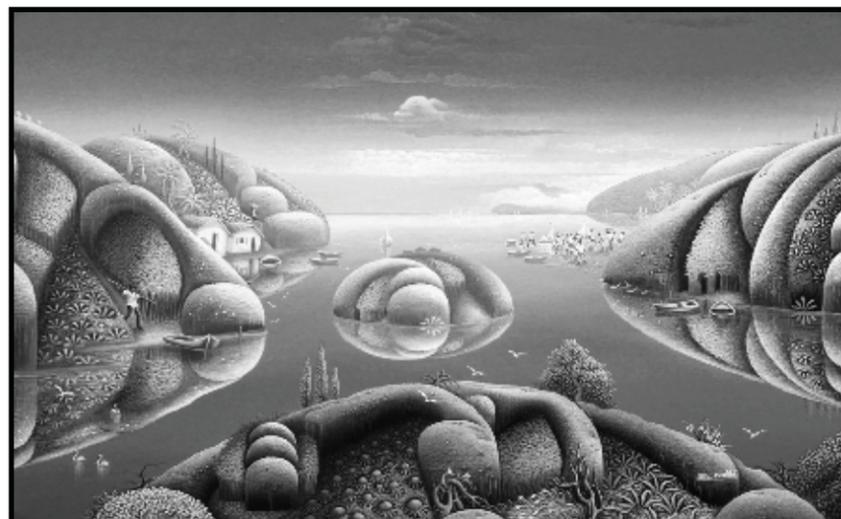
Your recent introduction to place us on You Tube is indeed a wow! I just love how you have highlighted the event. This year was truly a challenge ... Wiltwyck Golf Club received their power several days before the show and the day before, Storm Lee left many residents without power. One of our artists Harriet Forman Barrett from New Paltz had to cancel as well as many guests who were not able to leave their homes. In spite of nature, we still had a great attendance and your video captures the enthusiasm and importance of sponsoring this event.

We are looking forward to celebrating the 16th year on Thursday, September 6, 2012. Our goal is to provide a venue where artists of the Hudson Valley can show and sell their work and support the good work of Federation. All proceeds are directed to Federation programs and humanitarian projects. Sharing the commitment and responsibility to

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March 30, 31 & April 1, 2012

The 11th annual:

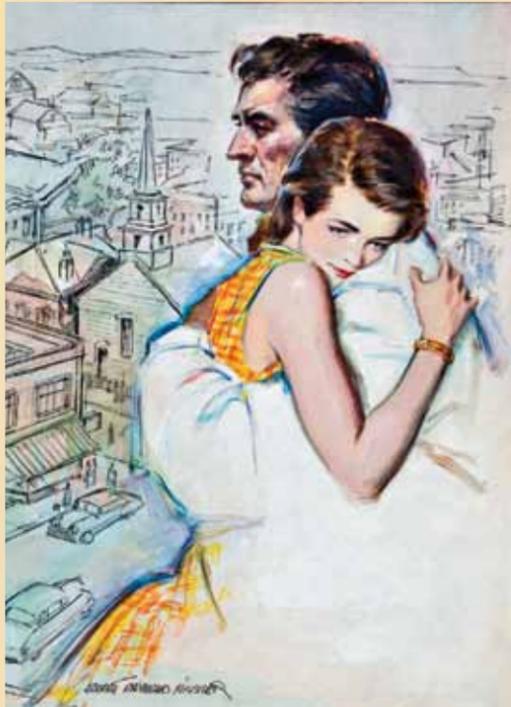
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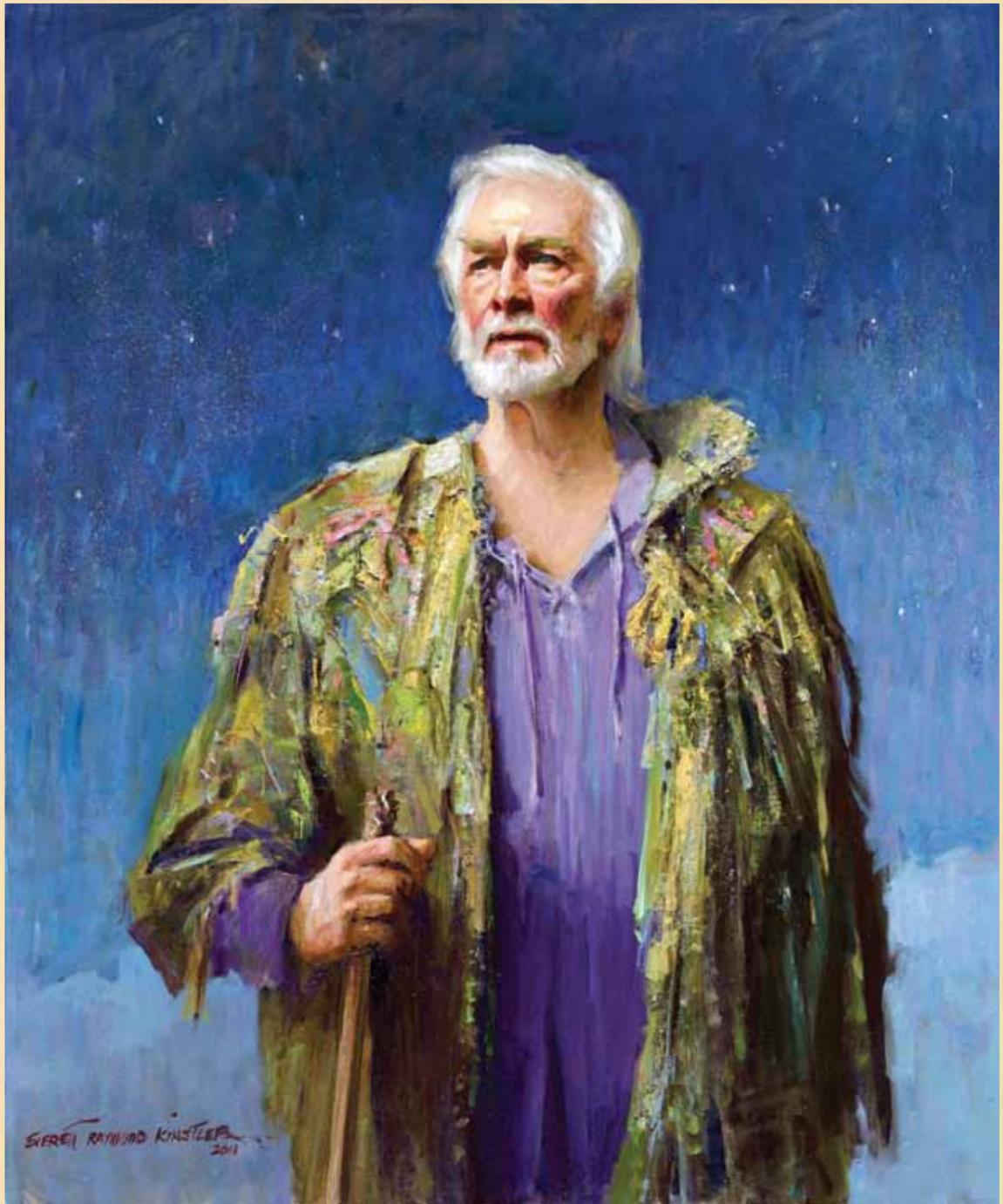
March 10 through May 28, 2012



Late 1950's, young adult romance book cover,
pen, ink and watercolor on paper.

Christopher Plummer as Prospero,
2011, oil on canvas, 42" x 50".

Morning, Portugal, 1990, oil on canvas, 34" x 44".



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Dance Nostalgia for Dance Past

By FRANCINE L. TREVENS

WHAT FIREBRAND TEENAGER suspects he will mature into a staid reactionary? What creative young woman can conceive herself a staunch member of “the old school?” Yet, that is generally what happens as one ages.

I remember as a young woman wondering why people wanted chairs too fragile to sit on in their homes just because they were priceless heirlooms. I felt chairs were for sitting on, not admiring. Now my home is decorated with many old heavily carved wooden tables, chairs, desks and armoires. None are purely for ornamentation, all are usable and used. Still young people come in and think they are in a time warp as they view a loft decorated with Victoriana. Imagine, furniture that survived well over a hundred years and still functions perfectly. I would now even argue for the preservation of old buildings so that we do not forget, “The good old days” when things were built to last.

It is even worse with dance. In terms of ballet, I come from the age of Alexandra Danilova, Moirer Shearer, Alicia Markova, Maria Tallchief, Nora Kaye and Frederick Franklin, Robert Helpmann, Andre Eglevsky, Erik Bruhn, John Kryza, Arthur Mitchell. I later welcomed Nureyev and Baryshnikov as two great male dancers.

I relished the story ballets, having particularly adored Nora Kaye in *Fall River Legend*. But I have also enjoyed dance created just for the joy of movement and for the spectacle of surprise.

Many dance programs today seem designed more to show the athleticism of dancers than their fluidity and grace. Many of these companies I admire, Pilobolus being one, but often I miss the sheer beauty of the lovely old choreography.

Still I smile and take pleasure in the work of troupes such as Parsons Dance Company – wishing I could block out the music to which they dance. To my ancient ears it is disturbing, teeth on edge annoying sound.

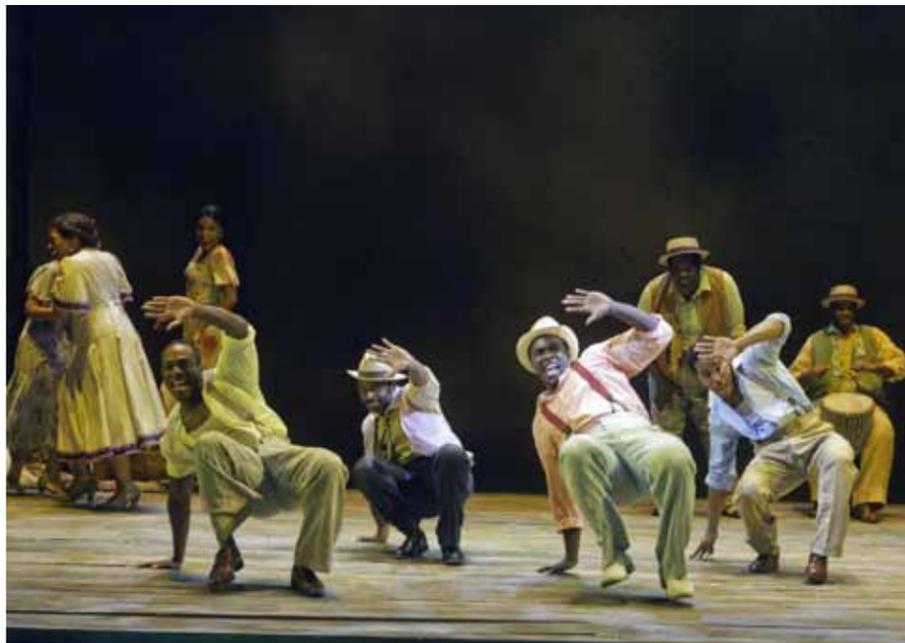
I mention Parsons Dance for two reasons: I recently saw their program at the Joyce and because they seem to be cropping up everywhere.

They present *Twist*, Wednesday, February 29 afternoon at The Rink at Rockefeller Center – it’s in the future

as I write and the past as you read this. They began a new education and outreach initiative in partnership with Broadway Dance Center, 221 West 57th St #5, New York, NY on January 3, 2012 with Parsons Dance classes being offered at Broadway Dance Center on a regular weekly basis with open-enrollment.

As mentioned above, their music turned me off, but their dancing while athletic was yet fluid, and presented some fascinating patterns making great use of the wonderful Joyce Theatre stage. They work magnificently as an ensemble. Still for me, the highlight was a bit of trickery – a play of light and freeze movement called *Caught*. Timing had to be perfect and the dancer who performed it and lighting engineer certainly were! Parsons program ran a wide gamut and each piece was well worth watching, though several made me wish for earplugs.

I have watched Broadway musicals mature from inane comedies with a fragile story line on which to hang



Male dancers from *The Gershwins' Porgy and Bess* photo by Michael J Lutch

the soaring musical numbers to serious thought-provoking musicals such as *Evita*, *Merrily We Roll Along*, on which I worked and *Sweeney Todd* in which a friend appeared.

Coming from the movie era of suave Fred Astaire seemingly dancing on the ceiling and irrepressible Gene Kelly dancing in the rain, I remember practically leaping from



“A Stray’s Lullaby” Dancers: Christina Ilisije, Elena D’Amario, Jason Macdonald
Photo by Krista Bonura

my seat when I watched the “Too Darned Hot” number in the original *Kiss Me Kate*, where a dancer danced up the wall. I still see Gregory Hines in *Eubie*, dancing with every scintilla of his being.

Somewhere along the line how-

back I was enthralled. Here was a musical that combined all the best of what is new and all the glory of what was exciting about old musicals. No wonder I call it the best musical of this new century.

I always avoided revivals because my memory of the glory of the originals was too vivid and I did not want it destroyed by what might prove a lesser version of the work.

But I went to see *The Gershwins' Porgy And Bess* – which was getting raves – and which began with an overture. Yet as I watched, I wondered – where is the soaring moment? Where is the all stops let loose dance number?

Yes. The voices are magnificent, the staging more than satisfying, costume mostly appropriate and the lighting very mood creating though sometimes a bit too dim – but the dance – the dance never hit its peak, never soared, never brought me to a moment of exaltation. I had the sensation some film editor cropped out the best part of the dance number and left it on the cutting room floor

Since I write about dance — and was always a dance aficionado, I left the theater disappointed. It got what has become the usual standing ovation, and the singing deserved it – particularly the opening rendition of “Summertime” by Nikki Renée Daniels whose voice was so clear and sweet it pulled at my heartstrings, and all of Audra McDonald’s songs. For a dance critic, however, it was less than satisfying.

There are many dance companies, which are modern and yet honor the old dance traditions as well – such as the Amy Marshall Dancers and Avi Scher whose works always delight.

As they say in the film *The Artist*, “Make room for the young.” I make room and allowances but I am nostalgic for a time when dance was beautiful and story ballets thrilled; when producers and directors of musicals knew that the universal language of dance could speak to the soul of the audience as strongly as any lyrics can. Welcome progress, the silver; retain the beauty of the past, the gold.



Ian Spring and Melissa Ullom dancing Parsons; “Round My World”
Photo by Krista Bonura

ever, many musicals, once called song and dance shows, lost a key element – as the book got more important – the eleven o’clock number faded. Dance became more and more curtailed. Scenery and special effects replaced the splendor of the big dance ensemble.

While I am far from immune to special effects — such as the last airlift out of Saigon, or Jonathon Price making love to an automobile, both in *Miss Saigon*, or the utter spectacle of *The Lion King*, I lament the loss of the ever building, ever more exciting dance number.

Some musicals still feature this – *Mary Poppins* doesn’t merely fly its leading lady, its musical numbers fly as well! They are spirit-lifting, leg thumping heart pounding exciting to watch.

Another loss in many new musicals is the overture, played by a large orchestra. Overtures set the mood for the play to follow and familiarized the ear to the melodies to come. The occasional new musical, which uses an overture immediately, catches my fancy.

When I saw *Billy Elliot* a few years

Read additional Dance Essays at
www.arttimesjournal.com

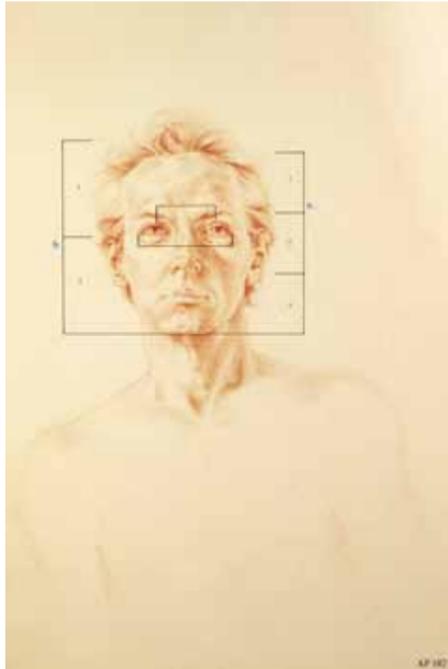
Art Review

Anthony Panzera

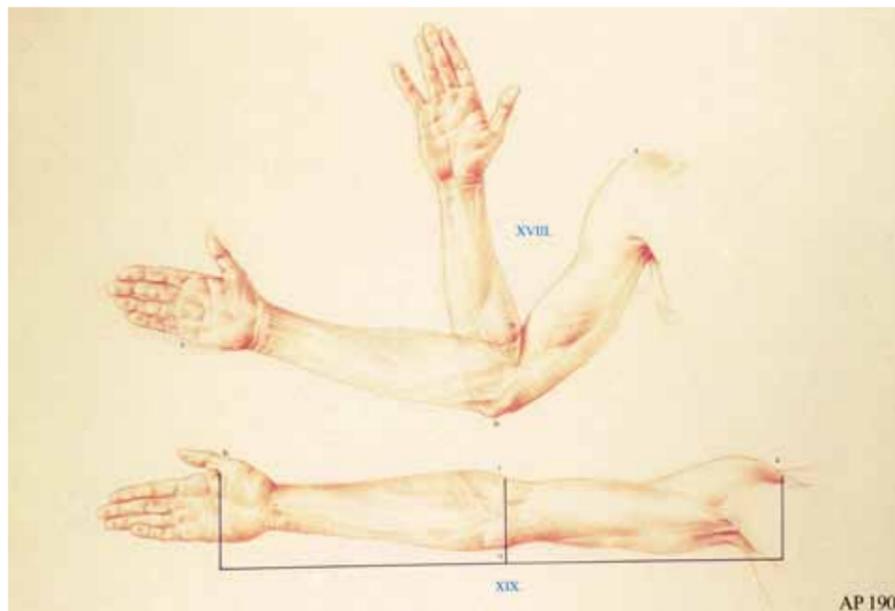
at the Samuel Dorsky Museum of Art *Photos Courtesy of SDMA, SUNY New Paltz*

By RAYMOND J. STEINER

IF, LIKE ME, you are a classical drawing aficionado, you will not want to miss the current exhibit* at the Samuel Dorsky Museum of Art. Some 65 drawings comprise the exhibit, which is thematically organized under five sections: I The Head; II The Torso; III The Whole Body; IV The Leg and Foot; and V The Arm and



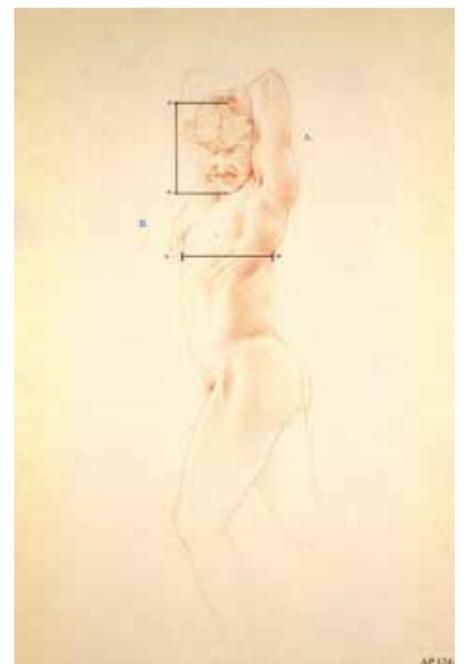
Anthony Panzera, AP 102, from *The Leonardo Series*, n.d., Sanguine pencil on buff paper, Collection the Artist.



Anthony Panzera, AP 190, from *The Leonardo Series*, n.d., Sanguine pencil on buff paper, Collection the Artist.

Hand. Based on Leonardo da Vinci's extensive studies of human anatomy, Panzera vividly and vibrantly brings to full bloom da Vinci's interest in the art of draftsmanship as it applies to human proportion. Each drawing is exquisitely rendered in sanguine pencil on buff paper, each demonstrating (and visually 'proving') separate, mathematical observations patiently gleaned from da Vinci's notes. This is one of the most

beautiful exhibitions of drawings by a contemporary artist that I have ever seen. (Panzera, artist, alumnus of SUNY New Paltz and present professor of drawing at Hunter College, CUNY, did a year of independent study in Florence, Italy). Bravo! Anthony Panzera for not allowing this masterful art to disappear from the modern artworld — and kudos to the Dorsky Museum and its staff for bringing this exhibition to our region.



Anthony Panzera, AP 124, from *The Leonardo Series*, n.d., Sanguine pencil on buff paper, Collection the Artist.

***The Leonardo Series: Drawings by Anthony Panzera (thru Apr 15): Samuel Dorsky Museum of Art, The State University of New York at New Paltz, One Hawk Drive, New Paltz, NY (875) 257-3844. www.newpaltz.edu/museum for more information.**



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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.

Ongoing

Mar 30-Apr 1 Plays in Process University at Albany Department of Theatre Performing Arts Center 1400 Washington Ave. Albany NY 518-442-4200 charge <http://www.albany.edu/theatre/>

Thursday, March 1

ANDY MILFORD Photographs of forgotten locations in the Hudson Valley. Cave Mountain Brewing Company 5359 New York Rte. 23 Windham NY 518-734-9222 free (thru Mar 31)

"BARNs & BRIDGES" WFA Group Exhibition Windham Fine Arts, 5380 Main Street Windham NY 518-734-6850 (thru Mar 31)

CBSRZ Main Street Gallery Beth Shalom Rodfe Zedek 55 East Kings Highway, Chester, CT. Chester CT 860-526-8920 free (thru Apr 22) www.cbsrz.org

ELEANOR GOLDSTEIN: Paintings and Prints Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 (thru Mar 25) www.upstreamgallery.com

EUGENE LUDINS: An American Fantastist Samuel Dorsky Museum of Art at SUNY New Paltz 1 Hawk Drive New Paltz NY 245-257-3844 free (thru July 15) <http://www.newpaltz.edu/museum>

EV(e)OLUTION II National Association of Women Artists, Inc. Riverside Public Library 127 Amsterdam Avenue New York NY 212-675-1616 free (thru Mar 31) www.thenawa.org

VALERY YURLOV: In the Search of an Absolute The Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 732-932-7237 charge (thru June 3) <http://www.zimmerlimuseum.rutgers.edu/exhibitions/?id=105>

MICHAEL PARTIS Finkelstein Memorial Library 24 Chestnut St. Spring Valley NY 845-352-5700 free (thru Mar 31) www.finkelsteinlibrary.org

MYTHICAL ATMOSPHERES; Prints Please: Selections from Universal Limited Art Editions (ULAE) Islip Art Museum; Pulse Magazine Islip Art Museum 50 Irish Lane East Islip NY 631-224-5402 free (thru Mar 25) www.isliparts.org

POP-UP! THE MAGICAL WORLD OF MOVABLE BOOKS Norman Rockwell Museum Rte. 183, Stockbridge, MA (413) 298-4100 (thru April 22)

RACHEL PERRY WELTY 24/7 Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 732-932-7237 charge (thru July 8) www.zimmerlimuseum.rutgers.edu/

RIPPLE EFFECT, The Art of H2O (Apr 30); WRITTEN ON THE WAVES: Shipboard Journals and Logbooks (Oct 2) East India Marine Associates Peabody Essex Museum East India Square 161 Essex Street Salem MA 978-745-9500 charge <http://pem.org/>

SCOTT ACKERMAN & Comforting Illusions The Arts Upstairs 60 Main Street Phoenicia NY 845-688-2142 donate (thru Mar 10) www.ArtsUpstairs.com

STRIATIONS Lapham Gallery, LARAC 7 Lapham Place Glens Falls NY 518-798-1144 free (thru Mar 23) <http://www.larac.org>

The New LOOK | Part One- Look | Art Gallery Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 free (thru Mar 11) www.lookartgallery.com

JEANNE LANDAU Watercolours Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 free (thru Mar 25) www.piermontfineartsgallery.com

Friday, March 2

1ST FRIDAY Albany Institute of History & Art 125 Washington Avenue Albany NY 518-463-4478 5-8pm free www.albanyinstitute.org

MARINA @ bau /bau @ MARINA MARINA Gallery 153 Main Street Cold Spring NY 845-265-2204 Opening 6-9 free (thru Apr 1) thamarinagallery.com

MARY ALICE ORITO / MAO: Exhibit -Whimsy & torn paper National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 free (thru Mar 29) www.thenawa.org

SCNY SPRING AUCTION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 8pm www.salmagundi.org

WORKS BY MOZART, SCHUMANN, BEETHOVEN, BACH Woodstock Chamber Orchestra Olin Hall, Bard College, Annandale Route 9G Annandale-on-Hudson NY 845-679-6431 8-10:30 pm charge www.wco-online.com

Saturday, March 3

100% BYRDCLIFFE - Annual Members' Show Woodstock Byrdcliffe Guild Kleinert/James Center for the Arts 36 Tinker Street Woodstock NY 845-679-2079 Opening Reception 4-6 pm free (thru Mar 25) www.byrdcliffe.org

ART THOU - One Day Only Art Gallery Tommy Keegan Next to Keegan Ales St. James St. Kingston NY 845-331-2739 Noon - 10pm free <http://www.keeganales.com/>

JOURNEYS: A GROUP EXHIBIT kershner gallery fairfield library 1080 post rd fairfield CT 203-256-3155 Opening reception with talk by artists 4-6 pm free (thru April 6) www.fairfieldpubliclibrary.org

MEMBERS' SHOW 2012 Washington Art Association 4 Bryan Memorial Plaza Washington Depot CT 860-868-2878 Opening Reception 3 - 6 pm free (thru Mar 24) www.washingtonartassociation.org

PREMIERE ASK Regional Juried Exhibit Arts Society of Kingston 97 Broadway Kingston NY 845-338-0331 charge (thru Mar 31) www.askforarts.org

SCHOOL INVITATIONAL Theme Exhibition/Mentor Show Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 Opening Reception 3 to 5pm free (thru Mar 18) <http://www.garrisonartcenter.org/>

SPLENDOR IN PLASTER Benefit for Arts eba Theater 351 Hudson Ave Albany NY 518-465-9916 7:00- 9:00pm charge www.eba-arts.org

THIRD ANNUAL EXHIBITION of The Warwick Atelier The Warwick Atelier The Albert Wisner Library 1 McFarland Drive Warwick NY 845-986-1047 Opening Reception 2-4:30pm free (thru Mar 31) www.susanhopefogel.com

ULSTER COUNTY PHOTOGRAPHY Exhibit Town of Esopus Library Duck Pond Gallery 128 Canal Street Port Ewen NY 845-338-5580 Opening Reception 5-7 free (thru Mar 31) www.esopuslibrary.org/

WHEN ART MEETS SCIENCE Tivoli Artists Co-Op 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free (thru Mar 25) <http://www.tivoliartistsco-op.com>

Continued on Page 8

JAMES MEYER

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Music

Intermissions Impossible

By FRANK BEHRENS

I AM NOT an opera singer, not even in the shower. But I do know this. If I had just performed the role of Mime the Dwarf in Act I of "Siegfried," which lasted about 90 minutes, and in which I sang almost non-stop from curtain up to curtain down, the last thing in the world I would want is to be stopped on the way to my dressing room and asked questions for 10 minutes. Indeed, I would politely or not too politely beg off and go to rest my body and voice for as long as the intermission allowed.

Of course, if I knew in advance what was coming...but hush! It is all part of a game.

For example, this is exactly what happened to the Mime (one of the evil dwarfs in "Siegfried") whose performance was seen by (I don't know how many) thousands at the Metropolitan Opera and in movie houses all over the world. The audience at the Met was spared what the HD audience had to watch. There was a certain soprano waiting like a bird of prey to ask the poor man all sorts of questions about what he thought about the staging and about the role. "It pays the bills" was his wonderful answer and I wanted to shout out, "Good for you!"

In another intermission, other leads were treated to the same round of questioning, just as had been done between the two acts of "Don Giovanni" a week or two before, and as will be done in all the performances to come.

My objections to this practice go beyond consideration for the physical needs of those interviewed. I take

exception to the value-judgment questions in which positive responses are the only ones possible under the circumstances. I believe that in many instances they are obliged to lie.

Imagine then a typical set of questions asked of an utterly fatigued star: the Question, the Answer, and the actual Thoughts of the victim.

Q. How does it feel to work with Marco Gondolieri?

A. Absolutely wonderful. He is a true professional and encourages us all to do our best.

T. (I've never seen a bigger pain in the rear. He knows he is called a superstar and actually believes it. Should have been put out to pasture ten years ago, and he wasn't very good even then. And an acting lesson or two might help.)

Q. What is the challenge in singing this role?

A. Well, the score is difficult. You know how the 64-tone music of Wolfgang Schmutz is extremely hard to follow, let alone memorize. But it does help create my character and all the hard work is worth it.

T. (I hate it when I have to sing crap like this. I doubt if Schmutz could write a tune as good as "Twinkle, twinkle, little star" if his life depended on it. I only wonder how audiences can sit through this boring idiocy. Let alone how the orchestra can play it.)

Q. How do you feel about this production of "Figaro Meets Fafner"?

A. It is an interesting interpretation of this work and casts some new light on what the composer intended. Illbred Kerfunkle is a director with

real talent.

T: (Having the cast swinging from the flies over a stage full of mud should earn us danger money. How dressing us in paper bags and now and then having us fall into the muck is supposed to tell the audience anything is beyond me. Why did they hire this lunatic director? Didn't they hear of his "Carmen" done nude on roller skates? What did they expect from him for this new work? But as long as audiences pay good money for this dreck, I don't have to worry about being out of work.)

This next one was actually asked of a conductor, who at that moment was being called to the pit. I can't recall the exact words, but this is a pretty close paraphrase.

Q: Last week you conducted "Don Giovanni." Now you are conducting "Siegfried." Do you find the switch a great challenge?

A: (Pausing to think of a quick answer that will let him get on conducting the next act) Well, they both have a lot in common, since Mozart was Austrian and Wagner was German. You know, the same musical background.

T: (My God, does she make up these idiotic questions or does someone else who knows nothing about opera give them to her?)

Again, the audience in the opera house is spared all this as they stand on impossibly long lines at the rest rooms. But the people watching the HD transmission in movie houses have to add one hour to their getting home time by watching the crew



"It pays the bills."

moving scenery (which can be quite interesting) and by listening to some star, trying to keep up a charming smile while talking (this cannot be done for long) asking the kind of questions I have paraphrased.

Perhaps "The Opera Quiz" and/or some expert giving really interesting insight into the work, as was done during the radio broadcasts, should be substituted for these interviews, not only for the benefit of the movie house audiences but certainly for the exhausted performers who simply want to rest their voices.



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Right: Richard Ham
Picasso in Studio, Photograph 1945

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Receiving: Saturday, 3/24 from 11 - 2 pm

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Show Opens: Sunday, 3/25 from 1 - 5 pm

Awards Reception: Saturday, 3/31 from 2 - 4 pm

Call For Entries

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April 29 to June 3

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Show Opens: Sunday, 4/29 from 1 - 5 pm

Awards Reception: Saturday, 5/5 from 2 - 4 pm

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Calendar

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Sunday, March 4

4TH ANNUAL Student Show TraillWorks: Studio, Gallery, Lessons 214 Spring Street Newton NJ 973-383-1307 Opening Reception 4-7pm free (thru Apr 1) www.traillworks.com

ELISSA PRYSTAUK, PSA: bring life to your landscape Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 1 day workshop charge www.pastelsocietyofamerica.org 1 online

ELEANOR GOLDSTEIN: Paintings and Prints Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 Reception 2-5pm (thru Mar 25) www.upstreamgallery.com

SERGIO TRONCOSO & LLOYD ROGLER: HVWC Readers' Series Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 4:30 charge

PIANIST/COMPOSER ROBERT DEGAETANO Piano Solo Concert with his own compositions & music by Chopin Eastchester Arts Council & ArtsWestchester ArtsWest Auditorium 31 Mamaroneck Avenue, 3rd Floor, White Plains, NY 10601 Tel: 914.428.4220 | Fax: 914.428.4306 3 PM charge www.eastchesterartscouncil

RHYTHM OF THE DANCE Lycian Centre for the Performing Arts 1351 Kings Highway Sugar Loaf NY 845-469-2287 3-5pm charge www.lyciancentre.com

STEPHEN RENGSTORF "Winged Odyssey II" woodcuts and watercolors Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 1-5 pm free (thru Mar 31) www.flatiron.ppg.com

WOODSTOCK CHAMBER ORCHESTRA Works by Mozart, Schumann, Beethoven, Bach Woodstock Playhouse Route 212 at Route 375 Woodstock NY 845-679-6431 3-5:30 pm charge www.wco-online.com

YOUTH ART MONTH Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 1-3pm free (thru Mar 30) www.harrisonpl.org

Monday, March 5

SYLVIA GLESMANN FLORAL EXHIBITION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 30) www.salmagundi.org

Tuesday, March 6

CONFIGURATIONS: a group show curated by Basha Maryanska New Century Artists Gallery 530 W.25th At., Suite 406, NYC (212) 367-7072 (thru Mar 24)

Wednesday, March 7

SVITLANA SYRTSOVA & SERGEY KRIVONOS Piano Duo Extravaganza Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 7:30-8:30pm free www.harrisonpl.org

Thursday, March 8

FRIEND OF THE ARTS AWARD DINNER Mill Street Loft Arts Grandview 176 Rinaldi Blvd Poughkeepsie NY 845-471-7477 5:30 pm charge www.millstreetloft.org

VESPERS IN VENICE - Music of CLAUDIO MONTEVERDI - Choir of St. Luke in the Fields Music & Arts St. Luke in the Fields Church of St. Luke in the Fields 487 Hudson Street (1 block South of Christopher Street) New York NY 212-414-9419 8-9:30 pm charge concerts.stlukeinthefields.org

Friday, March 9

MARY ALICE ORITO / MAO: Exhibit -Whimsy & torn paper National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Mar 29) www.thenawa.org

POETS PATRICIA SPEAR-JONES AND BRENDA CONNOR-BEY Slapering Hol Press Reading Featuring Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 7:30 charge

Saturday, March 10

A NIGHT AT THE OPERA SUNY New Paltz Department of Music Julien J. Studley Theatre SUNY New Paltz New Paltz NY 845-257-2700 8pm charge www.newpaltz.edu/music

BAU SPRING in Cold Spring-Beacon Artist Union Marina Gallery 153 Main Street Cold Spring NY 845-265-2204 free (thru Apr 8)

CONFIGURATIONS: a group show curated by Basha Maryanska New Century Artists Gallery 530 W.25th At., Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru Mar 24) www.newcenturyartists.org

EVERETT RAYMOND KINSTLER: Pulps to Portraits Norman Rockwell Museum Rte. 183, Stockbridge, MA (413) 298-4100 (thru May 28)

KENT ART ASSOCIATION STUDENT SHOW Kent Art Association 21 South Main Street Kent CT 860-927-3989 Opening Reception 12-4pm free (thru Mar 18) www.kentart.org

MARINA @ bau / bau @ MARINA Marina Gallery Artists exhibit Beacon Artist Union (bau Gallery) 161 Main Street Beacon NY 845-222-0177 Opening reception 6-9 pm free (thru Apr 8) www.baugallery.com

MUSINGS: the beginnings of an epic Museum of Arts & Culture 265 Clove Road New Rochelle NY 914-576-4657 Opening reception 4-7pm free (thru Apr 5) www.dbmac.org

MARIE HINES COWAN Musings: The Beginning of an Epic paintings by Museum of Arts & Culture North Avenue at Braemer Road New Rochelle NY 914-576-6518 Opening Reception free (thru April 5) www.dbmac.org

RICHARD MERKIN on Film and Literature Carrie Haddad Gallery 622 Warren Street Hudson NY 518-828-1915 Opening Reception 6-8pm free (thru Apr 15) www.carriehaddadgallery.com

THE THOMPSON FAMILY FOUNDATION Woodstock School of Art 2470 Rt 212 Woodstock NY 845-679-2388 Reception 3-5pm free (thru Apr 14) http://www.woodstockschoolofart.org

THOMAS SARRANTONIO Paintings Woodstock Artists Association and Museum 28 Tinker Street Woodstock NY 845-679-2940 Opening Reception 4-6 pm free (thru Apr 8) www.woodstockart.org

THREE MEN THREE VISIONS The Cornwall Grail Center 119 Duncan Ave. Cornwall on Hudson NY 845-534-2031 Artists' Reception 2-5pm free Ongoing exhibition http://www.thegrailatcornwall.org/events.html

Sunday, March 11

ANNUAL New Rochelle Council on The Arts Artist Members' show honoring Founder Thea Eichler The New Rochelle council on the Arts Ozzie Davis Theater & Lumen Winter Gallery at The New Rochelle Public Library 1 Library Plaza New Rochelle NY 212-260-9240 Performances in theater 3-5 p.m. & reception & exhibition in lobby gallery 5-7 p.m. free (thru Mar 28) http://www.newrochellearts.org

HUDSON VALLEY PHILHARMONIC String Competition Hudson Valley Philharmonic Vassar College Raymond Ave. Poughkeepsie NY 845-473-5288 3-6pm free

SCNY SPRING AUCTION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 2pm following 11-3pm Brunch www.salmagundi.org

Tuesday, March 13

A Night At the Opera SUNY New Paltz Department of Music Julien J. Studley Theatre SUNY New Paltz New Paltz NY 845-257-2700 8pm charge www.newpaltz.edu/music

Wednesday, March 14

EV(e)OLUTION II National Association of Women Artists, Inc. Riverside Public Library 127 Amsterdam Avenue New York NY 212-675-1616 Reception 5-7pm free (thru Mar 31) www.thenawa.org

Thursday, March 15

PERI KARKHECK Piermont Etcetera Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Peri Karkheck will be at the gallery for the entire show. free (thru Apr 1) piermontfinearts.com

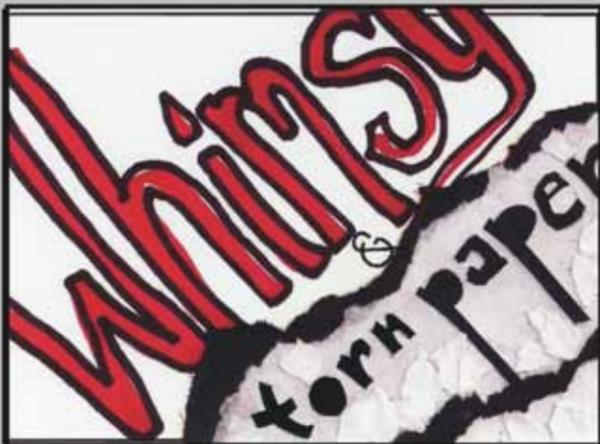
Friday, March 16

SCNY SPRING AUCTION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 8pm www.salmagundi.org

THE BLUES BROTHERS Lycian Centre for the Performing Arts 1351 Kings Highway Sugar Loaf NY 845-469-2287 8-10pm charge THE BLUES BROTHERS ... with the blessing of Dan Aykroyd & Judy Belushi. www.lyciancentre.com

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National Association of Women Artists, Inc. Presents

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NEW ART SHOW

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Fiction

Necessary Magic

By PHYLLIS CAROL AGINS

IN THE MOROCCAN *souk* she watches the other women rush to the magician's table. He is selling something that looks like soap or crystal, blue and rose. The women hold up their *dirhams* passionately, thrusting the money at him and finally grasping the cone-shaped paper, filled now with magic. The man is silent, although his helper hawks passionately in Arabic, offering enough promises so the women give freely.

Because the colors match her bathroom, she is tempted to take this souvenir home. Tempted more by the passionate response of the other women than by a mystical belief in anything other than Jesus and his Holy Ghost. Her husband scoffs from the corner of his mouth and tries to get her to move on. But this trip has been his idea, a notion of adventure published in the latest *National Geographic*. Why ever would she need to travel to North Africa, she had argued, when she was always happy with her Cape Cod in the suburbs?

"Madame." The hawker turns and speaks in English. "If you burn the incense, your home will be protected from the Evil Eye." He looks frightened just by saying the words out loud—as if he should cross himself or spit through his fingers three times, like her grannies in the Balkans might.

"But I never thought much of that nonsense," she replies, knowing that she lies. She's read about exorcisms and rebirths, string theories and parallel universes. She already knocks on wood and repeats prayers in a series of that magic number—three.

"The Eye is everywhere," the hawker assures. "You will not see it, but it sits in the corners of rooms,

behind the furniture. It hides from your lanterns so you can never sweep it away."

Now her husband tugs on her arm even while the hawker is placing the package in her other hand. The magician nods away the *dirhams* she offers.

"He refuses your money," the hawker says sadly, "for you have need."

She tucks the incense into the folds of her suitcase. Over the Atlantic, past customs, despite her husband's scorn, she carries the magic that stains her underwear rose and blue, that foams in the American air, and buzzes when she places it behind her toilet bowl in a dish that once belonged to her long-dead dog.

On the third day home, she starts to dream again—first in muddy shades and then in hues that are stronger than 1950s enhanced Technicolor. She thinks she sees men on horseback, who ride with the burning sun at their backs, who wrap their heads in indigo. But it's her husband's snoring that wakes her, rumbling across their bed of 35 years and against the walls of their bedroom. She is happy to find the black stallions there, instead of the usual foaming bears and car crashes that have visited her in the past—his snoring invading the world of her dreams.

"Throw that stuff away," he insists in the morning, with his face still covered by shaving cream. "My head's been bursting since we got home. My skin is erupting and my mouth is always dry. Are you trying to poison me?" he demands.

He looks serious, but she has never been worried about the noise he makes—not when he grumbles about his dinner or about the way

his clothing is folded. She can ignore his sounds, can forget his complaints. She only has to remain silent until he leaves for work or falls asleep.

Measuring carefully on the fourth day, she scoops out a quarter-cup of incense and pours it into an ashtray that will protect her coffee table from heat. The match sizzles and the rose and blue chunks burn. Smoke threads throughout the room. It winds between the couch cushions, behind the French armoire they once found in an antique market, and across the leaves of the rubber plant. It circles the picture frames, dances across the keys of the piano, and, before mounting the stairs, rattles the knives in her kitchen drawer.

It is Morocco that opens the front door when her husband comes home. Morocco with the hot sirocco winds blasting through the house, with flutes and drums sounding from the television, although it is turned off, and the evening news is silent. Scarabs scamper through the living room rug and storks nest on the second-floor banisters.

"My dinner?" she hears her husband ask more quietly than usual. "Is it ready?"

Wearing their bedspread tied across her hips, she suddenly feels inspired by the trained snakes she's seen in the medina. She glides past the storks and down the stairs to greet him. The bra she has always saved for special occasions—her birthday and their anniversary—stretches across her breasts.

Her husband looks at her as if she's gone mad once again. Three years ago he insisted she see a shrink. The doctor, who decided she was not currently insane, ordered only estrogen and dismissed her after a week. She

was, in fact, easily cured.

She feels fine now, better than when she was 20, and those hormones surged on their own. Her hips shake fluidly and her breasts shimmy in response to the music playing in her head. She circles around her husband, snake arms in motion. *Come to me*, her arms surprise her by calling.

But he stands paralyzed in the center of their kitchen, an empty pot in his hand, looking at her as if he's never seen her before—or as if he's seen too much.

It only takes him an hour to stuff his clothing into a suitcase, to pack his papers into a box, to toss his favorite discs into a box. In an hour and a half, he stands at the door and tells her firmly, "I told you to throw that Moroccan stuff away!"

On the 27th day after they return from Morocco, she has thrown away his toothpaste, sterilized the sheets and towels in boiling water, bought a new mattress, dyed her hair red, sounded castanets against the walls, and started belly dance lessons. The incense burns in the bathroom, and she looks in the mirror to see the truth.

A middle-aged woman greets her, with a neck that folds, arms that flutter, even when she stands still, and with a midriff that meets her breasts. But her kohl-rimmed eyes are clear and glowing. And not at all evil.

(Phyllis Agins Grode lives in Philadelphia, PA).



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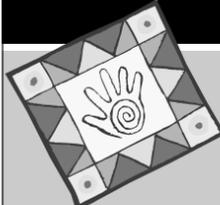
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Profile

CORNELIA SECKEL

By RAYMOND J. STEINER

For the past 35 years, I've been writing profiles of notable people — painters, sculptors, musicians, conductors, singers, playwrights — even a mime — but until now, never a publisher. This one has been long overdue...

AT THE AGE of four, Cornelia Seckel announced to her mother — and the world — her then and future stance: confined to bed with chicken pox, she said to her mother in no uncertain terms, “Dammit! I want to go outside!” Bucking the odds seems to have been her *modus operandi* from the very beginning — a determined and confident risk-taker, her parents had long recognized — and advised others — that she was a self-reliant, headstrong challenger from the very beginning. Raised by socially-conscious and community-active parents in Queens, New York, she learned early on to direct her focus and interests toward improving the world — so much so, in fact, that her parents (her father a lawyer, her mother once a legal secretary and then teacher) were often taken aback by her precociousness. The oldest of four children, she “took charge” early on, directing not only her younger siblings, but often — too often, according to them — her parents as well. Since the day she demanded to “dammit” be let out, the word “No” would not be allowed as a deterrent to whatever path she would choose to follow.



Cornelia laying out the first issue of ART TIMES, July 1984

She carried her incipient interests in furthering the quality of life into her school years, taking courses in a variety of both education and liberal arts programs through her college years — a B.A. in Speech Education at Queens College, CUNY and an M.A. in psychology and Curriculum Development at Michigan State University — teaching speech correction and English as a second language at Grover Cleveland High School in Bedford Stuyvesant (between Brooklyn and Queens) and English, Literature, Speech, Dramatics, Reading, Communication Skills, and Life and Job Survival Skills

at Sexton High School in Lansing Michigan. Although married by the time she was teaching in Michigan, helping to put her husband through graduate school, Cornelia took on extra-curricular activities such as volunteering with a substance abuse prevention agency (S.T.R.I.D.E.) and working at the Listening Ear Crisis Intervention Center doing counseling, training of new volunteers, and maintaining the resource and reference files.

Her marriage ended in 1976, catapulting her into a larger world of different problems and cultures to face. After backpacking through Europe, she returned to the States and, living out of her Volkswagen station wagon, began to gather deeper insights into both herself and a society that was just coming out of the hippie philosophy of free love, free living and free choices. Although “peace and love” were the call-words of young people criss-crossing the country, she soon discovered the dark side of freedom when it degenerates into licentiousness. Driving to a rainbow gathering of “love and peace” in Arizona’s open spaces, she was raped by two men who appeared to be fellow travelers. Though the assault took its toll on her psyche, Cornelia Seckel was made of sterner stuff; she escaped from her assailants after breaking the knife they held on her with her bare hands, drove to the nearest police station and reported the crime. Not willing to leave Arizona until she had testified at their trial to see

them incarcerated, she then decided to head her Volkswagen back East, trusting to her inner resources and a life of both learning and teaching to get her through and past the ordeal. While visiting Woodstock, New York exploring new places to live, the axle of her car broke and she knew she had come to the end of her travels. Here she would put down roots and fortified with new resolve, settle down to new commitments, new friends, and new community projects to which she could add her now considerable experience and knowledge. Armed with a world of new understanding, her rape now a carefully and deliberately

contained “life lesson” that she would not allow to undermine her innate trust in people, she scouted her new environs for ways to apply her skills, her knowledge, her *self*.

Taking a job as a Career Counselor at the Ulster County Chamber of Commerce, provided her the stability and wherewithal to make it possible for her to purchase an old country farmhouse a few miles outside of Woodstock, where she could wait, as she puts it, “for a real partner to show up in my life”. Now, on her very own 2-acre plot of land where she could indulge to her heart’s content in her love of gardening, she could *really* “put down roots”. As part of her job at the Chamber, she became part of a group that set about designing a program to provide career counseling, direction, information, resources and opportunities for students. Called the “Shadowing Program”, Cornelia soon became the Director (The Shadow Lady” to the students) and had an office at the Kingston High School where she matched students with professionals that they could “shadow” in order to learn more about the career they were considering after graduation. It was during this time that she designed, developed, and implemented a “Career Day” that



quickly became a statewide model. It was also at Kingston High School that, in 1980, she found and married her “real partner”, Raymond J. Steiner, an English teacher who had a classroom directly across the hall from her office.

Although the job provided her an income, it was far from satisfactory insofar as utilizing all of her hard-won skills and she was soon involved “after hours” in several community organizations. Though she found outlets for her energies by volunteering for Family of Woodstock, a Crisis Intervention Center (where she served on shift work, training



Cornelia Seckel

new volunteers, developing training programs, and on various Board positions), as a spokesperson for CHILD FIND and as a national consultant to Friends of CHILD FIND (both organizations committed to locating abducted children), as well as founding the National Organization of Women (NOW) Chapter in Ulster County, serve two years as Board Member of the Women’s Studio Workshop, serve as a member of the Drug and Alcohol Abuse sub committee of the Human Relations Committee of Ulster County Community Services Board and — finally — run for County Legislator, canvassing the county for votes (being a woman, a Democrat, and a Jew, pretty well excluded her from holding a political office in a largely Republican Conservative milieu), she still felt her talents, expertise and energy to be underused.

When not applying herself to making her mark on society, Cornelia was also a hard player — dedicated to get as much out of her “down” time as she was at getting down to business. Catching a 6’2” sailfish at the age of 14 — the only one on board that day who made such a haul — set her on a path of deep-sea fishing that she continues to this day. Part of a group of women who “hit the briny” as often as they can, Cornelia has garnered awards and trophies that — along with her mounted sailfish — adorn her office. If she can’t fish, then you’ll find her in her garden, an 80’ by 80’ plot that reaps her not only strawberries, asparagus, raspberries along with whatever she plants each spring, but a peace of mind and a place to “let it all go”.

It would be her husband’s desire to leave teaching to become a full-time writer that would serve as the final piece in the puzzle of her search to realize her full potential. Finding himself dissatisfied with the handling of his free-lance writing by other editors and publishers, he brought his problem to Cornelia who, taking her own Career Counseling to heart, and, true to her four-year-old

self, “took charge.” One can almost hear the wheels turning in her mind: “Dammit! I want to ...!” This time, however, it was to methodically and determinedly set out to create not only a socially conscious product that would allow her to follow her own vision of an enriched and satisfaction-filled future, but also a way to solve her husband’s problem. In 1984, Cornelia Seckel created a vehicle in which to stretch their talents to the utmost — she and Raymond co-founded *ART TIMES*, a literary journal and resource for the fine and performing arts — a decision that, with Cornelia at the helm, took little time in its inception, its planning, and in its fruition.

Knowing that Woodstock, nestled in the Hudson Valley/Catskill Mountain Region, was an arts-rich environment since the early 1900’s, she first had to learn why the area had no local publication that served that community. She had learned that there were several attempts at such a magazine/journal over the years, but that each had failed because there was no controlling vision that oversaw the project. Too often such endeavors were run by not-for-profit organizations that answered to a board of overseers. The first step, then, was to create a corporation with herself as CEO (the person with the vision and the final say-so); Raymond would serve as Vice-President. In

In spite of naysayers — and there were many at the outset (they didn’t know that Cornelia could not hear the word “No”) — *ART TIMES*, Volume 1, Number 1, was born in August 1984 with Cornelia as Publisher (finally running her own show), and Raymond, as Editor (who would now have control over how his writing would be handled) with 10,000 issues on the way. Once launched, Cornelia entertained no thoughts of failure, a confidence quickly confirmed by her selling enough advertising to pay for the costs of the first (mocked-up) issue, with each year (soon up to 26,000 issues per month) following the same pattern. Almost immediately, her vision, her net-working skills and drive led to a one-of-a-kind publication that gained attention not only locally, but eventually globally, her current online presence attracting nearly 600 visitors a day, a million+ “hits” a year.

Cornelia describes her publication as having “two personalities: my nature as a resource person with business skills and Raymond’s philosophical and literary background.” *ART TIMES* addresses all of the arts, serving as a resource for both established and upcoming artists, with an Opportunity Column and a Calendar of Events that includes hundreds of activities and venues in the Northeast Region of the U.S. Essays on the arts by hand-picked writers, poetry

publication’s focus has been “the long view”, avoiding coverage of what has been called “the flavor of the month.” Indeed, Cornelia has seen many publications devoted to “cutting-edge” art fall by the wayside since *ART TIMES*’s near thirty-year presence, simply because what may be “hot”

Summit at Versailles, France. It would not be long before she was asked to serve on Arts-Related and/or Advisory Boards, hold Honorary Memberships in others, and serve as juror or judge of art exhibits throughout the Northeast of New York State — and beyond. In the 10th



Cornelia speaking about the importance of buying original art at the Jewish Federation of Ulster County’s Fall For Art Cocktail party and art sale

this year may not be so the following year. In effect, such publications almost invite failure since their reason-for-being is so short-lived. So successful has been the editorial policy of *ART TIMES*’s “long view” and high literary standards that it has maintained a devoted readership both here and abroad, ensuring many years to come.

As her publication flourished, so did Cornelia’s reputation as a “doer” who knew how to get things accomplished — she became the “go-to” person for a host of groups and organizations that wanted to tap into her talents as a resource person and networker. Early on in her publication’s history, she had a weekly segment on the WAMC Public Radio Network called “Culturally Speaking” (now incorporated into each online and printed issue) in which she spoke about organizations, exhibits, plays, concerts — in short, any cultural institution or event — that crossed her desk. Her efforts did not go unnoticed, and soon she was invited to cover cultural events not only across the States, but also in places like Singapore, Canada (Quebec, Montreal), China (Beijing, Shanghai), Germany (Cologne, Berlin), Italy (Rome), Belgium (Leuven), and even to attend the International Cultural

year of *ART TIMES*, she received an Executive Chamber Citation from then Governor of New York Mario Cuomo. This has been followed by recognition, acclaim and awards over the years from such organizations as All Women in Business, Ltd, Pastel Society of America, National Association of Women Artists (NAWA), Ulster County Chamber of Commerce, and the Movado Children’s Foundation. Recognizing the value of such acclamations, she began her own Art Times’ Cultural Achievement Awards, awarding them to deserving organizations for several years. For the past four years, she has served as co-chair of the Woodstock Arts Fair.

An Honorary Vice President and Board Member of the National Association of Women Artists, Inc. (NAWA), The Salmagundi Club, the Catharine Lorillard Wolfe Art Club, Artist’s Fellowship, Inc., ArtTable, Inc., Pen & Brush, Co-founder and member of Alliance of Women Entrepreneurs (AWE), National Organization for Women (NOW), the American Association of University Women (AAUW), and the Society of the Silurians, Cornelia Seckel has more than proved her determination, her abilities and, most of all, to disregard the word “no”. 



Cornelia at a market in Budapest 2005

early May of 1984, she went out into the community to search out other publishers to learn all of the ins-and-outs of the business. She had attended an “All Women in Business” conference in Poughkeepsie and discovered many ready-to-help conferees, particularly one, Merna Popper, publisher of *Women’s News* in Westchester, County. Beginning her rounds that day at the conference, she had begun with “I’m thinking about...” and before she was halfway through was declaring, “I am going to publish an arts magazine”. A trip to Merna’s business for a crash-course in how to put a newspaper together and a follow-up the next day at Walden Printing in Walden, NY to learn what they needed in order to fulfill her vision was all it took. Now it was time to fully bloom.

and short fiction have been staples since its beginning. Subscriptions are mailed across the country and, indeed, across oceans with copies going to England, Germany, Italy, Russia, France and Russia. The

The following essays have been published exclusively online

You can still read them at www.arttimesjournal.com

Film:

How to Talk Smart About Films By Henry P. Raleigh • www.arttimesjournal.com/film/filmarchive.htm

Dance:

Dance Sampler Satisfies Audience By Francine L. Trevens • www.arttimesjournal.com/dance/dancearchive.htm

Music:

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Peeks and Piques!

Creativity— Good or Bad? By Raymond J. Steiner • www.arttimesjournal.com/peeks/peeksarchivemenu.htm

Calendar

Continued from Page 8

Saturday, March 17

BETSY JACARUSO "AQUA ESTUARY" Betsy Jacaruso Studio and Gallery Courtyard 43-2 E. Market Street Rhinebeck NY 845-516-4435 Opening Reception 5-7 free (thru Apr 7) www.betsyjacarusostudio.com

AUGUSTINE DELLAVECCHIA- JAMES SPARKS Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 Artist's Reception 6-8pm free (thru Apr 8) www.lookartgallery.com

Sunday, March 18

CATHARINE LORILLARD WOLFE ART CLUB Annual Members' Exhibition 2011 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 30)

JAZZ PERCUSSIONIST DENNIS MACKREL in Concert Saugerties Pro Musica Saugerties United Methodist Church Corner of Washington Ave and Post Street Saugerties NY 845-246-5021 3-4:15pm charge www.saugertiespromusica.org

MATTERS OF THE HeART: Celebrating the Creativity of Westchester's Older Artists Greenburgh Arts and Culture Committee Greenburgh Town Hall 177 Hillside Avenue White Plains/Greenburgh NY 914-682-1574 Opening reception 1-4 pm free (thru May 4) www.greenburghartsandculture.org

Wednesday, March 21

EV(e)OLUTION II National Association of Women Artists, Inc. Riverside Public Library 127 Amsterdam Avenue New York NY 212-675-1616 Panel discussion 3:30 - 5pm free (thru Mar 31) www.thenawa.org

Friday, March 23

CATHARINE LORILLARD WOLFE ART CLUB Annual Members' Exhibition 2011 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Reception & Awards 6-8pm (thru Mar 30)

HERstorically SPEAKING: A group exhibit National Association of Women Artists, Inc. Johnson & Johnson World Headquarters Gallery One Johnson & Johnson Plaza New Brunswick NJ 212-675-1616 free No Reception www.thenawa.org

MEMBER EXHIBITION Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 Opening Reception 6 to 8pm (thru Apr 1) <http://www.garrisonartcenter.org/>

Saturday, March 24

2ND ANNUAL Juried Student Art Showcase Columbia County Council on the Arts CCCA Gallery 209 Warren Street Hudson NY 518-671-6213 free (thru May 11) www.artscolumbia.org

Sunday, March 25

GYPSY AND JAZZ-inspired Music by Innisfree+ Newburgh Chamber Music St. George's Episcopal Church 105 Grand Street Newburgh NY 845-562-1861 3:00pm charge Works by Kriesler, Brahms, Henry Martin, Gershwin and Kern. Adults, \$20 Students: \$5 www.newburghchambermusic.org

MARY ARMSTRONG AND JACQUELINE TCHAKALIAN Hudson Valley Writers' Center Poetry Reading Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 4:30 charge www.writerscenter.org

KENT ART ASSOCIATION Annual Member Show Kent Art Association The Gallery at Kent Art Association 21 South Main Street Kent NY 860-927-3989 Opening Reception 1-5pm free (thru Apr 22) www.kentart.org

A VIENNESE RIVALRY: MOZART AND SALIERI The Grace Church Choir and Orchestra GraceMusic Grace Church, Nyack 130 First Avenue Nyack NY 845-358-1297 4pm charge www.gracemusic.info

Monday, March 26

VIEWPOINTS 2012 Studio Montclair Inc. Ben Shahn Galleries, Wm Paterson Univ. (thru Apr 20) www.studiomontclair.org

Wednesday, March 28

MOORE BROS WINE TASTING PARTY National Association of Women Artists, Inc. Moore Bros. Wine Company 33 East 20th St, 2nd Fl New York NY 212-675-1616 6-8:30pm charge \$25.00 in Advance \$30.00 at door

Thursday, March 29

4TH BDAA Members Juried Exhibition Blue Door Gallery 13 Riverdale Avenue Yonkers NY free (thru April 21)

CONNECTIONS Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 free (thru Apr 22) www.upstreamgallery.com

Friday, March 30

11th ANNUAL HAITIAN ART SALE Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 12-8pm; Opening reception 5pm www.thehaitiproject.org

FROM A DIFFERENT POINT OF VIEW National Association of Women Artists, Inc. Point Park University 201 Wood Street Pittsburgh PA 212-675-1616 Reception 5:30-7:30pm free (thru May 19) www.thenawa.org

GOT TALENT? Long Island, a variety show competition Huntington Arts Council, Inc. Dix Hills Performing Arts Center, Five Town College 305 N. Service Road Dix Hills NY 631-271-8423 6pm charge Tickets can be purchased at the door \$40. advance sales brown paper bag. Appropriate for all ages. huntingtonarts.org

ROADS TO REALISM: CHARLES HARTLEY, SUGWON KANG, LAWRENCE MIRARCHI & CAROL SAGGESE and GO FIGURE! Cooperstown Art Association 22 Main street Cooperstown 607-547-9777 Opening Reception 5-7pm free (thru Apr 25) www.cooperstownart.com

Saturday, March 31

11th ANNUAL HAITIAN ART SALE Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 10-4pm www.thehaitiproject.org

11th ANNUAL HAITIAN AUCTION Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 Preview & registration 2-4pm; Live Auction 4-6pm Bill Rinaldi auctioneer. Absentee and telephone bidding will be accepted. www.thehaitiproject.org

40th ANNIVERSARY GALA CELEBRATION: HUDSON VALLEY PHILHARMONIC'S RUSSIAN CARAVAN FEATURING TWO WORLD PREMIERES BY BILL VANAVER UPAC, 601 Broadway Theatre, Kingston, NY (845) 339-6088 (845) 473-2072 Preceding the concert is a gala dinner at 5:30 p.m. at Frank Guido's and a pre-concert talk at UPAC at 7 p.m.; concert at 8pm

KENT ART ASSOCIATION Annual Member Show Kent Art Association The Gallery at Kent Art Association 21 South Main Street Kent NY 860-927-3989 Awards Reception 2 to 4pm free (thru Apr 22) www.kentart.org

NYFA Mark II Exhibition Woodstock Byrdcliffe Guild Kleinert/James Center for the Arts 36 Tinker Street Woodstock NY 845-679-2079 Opening Reception 4-6 pm free (thru Apr 29) www.byrdcliffe.org

Continued on Page 19

The next issue: May/ June

If you missed getting an opportunity or calendar listing into this issue or a display ad for your business or show contact us at cs@arttimesjournal.com and we can accommodate you on our website which had well over 2 million hits last year.

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

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New Art Books

ABBEVILLE PRESS: Giotto by Francesca Flores d'Arcais. 392 pp.; 11 3/8 x 13 3/8; 310 Illus., 200 in Color; Appendices; Bibliography; Index of Names; Index of Works by Site. \$135.00 Hardcover. *****

YALE UNIVERSITY PRESS: Knowing Nature: Art and Science in Philadelphia, 1740-1840 (Ed.) Amy R. W. Meyers. 432 pp.; 9 7/8 x 12 1/4; 325 Color Illus.; Concordance; Selected Collections & Historical Sites; Selected Bibliography; Index. \$65.00 Hardcover. *****

Shapeshifting: Transformations in Native American Art (Ed.) Karen Kramer Russell et al. 248 pp.; 10 3/8 x 11 1/4; 160 Illus., 144 in Color; Bibliography; Index. \$65.00 Hardcover. ****

Zoe Strauss: Ten Years (Ed.) Peter Barberie. 270 pp.; 10 5/8 x 11 3/8; 265 Illus.; 250 in Color; Chronology; Bibliography; Index. \$55.00 Hardcover. ***

Princely Armor in the Age of Dürer: A Renaissance Masterpiece in the Philadelphia Museum of Art by Pierre Terjanian. 56 pp.; 8 x 11; 54 Illus., 52 in Color; Armor Terms; Bibliography. \$18.00 Softcover. ****

A Closer Look: Techniques of Painting by Jo Kirby. 96 pp.; Color Illus.; Further Reading. \$15.00 Softbound. *****

UNIVERSITY OF WASHINGTON PRESS: Young Brides, Old Treasures: Macedonia Embroidered Dress by Bobbie Sumberg. 263 pp.; 9 x 13; 383 Color Illus.; 6 Maps; Notes; Glossary. \$60.00 Hardcover. *****

Xu Beihong: Pioneer of Modern Chinese Painting by Ronald Y. Otsuka and Fangfang Xu. 228 pp.; 10 x 11; 170 Illus., 110 in Color; Illustrated Chronology; Suggest Reading; Annotated Index. \$50.00 Hardcover. *****

Hakuho Sculpture by Donald F. McCallum. 160 pp.; 7 x 10; 50 B/W Illus.; Notes; Index. \$50.00 Hardcover. *****

Dragons and Lotus Blossoms: Vietnamese Ceramics from the Birmingham Museum of Art by John A. Stevenson, et al. 264 pp.; 8 1/2 x 10; 333 Color Illus.; Bibliography. \$45.00 Softcover. *****

Gabriel von Max by Jo-Anne Birnie Danzker. 128 pp.; 1 1/2 x 11 1/2; 97 Illus., 86 in Color; List of Works; Notes; Selected Bibliography; Index

of names. \$30.00 Hardcover. *****

Anne Hirondelle: Ceramic Art by Jo Lauria and Jake Seniuk. 88 pp.; 9 x 10; 73 Color Illus.; About the Artist. \$29.95 Hardcover. ***

Isaac Layman - Paradise by Jo-Anne Birnie Danzker & Doug Nufer. 80 pp.; 11 3/4 x 11 3/4; 37 Color Illus.; Notes; List of Works; Artist Biography. \$28.00 Hardcover. **

Masterworks of Chinese Art: The Nelson-Atkins Museum of Art (Ed.) Colin Mackenzie. 104 pp.; 10 x 12; 65 Color Illus.; Selected Bibliography. \$24.95 Softbound. *****

The Oscar Castillo Papers and Photograph Collection by Colin Gunckel. 208 pp.; 8 x 11 1/2; 50 B/W & Color Illus.; Selected Bibliography. \$19.95 Softcover. ***

ABRAMS: The Art of George Rodrigue by Ginger Danto. 256 pp.; 9 x 12; 265 Color Illus.; Notes; Chronology; Bibliography; Index. \$40.00 Softcover. *****

UNIVERSITY OF CALIFORNIA PRESS: David Park: A Painter's Life by Nancy Boas. 377 pp.; 7 x 10; 116 Illus., 41 in Color; Notes; Se-

lected Bibliography; List of Illustrations; Index. \$49.95 Hardcover. ****

Henry Ossawa Tanner: Modern Spirit (Ed.) Anna O. Marley. 304 pp.; 9 x 12; 213 Illus., 106 in Color; Chronology; Selected Bibliography; Index. \$39.95 Softcover. *****

Matter & Spirit: Stephen De Staebler (Ed.) Timothy Anglin Burgard. 240 pp.; 11 x 9; 150 Illus., 100 in Color; Chronology; Exhibition History; Selected Bibliography; Index. \$34.95 Softcover. ***

SMITHSONIAN BOOKS: Glass: A Short History by David Whitehouse. 128 pp.; 7 1/2 x 9 1/2; B/W Illus.; Glossary; Further Reading; Index. \$35.00 Softbound. ****

SAMUEL DORSKY MUSEUM OF ART: Eugene Ludins: An American Fantast by Susana Torruella Leval et al. 156 pp.; 10 1/4 x 10 1/4; B/W & Color Illus.; Chronology; Exhibitions; Checklists; Index. \$35.00 Hardcover.

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w/ Kate McGloughlin, March 19-21

COLOR & ENERGY WORKSHOP
w/ Karen O'Neil, March 24-25

COLLAGE WORKSHOP
w/ Robert Ohnigian, April 10-12

MONOTYPE WORKSHOP
w/ Kate McGloughlin, April 17-18

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Saturdays, 9-12, 1-4

RENDERING IN BLACK & WHITE
w/ Vince Natale, Thursdays, 9-12

DRAWING, PAINTING & COMPOSITION
w/ Eric Angeloch, Thursdays, 1-4

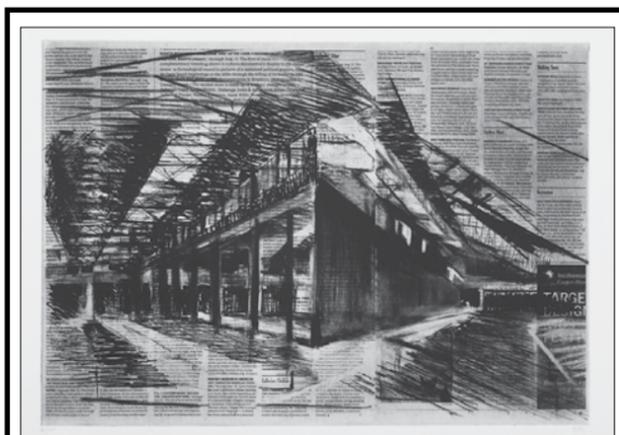
EQUINE ECORCHE
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THE PORTRAIT IN CLAY
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PAINTING FOR LIFE
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April 25 - May 11

Sherri McGraw Exhibition



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**Eugene Ludins:
An American Fantasia**
Curated by Susana Torruella Leval

Through July 12, 2012



Eugene Ludins, *Untitled Drawing*, c. 1950, ink and wash on paper

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Culturally Speaking

By CORNELIA SECKEL

IN MY WANDERINGS these past few months I've visited some new venues, met new artists, learned about new directions for several organizations.

The **Smithsonian's Cooper-Hewitt, National Design Muse-**

Gene and Hannah had lent. Susana will be giving a lecture on April 12 and May 13 at the Dorsky and on June 16 at the **Kleinert/ James Art Center** in Woodstock, NY.

I had the good luck to be visiting



L to R: *Jessica Lang Dancers: Kana Kimura, Julie Fiorenza, Claudia MacPherson, Kirk Henning, Jessica Lang, Kanji Segawa*

um, NYC recently announced the release of its collection dataset, which will broaden access and allow for increased analysis of the museum's object holdings. Basic museum data for more than 60 percent of the collection (more than 120,000 records) is now available as a single downloadable file at cooperhewitt.org/data. This open data release is the first of its kind for the **Smithsonian Institution**.

I was excited to see of *Eugene Ludins: An American Fantasia* curated

with **Edith Rae Brown**: sculptor, painter and friend. Edye invited me to see one of **Jessica Lang Dance Company's** presentation to a group from the **Association of Performing Arts Presenters in NY APAP|NYC**. During the APAC/ NY Conference "buyers" of performances make the rounds to see /view performers to decide who and what they want to bring to their venues. APAC is the national service and advocacy organization with more than



Alumni Show at the Woodstock School of Art, Woodstock, NY. Nancy Campbell, Executive Director (r) and Kate McGloughlin (2nd from left) instructor and President of the Board

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www.americanwatercolorociety.org

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ART TIMES seeks your opinions, viewpoints, ideas and complaints on any aspects of the arts. If you have a point to make—no matter how controversial—all we ask is that it be well reasoned and professionally presented. (No advertorials, please). Limit yourself to three (3) double-spaced typewritten pages and mail with SASE to: "Speak Out," ART TIMES, PO Box 730, Mt. Marion, NY 12456. A by-line and tag-line identifying the writer accompanies all "Speak Out" articles.

by **Susana Torruella Leval** at the **Samuel Dorsky Museum of Art** at **SUNY New Paltz** and on view through July 15. I learned so much more about the man who, along with his wife **Hannah**, were friends and early supporters, encouraging Raymond and I nearly 30 years ago when we began *ART TIMES*. Raymond has reviewed the exhibit so I will just limit my comments to saying how pleased I was to be able to see the exhibit and to lend two drawings to the show and then to see them hanging amongst work other friends of

1,400 members worldwide, dedicated to developing and supporting the performing arts presenting field and the professionals who work within it. So I had the good fortune to see excerpts from several dance pieces choreographed by Jessica Lang. This new company, founded in 2011 began a **Joyce Theater Residency** at **Joyce Soho**, a performance space, created in 1996, by the **Joyce Theater Foundation**, helping dancers and choreographers to develop and perform their work. Learn more about the programs and companies



Louis Otey, Maria Todaro, Kerry Henderson, David Mayfield, Justin Kolb and guest star Eduardo Villa all performed at the Fundraising event for VoiceFest 2012: the Phoenicia Festival of the Voice at St. Gregory's Church in Woodstock, NY

that perform at Joyce Soho: Joyce.org. The dancers were excellent, the choreography innovative and engaging, and the costuming stunning. The company will have its debut at **Jacob's Pillow Dance Festival 80th Anniversary Season** this summer.

An evening at **The Westchester Broadway Theater** in Elmsford, NY, is a great way to see good theatre and have an excellent dinner. I went to see *Big River*, the **Mark Twain** story of **Huck Finn's** journey down the Mississippi River. The show was timed to run during **Black History Month** and a great effort was made to bring students to the production so that they could better understand the effects slavery had on Black and White people. Currently showing thru March is 'S Wonderful the new **Gershwin** Musical— an all singing, all dancing musical featuring over 42 songs by the **Gershwin Brothers George & Ira Gershwin**. For tickets and to see their full season's schedule: broadwaytheatre.com

The Pen and Brush, founded 117 years ago, is an international membership organization for women in the visual, literary and performing arts and supporting public members. The Pen and Brush presents a variety of events throughout the year, including art exhibits, music and theater performances, writers' workshops and educational events. Most of these events are open to the general public, while some are designed specifically to benefit the membership. The Pen and Brush purchased its 1840's Greek Revival townhouse in 1923 and has occupied the building ever since. For the past few years the building has been for sale as the organization found, for a variety of reasons, that the space no longer worked well for them. **Janice Sands**, Executive Director, recently told me that the sale of the building has gone to contract and they are in contract for the purchase of a space down the block from the **Flatiron Building**. The new building will provide 5500 square feet of space they plan to use for exhibitions, readings, performances, a library, meeting rooms and offices. For updates and picture of the soon to be home

of Pen and Brush: penandbrush.org

The **Vanaver Caravan** celebrates American and International dance and music and has worked on many socially-oriented projects and as



(l to r) Linda Richichi, Cornelia Seckel and Sylvia Weinberg at Varga Gallery, Woodstock, NY. Both Linda and Sylvia had work (behind us) in the **Women's Show & Woodstock Goddess Festival 2012**.

well as pioneering in-depth arts education programs throughout the U.S. for both public and private schools, often creating a curriculum in conjunction with administrators and teachers. They offer imaginative workshops, a **Dance Institute** and **SummerDance!** an intensive program. They have performed in a symphony hall, an outdoor festival, in the classroom, school assembly, as well as at a conference. In celebration of their 40th Anniversary, **Bardavon** will be presenting the **Hudson Valley Philharmonic's Russian Caravan** featuring **Two World Premieres** by **Bill Vanaver** and **The Vanaver Caravan Dancers**, **Livia Vanaver**, choreographer, at UPAC, on March 31 in Kingston, NY. For more info: vanavercaravan.org

I went to the **2012 Woodstock School of Art Alumni Exhibit** and it was a pleasure to see the work of former students and see many artists I've known throughout the years of publishing **ART TIMES**. The school has a fine reputation and over 30

teachers offer classes throughout the year, summer and winter, in newly renovated air-conditioned or radiant heated studios. An average of more than four hundred students from the United States and countries abroad currently enroll in any given year. The schedule includes daily classes in drawing, painting, composition, sculpture and printmaking, with workshops in specialized techniques under the guidance of experts in their respective fields. Take a look at their schedule at woodstockschoolofart.org

I went to **St. Gregory's Church** in Woodstock NY to hear **Maria Todaro**, **Louis Otey**, **Kerry Henderson**, **David Mayfield**, **Justin Kolb** and guest star **Eduardo Villa** launch **Voicefest 2012**. The **Phoenicia International Festival of the Voice** will be held on August 2,3,4 &5. Organizers and founders **Todaro**, **Otey** and **Henderson** expect to have 22 events over the 4 days in various venues throughout the town of Phoenicia, NY. The centerpiece of the festival will be **Puccini's** opera **Madame Butterfly**. New additions

to the festival are *Divas Comedy*, *Opera and Victor Borge*, *Broadway Extravaganza* starring **Ron Raines** and the grand finale a *Celebration of*

Peter Schickele. Peter will be sharing an insider's view of the program. Each year is stronger with even more fabulous internationally acclaimed voices. To lend your support for this Festival that also supports the region see: PhoeniciaVoiceFest.com

Christina Varga is the essence of Woodstock past, present and, I hope, future. She is the owner of the **Varga Gallery** in Woodstock, NY and this year's **Women's Show & Woodstock Goddess Festival 2012** was another huge success. Successful in that the gallery was packed with artists and supporters of the artists, work sold, the live music had people dancing and new connections and friendships were formed. Christina exhibits select self-taught, outsider, emerging and visionary artists. Each show is curated and installed by Christina although there may be guest curators from time to time. The gallery is open year-round. The next exhibit is *Birds of a Feather* a **Spring Group Show** and opens with another happening on April 21. See Varga Gallery on Facebook and at vargagallery.com

I was recently asked if I came across any unique ways that artists are showing their work. Nothing came to mind that I haven't seen happening for the past 25 years— just different labels. Let me know if you come across new ways that artists are showing their work.

Keep in mind that our ever-expanding website arttimesjournal.com has new essays, videos, calendar and opportunity listings as well as an excellent and inexpensive way to advertise. Businesses, organizations and individual artists that either miss the print issue or find that there is an even wider audience for their message can run a banner ad on our site. Give a call or email me to learn more about this opportunity. I have been making short movies to give a visual sense of the events I often write about in the **Culturally Speaking Column** and placed them on YouTube youtube.com/user/arttimes as well as the video page of **ART TIMES** online arttimesjournal.com/video/Videos_Art_Times.html.

And lastly, for now, become a fan of the **ART TIMES** Facebook page and write about your events.



Raymond J. Steiner (l) speaking about Woodstock, an arts community, at a *Lifespring*, Saugerties Adult Learning Community winter presentation.

Opportunities

Published Writers: 2012 NY Book Festival 323-665-8080 Seeks books published after Jan 1, 2006 for award. Email or phone for Info and forms. Deadline May 25, 2012 www.newyorkbookfestival@aol.com

Performers: ADF - Dancing for the Camera, 1697 Broadway, Room 900, New York, NY 10019 (919) 684-6402 Seeks submissions for the 17th annual International Screendance Festival directed by Douglas Rosenberg. Email online for fees, entry form. Deadline March 14. adfny@americandancefestival.org. www.americandancefestival.org.

Artists: Oil, Watermedia, Pastel, Graphics, Sculpture: Allied Artists of America. Seeks entries for 99th Annual National Exhibition Nov 9 - Nov 20, 2012 at the National Arts Club, NYC. Jpeg entries accepted. For prospectus visit website or send SASE to Rhoda Yanow, 19 Springtown Rd., White House Station, NJ 08889. Deadline Sep 10. www.alliedartistsofamerica.org.

Artists: Andes Sprouts Society residency program new media artists to live and work in a mobile off-grid artist's studio in Northwestern Catskills Full details an application at website. Mar 6 andessproutsresidency.wordpress.com

Artists, Craftspeople: Art League of Long Island, (631) 462-5400 Seeks entries for 45th Annual Art in the Park, to be held at the Heckscher Museum Park, Huntington, NY Jun 2-3. Event will feature live arts demonstrations, antiques, live music, food and drink. Deadline May 10 www.artleagueli.net

Artists, Craftspeople: Art League of Long Island, 107 East Dee Park Rd, Dix Hills, (631) 462-5400 x 246. Seeking entries for 49th Annual Holiday Fine Art & Crafts Juried Show & Sale, Dec 1 & 2, 2012. Call for prospectus or go online to website. Deadline: Nov 9. www.artleagueli.org.

Portrait Artists: Art League of Long Island, Deer Park Rd, Dix Hills, New York, 11743 (631) 462-5400. Seeks entries for "A Common Theme: Portraiture", a juried exhibition May 20-Jun 17. Juror: Burton Silverman. Call or go online for prospectus. Deadline Apr 2. www.artleagueli.org.

Photographers: Barrett Art Center, 55 Noxon St., Poughkeepsie, NY 12601 (845) 471-2550. Seeks: Entries of photography and photo/mixed media for PHOTOWORK 2012 Barrett Art Center's 25th Annual National Juried Photography Exhibition, May 12 - July 7, 2012. Juror: Susan Thompson of the Guggenheim Museum. Photowork is a premier exhibition of new photographic images. Cash prizes are awarded. For members of BAC, entry fee is \$30 for the first four images plus \$5 for each additional image. For non-members of BAC, it is \$35 for the first four images plus \$5 for each additional. Prospectus available online www.barrettartcenter.org and by calling (845) 471-2550, or by e-mailing: LSpence@barrettartcenter.org. Deadline Apr 6 www.barrettartcenter.org

Artists, All Media: Blue Door Gallery, 5 Hudson St. Yonkers, NY (914) 965-3397 Along with South Broadway BID, Seeks artists to submit designs, 36"x60", for banners to be installed on South B'way, in Yonkers. Call or email for full details. bluedoorbanners@gmail.com www.bluedoorgallery.org

Artists: Bowery Gallery, 530 W 25th St., NYC (646) 230-6655 Seeks entries for juried competition for 21st Annual Juried Competition 2012, July 31 - Aug 18 at the Bowery Gallery, 530 West 25th St., NYC 10001. National Call. This year's juror will be Lance Esplund, art critic. Download application and prospectus from website. Deadline Apr 15. www.bowerygallery.org

Women Artists: Catharine Lorillard Wolfe Art Club, Inc., Seeks entries for the 116th Annual Open Juried Exhibition at the National Arts Club, Oct 2-26, 2012. Media: Oil, Acrylic, Watercolor, Pastel. Graphics, Sculpture. Over \$10000 in awards. Entry fee \$30 Members, \$35 non-members. Juried by CDs. SASE: Okki Wang, 431 Woodbury Rd., Cold Spring Harbor, NY 11724 or download from website. Deadline Jun 7 www.clwac.org.

Photographers: Catskill Art Society (CAS) (845) 482-5280. Seeks submissions for Jeff Bank 2013 Photo Calendar Contest. App available on website. Deadline Apr 20. Kathryn@catskillartsociety.org www.jeffbank.org

Artists/Printmakers: Center for Contemporary Printmaking, 299 West Ave., Norwalk, CT 203-899-7999 Seeks original fine art prints for the 2012 Annual Members Juried Exhibit. Become a member: go to website or call. Download Prospectus from website. March 18 www.contemprints.org

Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. 77th National Juried Exhibition July 13-Aug 17. JUROR: Tony Reinemann. All media. Possible \$3500 in prizes. Catalog. Prospectus available online or send #10 SASE to "National Exhibition" Deadline: May 15. www.cooperstownart.com

NY Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. Regional Juried Exhibition May 4 - Jun 1. Jurors: Leila Durkin and Susan B. Hand. All media. Artists residing in New York State. Possible \$2300 in prizes. Actual artwork juried. No slides. Prospectus: available online at or send #10 SASE ATTN: Regional Exhibition. Deadline Apr 27/28 www.cooperstownart.com

Craftspeople: Dutchess Community College Foundation Seeking crafters for 41st Annual Holiday Craft Fair, Nov. 24 & Nov 25. For more information call Diane Pollard (845) 431-8403 or visit website. www.sunyduchess.edu/Alumni/foundationevents/annualCraftFair

Artists & Sculptors: Easton, CT Arts Council (203) 374-0705 or (203) 261-0175. Seeks entries of original sculpture, oil, watercolor, acrylic, pastel, drawing or mixed media representational or abstract for juried exhibit, May 2-26, 2012. Juror: Daniel Mark Duffy. Download prospectus. Phone/email for further info. Deadline Apr 15. juriedshow@eastonartscouncil.org. www.eastonartscouncil.org

All Medium US Artists 18 or older: First Street Gallery, 526 W. 26th St., Suite 209, NYC (646) 336-8053 Seeks entries for 2012 Nat'l Juried Exhibition Jun 21 - Jul 14. Juror Dore Ashton. Online entries only. Deadline Mar 31. NJEInquiries@firststreetgallery.net

Artists, All Media: Garrison Art Center, 23 Garrison Landing, Garrison, NY (845) 424-3960. Seeks entries for Live/Silent Auction May 12 Call for new format/info. Deadline Apr 13. info@garrisonartcenter.org www.garrisonartcenter.org

Artists: Harrison Council for the Arts, Harrison Public Library, Bruce Avenue, Harrison, NY 10528 (914) 835-0324. Seeks entries for 2013 Exhibition schedule. Call or write for complete details. Deadline May 18. www.harrisonpl.org

Poets: InDeArts POB 556 Housatonic, MA 01236. Seeks "Brilliant-Out-Of-The-Mainstream" unpublished pieces and one-sentence bio to be considered for publication online at indearts.org. Email only. Ongoing indearts@aol.com.

Hudson Valley Artists: Jewish Federation of Ulster County, 159 Green St., Kingston, NY 12401 845-338-8131 Seeks entries for Fall for 16th Annual Fall for

Art Juried Show & Sale Sep 8, 6-9pm, Wiltwyck Golf Club, Kingston, NY email for info of download entry form from website. Deadline Apr 30 info@fallforart.org fallforart.org

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Member Show Mar 25 - Apr 22. You may join at receiving. Download prospectus at website. Hand deliver Sat Mar 24 11am-2pm www.kentart.org.

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Spring Juried Show April 29-June 3 Download prospectus at website. Receiving Apr 27 1-4pm; Apr 28, 10-1pm kent.art.assoc@snet.net www.kentart.org

Artists: Locust Grove 2683 South Rd., Poughkeepsie, NY 12601. 845-454-4500x217 Seeking contemporary Hudson River School style artwork for 2013 Solo Shows. Go online, email or call Ursula Morgan at (845) 454-4500 x17 for further details. Deadline Apr 2 u.morgan@morsehistoricsite.org. www.morsehistoricsite.org/calendar/calendar.html.

Artists, All Media: Lower East Side Printshop, 306 W. 37th St., 6th Fl., NY, NY 10018. Seeking applicants for 2012 Keyholder Residency program. Go online for details and guidelines. Postmark Deadline: March 1 www.printshop.org.

Artists, All Media: Mill Street Loft, Poughkeepsie, NY Seeks Painting, Drawing, Printmaking, Photography and Mixed Media. for "The 2nd Annual Great Hudson River Exhibition" Fine Art Exhibition focusing on Hudson River themed work at Mill Street Loft Arts at Scenic Hudson's River Center, Long Dock Park, Beacon, NY. Exhibition Dates - Saturday, May 12th - Saturday, June 24th, 2012. Juror: Asher Miller, Research Curator, Metropolitan Museum of Art, New York, NY. Cash Awards / future exhibition opportunities. Visit www.millstreetloft.org for prospectus. 845.471.7477 for more information. Entry Deadline: April 1st. lclark@millstreetloft.org www.millstreetloft.org

Artists, All Media: National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for 82nd Annual Open Juried Exhibition, May 7- Jun 2. Juror/Judge: Edward J. Sullivan, curator associated w/NYC's major museums. Awards. (No crafts/photographs). Send SASE or download prospectus from website. Deadline Mar 24 www.nationalartleague.org

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

Artists, All Media: New Century Artists, 530 W. 25th St. Suite 406, NYC (212) 367-7072. Seeks new members for group/solo shows, \$300 annual fee. Email for details. newcenturyartists@msn.com

Artists, All Media: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking work in all media for 8th Annual Small Works Show, May 9 - Jun 2, 2012. Max. 15" in any direction. Juror: Neil Watson, Ex Dir Katonah Museum of Art SASE or download application; SASE for prospectus. Deadline Mar 16 www.mamaroneck-artistsguild.org.

Artists: National Society of Painters in Casein & Acrylic, 969 Catasauqua Road, Whitehall, PA 18052 Seeks entries for 58th Annual Juried Exhibition, at the Salmagundi Club, May 14 - June 1. 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 Deadline

by slides or cd: April 16. doug602ku@aol.com www.NationalSocietyofPaintersin-CaseinandAcrylic.com

Animators: Ottawa International Animation Festival 120, 2 Daly Ave Ottawa, ON K1N 6E2 (613) 232-8769. Seeks entries for its fall 2012 festival from September 19-23 in Canada's capital. For more information call, email or visit website. Deadline Jun 1. info@animationfestival.ca. www.animationfestival.ca.

Artists: Piermont Flywheel Gallery (201) 836-8576 Seeks new members. Call Howard www.piermontflywheel.com

Artists: Pine Bush Area Arts Council, Linda Malmendier, President PBAAC, P.O. Box 220, Walker Valley, NY 12588 (845) 744-2075. Seeks entries for 1st Annual "Bizarre Art" competition Apr 28-29 during UFO Festival. Email or call for details, info. Deadline April 14, 2012. Linda5420@frontier.net

Artists: Prince Street Gallery, 530 West 25th Street NY, NY 10001. Seeks entries for 5th Nat'l Juried Show Jun 19-Jul 7. Juror Yvonne Jacquette. Download web for prospectus. Deadline Mar 24. www.princestreetgallery.com.

Photographers: Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780, 631-862-6575 Seeks work for 32nd Annual Juried Photography Exhibition "The Hand-Made Photograph. Juror: Christopher James. Cash Prizes. SASE for prospectus or go to website. Deadline Mar 23 www.stacarts.org.

Artists, All Media: Sussex County Arts & Heritage Council, 133 Spring St., Newton, NJ 07860 (973) 383-0027. Seeks entries for 25th Annual Skylands Regional Juried Exhibition Apr 28 - Jun 2, 2012 Call or download prospectus from website. Deadline Mar 24 www.scahc.org.

Artist Printmakers: The New York Society of Etchers and the Monotype Society of New York, NYC Seeks entries for 2nd National Juried Exhibit of intaglio prints April 22- April 27 at National Arts Club, NYC. Juried by David Kiehl, Curator of Prints, The Whitney Museum of American Art Download prospectus from website or send SASE to NY Society of Etchers, inc., 120 West 86th St., 7A NY, NY 10024 Deadline: March 15. info@nysetchers.org www.nysetchers.org

US & International 2D/2D Artists: Viridian Artist Inc. 530 West 25th St, New York, NY 10001. Seeking entries for 23rd Annual International Juried Competition. Juror: Chrissie Iles, Curator, The Whitney Museum of American Art, NYC. Cash Prizes, Power Point Presentation, Group Exhibition Jun26-Jul 14. \$40/3 jpgs, \$5 each additional. SASE for prospectus or download from website. Deadline Apr 13. viridianartists.com.

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 82nd Art in the Village outdoor exhibit May 26, 27, 28; June 2 & 3 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 50th Annual Juried Show, Jun 2 & 3, 2012, 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

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.

Film *It's the Little Things that Get You*

By HENRY P. RALEIGH

CONSIDERING HOW THINGS have been going these past few years we're ripe for a good old, leave no one standing, apocalyptic film like "Contagion." Generally speaking, the apocalyptic genre prefers threats to human life that lend themselves handily to grand special effects — collisions with celestial objects that blow us all to hell and gone are probably the most popular crowd pleasers. Good too are invasions by uncaring aliens and ghastly mutations. Now should these fail to completely depopulate the world there is the mad scientist who mistakenly or in a pique knocks the planet off its orbit or the sun out of kilter or the moon in a sissy-fit thus giving us the choice of being incinerated, frozen, or drowned or broiled lava.

Given the apocalyptic filmmaker's urge to completely destroy us, usually beginning with New York City or San Francisco if the first is already in ruins, it might be noticed that the pestilence film is not their weapon of choice. I imagine this is so because villains are so tiny you can't see them to say nothing of the inability to subject to digital effects. I mean how can you digitally enhance the appearance of a virus to seem terrifying? Nor do they make fearful noises or scowl or gnash their teeth.



Even under a microscope view they are little more than squiggly things darting hither and thither, to and fro without a seeming care in the world.

"The Satan Bug" of 1965 was one

of the first of the pestilence films and was a refreshing change from those 50's glut of post-atomic mutant monsters tearing us to bits.

However, the virus here had been artificially created and to everyone's disappointment disintegrate after eight hours exposure to open air — enough to decimate San Francisco but achieved little in the way of global extinction. Earlier, the 1964 "The Last Man on Earth" had started out with promising viral intentions but rather quickly settled for being your standard vampire film. This didn't improve when remade in '71 with Charlton Heston as "The Omega Man". Nor can the few others that followed as "The Avalanche Express", "Andromeda Strain" and "Outbreak" be considered satisfying from the apocalyptic point-of-view. While each starred a killer virus the bugs were simply too easily contained in rural towns which isn't very much fun — well, unless you happen to live in one of those small towns in California or Pennsylvania. "No Blade of Grass" did imaginatively

turn up a vegetarian virus that obliterated all plant life and we totally starved to death.

It was the 1980 "Virus" with Chuck Connors and Glen Ford that raised the bar on wipe-out virus films. Here the virus was called the "Italian Flu" a dig at the old Spanish flu, you see, and may have led to some nasty diplomatic exchanges between the two countries. No vaccine could stop it from destroying our planet's population save for a small group that found refuge in Antarctica when it was discovered the virus detested cold weather. Yet, as luck would have it the survivors learned they were targeted by a passel of nuclear missiles inadvertently triggered by an earthquake. It's hard to outdo a double apocalypse, you must admit. At the time "Virus", a Japanese production, did stir up some feminists who noticed that women far outnumbered men among the survivors and, well sir, there was the issue of repopulating the earth. The missile strikes, I suppose, put that matter to rest.

"Twelve Monkeys" in 1995 did obliterate billions of people leaving some of us hiding underground waiting for Bruce Willis to come along and help us out. But it has been seventeen years since we've had to deal with a viral attack so I say it's fortunate, all right, that "Contagion" came along to continue the slaughter lest we forget that it's the little things that get you.

Read additional Film Essays at www.arttimesjournal.com

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at The National Arts Club Galleries, NYC



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\$24,000 awards in cash & medals

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Letters

Continued from Page 2

To the Publisher:

I'm a member of the Fall for Art event committee, and have recently taken over responsibility for advertising and public relations. I just wanted to thank you so much for the extended mention you gave this year's Fall for Art fundraiser in your November/December "Culturally Speaking" column. Fall for Art enables us to raise funds that support the UCJF's mission and, at the same time, to showcase the work of some amazingly talented Hudson Valley artists. We're very grateful for your coverage which helps to support those efforts.

The 16th annual Fall for Art juried art show and sale will take place on Thursday, September 6, 2012. Looking forward to seeing you there.

Sincerely,
Barbara Lane,
Fall for Art Committee,
Kingston, NY

To the Publisher:

Thank you for sending me a copy of the ad I placed in ART TIMES for my Exhibit at the NAWA Gallery. You printed it beautifully and I could not have asked for a better placement. Many thanks...Best Regards,

Judi Gilden
Marlboro, NJ

To the Publisher:

Hi Cornelia - Happy New Year. We at Allied Artists of America appreciate your reporting on our outstanding exhibition at the National Arts Club in the Jan/Feb. issue of Art Times Journal. The great advertisements in your Nov/ Dec. issue contributed to the packed house at our Sunday reception. The exquisite display of art work, the wealth of awards, and our lavish buffet only added to the reputation that Allied Artists continually enjoys.

Thank you,
Roger Rossi
Allied Artists, NYC

To the Publisher:

Pastel Society of America would like to thank you for sponsoring an award in our 39th Annual Open Juried show. This yearly event certainly could not take place without the generosity of your support.

Cooperstown Art Association

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77th Annual National Exhibition
July 13 - August 17, 2012
Juror: Tony Reinemann
Slide & CD Deadline:
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Enclosed please find a copy of the catalog, which lists your award as well as the recipient. All awards further the endeavors of artists and help to spread the word about pastel as an art medium.

Once again, please accept our thanks for your award. Next year we will be celebrating our 40th anniversary of the Pastel Society of America. We hope you will join us again for this banner year!

Rae Smith
Exhibition Chair
Pastel Society of America, NYC

To the Editor:

On behalf of the Lifespring Board and members of the Lifespring community, I would like to thank you for the reading and discussion of your book *The Mountain* at the Inquiring Mind on February 1, 2012. There were many positive comments about your presentation and I believe the audience was very receptive and appreciative of your creative endeavor. Your easy, relaxed style and intimate stories engaged everyone and hopefully inspired further reading. An added bonus was having Cornelia [Seckel] add her perspective and thoughts on some of the circumstances.

We wish to express our appreciation for your time and effort. The information certainly added to everyone's knowledge of our area's history.

Once again, we appreciate your generosity of time and hope your creativity continues to grow and flourish.

Arzi McKeown
Curriculum Coordinator
Lifespring Adult Learning
Community, Saugerties, NY

Poets' Niche

EARLY MARCH
—after William Langson Lathrop,
oil on canvas, 1924

*Late winter sun casts the long
trunks of trees onto a country road
where spring lurks in a puddled surface—
pale hints of green and yellow, mud ruts
tinged with deep mauve. Waxing light
pours freely through the bare canopy.*

*In a blur of motion, brushstrokes travel
along the curve of the lane flowing
into the woods, They whirl away
toward a black horse and carriage
moving into the distance, leaving us
behind, caught up in an eddy*

*as the cool air rushes by and fading
hoofbeats pull away into darkness.*

Kathe L. Palka
—Flemington, NJ

Catharine Lorillard Wolfe Art Club, Inc.

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ARTISTS, ALL MEDIA. Saturday, April 7, 2012 10-11:30AM New Rochelle Art Association seeks new members. Bring three framed and wired works to New Rochelle Public Library. nraaonline.org

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 info.

ART TIMES is distributed along the cultural corridor of the Northeast with a concentration in the Metropolitan New York and Hudson Valley Regions, New Jersey, Connecticut, and Massachusetts. Next time you're having an exhibit in or out of your area, let everyone know about it. Call for advertising rates: **ART TIMES** (845) 246-6944 or email: ads@arttimesjournal.com

NEW MEMBERS: N.A.W.A. National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212) 675-1616. Invites women artists (18+, U.S. citizens or permanent residents) to apply for membership in the 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 N.A.W.A. or download from website. www.thenawa.org. Deadline: Sept 15 & March 15 of each year.

BOOKS BY RAYMOND J. STEINER: *Hudson Valley Impressions: Paintings and Text* just released Dec. 2011. 5 1/2 x 8 1/2; 57 Full Color Illus. \$15.95; *Heinrich J. Jarczyk: Etchings 1968-1998* (\$30) and *The Mountain* (\$18). For each book, please include \$5 for tax and shipping. Order from CSS Publications, Inc. PO Box 730, Mt. Marion, NY 12456. More info available about these books on the website: www.raymondjsteiner.com or www.art-timesjournal.com.

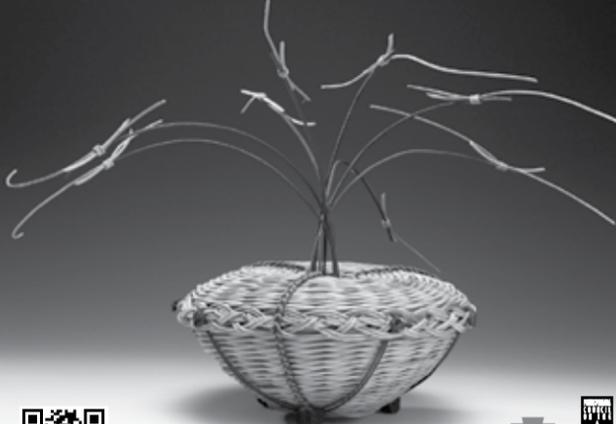
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A Great Way to Travel!

Theatre

And the grass wouldn't go away

By ROBERT W. BETHUNE

I AM FUNDAMENTALLY lazy and have been all my life. It plays out in a certain way: it makes me constantly search for easier and more efficient ways of doing things. For example, when personal computers capable of word processing first came out in the early 1980's, I was on that baby like a fly on honey the moment I realized *I would never have to retype a whole page in order to fix an error again.* That, my friends, was a true moment of joy.

Despite doing theater for decades, one aspect of it still bothers my lazy soul: there's such a horrible lot of stuff you have to do to make it happen that doesn't actually contribute very much to the core experience. Stuff like scrabbling around looking for props, wasting day after day driving around and around and around. Endlessly building costumes and scenery, when you know that one of two things will happen to it: it will either get thrown away or it will get stuffed into storage and never seen again. Or worse: one

of the most beautiful costumes I've ever had done for a show fell into the hands of some other people and got butchered to fit someone it was never meant to fit. On and on it goes, hour after hour of work that is necessary, but not fundamental, not a part of the core of the art.

And what is the core of the art? Actors and audience who share the same air. You don't need a set for that. You don't need a costume for that. You don't need lighting for that, though I choke as I write those words, because I love lighting. You don't need props, or makeup, or sound. You just need actors and an audience.

But wait. Is that true?

Let me tell you a story.

I saw a performance that came pretty close to filling my minimalist bill. It was Shakespeare, done in a tent with risers. (Yes, you do need a space of some kind, and one that keeps out the rain is better than one that doesn't. One that allows people to see well is better than one that doesn't.) They had costumes, which

were very simple and generic, obviously made to be re-used. (Reusable is good. Capital expenditure is good; operational expenditure is bad.) They were even barefoot, which was kind of cute.

There was just one flaw. It was the grass.

The tent had been set up on some nice lawn, mowed but left a bit long. There was no stage, no platforming, no ground cloth, nothing that demarcated a playing space, just an empty area between the tent wall and the risers. An empty area of grass.

And the grass wouldn't go away.

The acting wasn't bad; it should have drawn me into the story. And the play wasn't bad; Shakespeare's pretty reliable that way. The whole thing met my criteria pretty well, except that damn grass wouldn't go away. It wouldn't fade into the background and just let the performance be. It had to keep seizing my attention, reminding me of something missing, getting between me and the unreality I came for.

That damned grass ruined the show.

They needed a stage. They needed a demarcation of the playing space that would say, in three dimensions, "here is our story space; here is where the unreality becomes reality. Look into our space, O partakers, and see what we have prepared." It was as if a chef prepared a perfectly good roast and then served it on the ground without so much as a picnic blanket under it.

In other words, they cut too close to the bone. There is a level of fundamental work that cannot be reduced. In this case, in addition to lugging a tent and risers around, and lugging costumes around, they also needed to lug a stage around, and they hadn't done so.

And so the grass wouldn't go away.

Even the laziest, most efficiency-seeking artist must, in the end, get off his butt and do what has to be done. The trick is figuring out exactly what that is.



Calendar

Continued from Page 12

April Ongoing

April 11-21 IL SOGNO DI SCIPIONE Gotham Chamber Opera The Gerald W. Lynch Theater, John Jay College 899 Tenth Avenue New York NY 212-868-4460 charge Music by Wolfgang Amadeus Mozart, Libretto by Pietro Metastasio www.gothamchamberopera.org

April 19-29 CABARET SUNY New Paltz Theatre Department McKeena Theatre SUNY New Paltz New Paltz NY 845-257-3936 charge www.newpaltz.edu/theatre

Sunday, April 1

ANNUAL HAITIAN ART SALE Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 10-2pm www.thehaitiproject.org

CONNECTIONS Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 Opening Reception 2-5pm free (thru Apr 22) www.upstreamgallery.com

PATTI GOLDBERG ETTINGER For the Love of Horses Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru May 4) www.harrisonpl.org

KATHERINE GRAY Paintings inspired by her Travels Barnes & Noble 2518 South Road Poughkeepsie NY 845-485-2224 free (thru April 30)

THREE BY THREE LongReach Arts Mid-Hudson Heritage Center 317 Main St Poughkeepsie NY 845-658-8108 free (thru April 30) <http://www.longreacharts.com/>

Tuesday, April 3

AMERICAN WATERCOLOR SOCIETY 145th INTERNATIONAL EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru April 22) www.americanwatercoloristsociety.org

SONGS FOR NEW JOURNEYS SUNY New Paltz Department of Music The Dorsky Museum SUNY New Paltz New Paltz NY 845-257-2700 6pm charge www.newpaltz.edu/music

Wednesday, April 4

MODERN TIMES The Islip Art Museum Islip Art Museum 50 Irish Lane East Islip NY 631-224-5402 free (thru May 27) www.isliparts.org

PATRICIA SEARCH, Digital Visions National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free No reception. www.thenawa.org

Thursday, April 5

SUSAN MINIER "Beyond Landscape" mixed media cloth collages Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 free (thru Apr 29) www.flatiron.qpg.com

Friday, April 6

1ST FRIDAY Albany Institute of History & Art 125 Washington Avenue Albany NY 518-463-4478 5-8pm free www.albanyinstitute.org

Saturday, April 7

MARTHE KELLER Paintings and Prints/DEBORAH BUCK Paintings Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 free (thru May 6) <http://www.garrisonartcenter.org/>

ROKEBY AHOW Tivoli Artists COOP 60 Broadway Tivoli NY 845-757-2667 Opening reception 5-7 free (thru Apr 29) www.tivoliartistsco-op.com

Thursday, April 12

STUDENT COMPOSERS' CONCERT SUNY New Paltz Department of Music Parker Theatre SUNY New Paltz New Paltz NY 845-257-2700 8pm charge www.newpaltz.edu/music

Friday, April 13

BRAD RICHARD, JIM TILLEY, AND STEVE GRIFFITHS: Hudson Valley Writers' Center Reading Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 7:30 pm charge www.writerscenter.org

Saturday, April 14

AP ART STUDENT Exhibit Pelham Art Center 155 Fifth Avenue Pelham NY 914-738-2525 Opening Reception and Free All-Age Art Workshop 1:30-3:30pm free (thru Apr 21) [pelhamartcenter.org](http://www.pelhamartcenter.org)

ASPECTS OF ARCHITECTURE: The Prints of JOHN TAYLOR ARMS The Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 732-932-7237 charge (thru July 31) <http://www.zimmerlimuseum.rutgers.edu/exhibitions/?id=104>

SUSAN MINIER "Beyond Landscape" mixed media cloth collages Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 1-5 pm free (thru Apr 29) www.flatiron.qpg.com

"BRUSH WITH NATURE" by the Oriental Brush Artists Guild and Brush paintings by CHIEN FEI CHIANG. ArtsWestchester Hammond Museum 28 Deveau Rd. North Salem NY 1-3pm free (thru June 16)

PATTI GOLDBERG ETTINGER For the Love of Horses Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru May 4) www.harrisonpl.org

MARTHE KELLER Paintings and Prints/DEBORAH BUCK Paintings Garrison Art Center 23 Depot Square on Garrison's Landing Garrison NY 845-424-3960 Artists' Reception 6 to 8pm. free (thru May 6) <http://www.garrisonartcenter.org/>

CARLA GOLDBERG Nostalgia - A Solo Exhibition - Beacon Artist Union (bau Gallery) 161 Main Street Beacon NY 845-222-0177 Opening Reception 6-9 pm free (thru May 6) www.baugallery.com

SPECIAL EVENT: VLADIMIR FELTSMAN CONCERT SUNY New Paltz Department of Music Julien J. Studley Theatre SUNY New Paltz New Paltz NY 845-257-2700 4pm charge www.newpaltz.edu/music

STEPHEN NICCOLLS: Solo Exhibition of Paintings Woodstock Artist's Association & Museum 28 Tinker Street Woodstock NY 845-679-2940 Opening Reception 4-6 pm free (thru May 6) <http://www.woodstockart.org>

SUSANNA BRISELLI: Still-Life, Photo-Paintings Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 Artist's Reception 5-7 pm free (thru May 21) www.galeriebmg.com

THREE BY THREE LongReach Arts Mid-Hudson Heritage Center 317 Main St Poughkeepsie NY 845-658-8108 Opening Reception 4-7pm free (thru April 30) <http://www.longreacharts.com/>

Continued on Page 20

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Sunday, April 15

MODERN TIMES The Islip Art Museum 50 Irish Lane East Islip NY 631-224-5402 Opening Reception 1-4p.m. free (thru May 27) www.isliparts.org

Tuesday, April 17

SPRING CHORAL CONCERT SUNY New Paltz Department of Music Julien J. Studley Theatre SUNY New Paltz New Paltz NY 845-257-2700 8pm charge www.newpaltz.edu/music

Friday, April 20

CABARET EVENING: "Til the End of Time," Adrienne Haan and songs from the **American Songbook** Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm charge Adults - \$25.00 www.kaatsbaan.org

Saturday, April 21

AUDITION: Legally Blonde UpInOneProductionsTheCenterforPerformingArtsatRHinebeck661Route308RhinebeckNY845-876-3080free1pmSaturday,7pmSunday
 Callbacks: 7pm Monday, April 23

FUNDRAISER to Benefit Hudson Chorale Scarborough Presbyterian Church Parish Hall 655 Scarborough Road Scarborough NY 914-462-3212 9:30am-4:30pm charge www.hudsonchorale.org

RIBBON CUTTING: Rhinebeck Courtyard **BETSY JACARUSO Studio and Gallery** Rhinebeck Courtyard 43-2 E. Market Street Rhinebeck NY 845-516-4435 free www.betsyjacarusostudio.com

STUDENT EXHIBITION 1 Woodstock School of Art 2470 Rt 212 Woodstock NY 845-679-6175 Reception 3-5pm free (thru May 19) <http://www.woodstockschoolofart.org>

Sunday, April 22

2ND NATIONAL JURIED EXHIBIT OF INTAGLIO PRINTS New York Society of Etchers, Inc National Arts Club 15 Gramercy Park South New York NY 212-533-6931 (thru April 27) www.nysetchers.org

SIMA PIANO TRIO in Concert Saugerties Pro Musica Saugerties United Methodist Church Corner of Washington Ave and Post Street Saugerties NY 845-246-5021 3-4:15pm charge www.saugertiespromusica.org

Monday, April 23

CHAMBER JAZZ ENSEMBLE 1 SUNY New Paltz Department of Music Nadia & Max Shepard Recital Hall SUNY New Paltz New Paltz NY 845-257-2700 7pm charge www.newpaltz.edu/music

Tuesday, April 24

CHAMBER JAZZ ENSEMBLE 2 SUNY New Paltz Department of Music Parker Theatre SUNY New Paltz New Paltz NY 845-257-2700 8pm charge www.newpaltz.edu/music

Wednesday, April 25

AMERICAN MASTERS /SHERRI MCGRAW EXHIBITION/ CURATOR'S EXHIBIT Salmagundi Club 47 Fifth Avenue, NYC (212) 255-7740 (thru May 11) www.salmagundi.org

Thursday, April 26

EARTHQUAKE MASS! - Choir of St. Luke in the Fields Music & Arts at St. Luke in the Fields Church of St. Luke in the Fields 487 Hudson Street (1 block South of Christopher Street) New York NY 212-414-9419 8-9:30 pm charge concerts. stlukeinthefields.org

THE JURIED SHOW The Hyde Collection Art Museum 161 Warren Street Glens Falls NY charge (thru May 27)

Friday, April 27

BFA/MFA Thesis Exhibition I SUNY New Paltz The Dorsky Museum SUNY New Paltz New Paltz NY 845-257-3844 free (thru May 1) www.newpaltz.edu/museum

Saturday, April 28

25TH ANNUAL Skylands Juried Art Show Sussex County Arts and Heritage Council 133 Spring Street Newton NJ 973-383-0027 Opening Reception 4 - 7 p.m. charge (thru June 2) www.scahc.org

DANCING for The CENTER- A Lineage of Love The CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org

THE 25TH ANNUAL Skylands Juried Art Show Sussex County Arts and Heritage Council Sussex County Arts and Heritage Council Gallery 133 Spring Street Newton NJ 973-383-0027 Opening Reception 4-7pm free (thru June 2) www.scahc.org

Sunday, April 29

COLLEGIUM MUSICUM SUNY New Paltz Department of Music Nadia & Max Shepard Recital Hall SUNY New Paltz New Paltz NY 845-257-2700 3pm charge www.newpaltz.edu/music

DANCING for The CENTER- A Lineage of Love The CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org

EAT, DRINK & BE LITERARY! Hudson Valley Writers' Center 300 Riverside Drive Sleepy Hollow NY 4:30 pm charge www.writerscenter.org

SIMA PIANO TRIO in Concert Saugerties Pro Musica Saugerties United Methodist Church Corner of Washington Ave and Post Street Saugerties NY 845-679-5733 3-4:15pm charge <http://www.saugertiespromusica.org>

SPRING JURIED SHOW Kent Art Association 21 South Main Street Kent CT 860-927-3989 Opening Reception 1-5pm (thru June 3) www.kentart.org



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It's nearly Spring and time to get those creative juices running.