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

ART TIMES

Vol. 29 No. 5

Spring 2013 (March/April/May)

"A State of Art: Maine's Influence on African-American Artists"

Included artwork was part of a traveling exhibit titled "Evolution: Five Decades of Printmaking" that toured the country October 29-January 17, 2009



Spirits Watching, 1986 David C. Driskell (c)

By LEIGH DONALDSON

"EVEN DURING THE most difficult periods of African-American history, the natural world held potential to be a source of refuge, sustenance and uncompromised beauty", writes editor, Camille T. Dungy, in "Black Nature: Four Centuries of African-American Nature Poetry". Though Dungy was primarily referring to how black poets were influenced by their physical environment, the same can be said of visual artists of color.

Maine may not be the first place that comes to mind when thinking of African-American artists. Names such as Winslow Homer, Edward Hopper, John Marin, Rockwell Kent and the Wyeth family are more commonly viewed as prominent in Maine art culture. Yet, despite having a black population of less than two percent, the Pine Tree State has been a spiritual home for artists for many decades.

Captured in East Africa as a child, Pedro Tovookan Parris was captured in a night attack by a neighboring tribe, scattering his family, including three brothers and his grand-

mother. Later, he was sold during the 1830s to Portuguese slave traders in Zanzibar and transported to Rio de Janeiro on the American brig, Porpoise, captained by Cyrus Libby of Scarborough. Ultimately arriving to Maine, Pedro (meaning "to run away" in his native tongue) was adopted by the Parris family of Virgil D. Parris, then the state's US Marshal. During his life there, he produced an autobiographical work of art in pencil, ink and watercolor on cotton linen, depicting his progression from captivity to his life as a free man. This provocative piece, now preserved by the Society for the Preservation of New England Antiquities, depicts an emotional continuum from slavery to freedom: troops marching into Rio de Janeiro, the US frigate Raritan sailing north, a view of the gold dome of Boston's State House on Beacon Hill and, finally, a tableau of the Parris family farm in Paris, Maine. Pedro Tovookan Parris now rests near the Parris family plot at the knoll cemetery on Paris Hill.

Since the 19th century, African-

American artists established creative roots throughout New England, including Joshua Johnston, Robert Scott Duncanson, Edward Mitchell Bannister, Edmonia Lewis and Henry Ossawa Tanner, who worked under much more difficult circumstances than their white counterparts, lacking receptive academies, museums and patrons, as well as social and economic opportunities.

There is considerable evidence that many black artists lived and worked in Maine, regardless of hardships over many decades. For example, in the 1920s painter Palmer Hayden attended a summer art colony in Boothbay Harbor, offering to work as a cook in exchange for art lessons. Hayden had grown up in Widewater, Virginia, where he drew pictures of boats plying the Potomac River. Maine's landscape also inspired him and he painted several marinescapes, one of which, *The Schooner*, won him the William E. Harmon Foundation's first award for Distinguished Achievement Among Negroes leading to his art study in Paris and his becoming a leading artist during the Harlem Renaissance. His love of ocean vistas and nautical subjects led to a series of paintings he created on a trip to Brittany, a rugged peninsula of northwest France that may have reminded him of Maine. Of his sojourn in Maine, he once remarked, "That was a real turning point for me...I began to realize things and make connections about everything."

There is probably no art school in Maine that has had as profound effect on artists of color as the Skowhegan School of Painting and Sculpture. Located in the town of Skowhegan (its name derived from the local Native American word Skowhegan, which means "watching place for fish", the falls of the nearby Kennebec River having been a favorite for salmon), the school, since 1946, has sustained summer residency programs where race posed no barrier to learning and creativity and African Americans have played a prominent role in its history and development.

It was part of the mandate of Willard Cummings, a New England portrait painter and one of the school's founders to reach out to black students and bring them to Skowhegan. To do so, he approached Howard University and between 1947 and 1974, almost 30 of its students attended Skowhegan, most receiving full scholarships. Indeed, the list of African-Americans who have attended the school as students (called participants), visiting artists and artists in residence is expansive: Romare Beardon, Elizabeth Catlett, Gregory Coates, David Driskell, Mel Edwards, David Hammons, bell hooks, Jacob Lawrence, Glen Ligon, Whitfield Lovell, Lorraine O'Grady, Howardena Pindell, Adrian Piper, Martin Puryear, Alison Saar, Betye Saar, Nari Ward, Carrie Mae Weems, and Fred Wilson, among many others. No doubt, in appreciation of the

Continued on Page 3

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Peeks and Piques!

ALTHOUGH THEY ARE displayed now and then —usually tucked inside a vitrine that features memorabilia — at a retrospective of some noted artist, the humble "sketch book" is more often than not overlooked, neglected, passed over as insignificant in an artist's life and work. True, they are usually dog-eared, travel-worn, and pocket-sized, but, at least for me, sketch books rank very high as offering some of the most revealing insights I can ever get while I sit in some artist's studio trying to garner enough material for a Profile— and besides, *I learn so much about art!* Of course I "take in" the artist's studio surroundings (which tell me a lot) and listen to their words (which tell me a lot less), but when I get the chance to take a peek into a sketch book or two — well it's something like looking into a diary. So private are many artists' sketch books, that they often hesitate — even refuse — to allow me a perusal. Some keep them out of sight, hidden in drawers, far away from my 'prying' — "close to the chest" like some poker player hiding his pair of aces — and thus I am often deprived of those insights that 'flesh out' my finished Profile (not to mention not being able to "flesh out" my knowledge and understanding of art).

By now, most artists are familiar with my work and know that I am not 'in the business' of publishing "tell-alls" that can mean-spiritedly embarrass people and titillate others. Most now know that I am indeed probing — but only to uncover the source(s) of their creative spirit/output (as I note above, many artists — rightly so — are unable or unwilling to translate their work into words). I say "rightly so" since (I've found) the glibber they are, the less are they genuine artists. And, I say "genuine" because there are a great many talented (and untalented) craftspeople that know how to "sell" their work and few "real" artists who are aware that "art" (images) and "language" (words) are two different means of communication. Paul Cadmus, for instance, a most articulate individual on many topics never strayed into discussion of his art — except to point out a drawing he had done as a child while saying, "My de Kooning period". Anyway... early on in my interviews (I've been doing them for over 30 years) it was not always easy for me to get an artist to hand over their "diaries." Two that stand out in my mind are Robert Angeloch and Françoise Gilot — first, because they were so reluctant initially and, second, because (after they

gave in) their sketch books were so enlightening, giving obvious clues to their finished work. Gilot's was particularly interesting in that her tiny books were not only full of drawings, but also poems, and comments in what little margins were available; Angeloch's less 'chatty', but full of annotations as to color and what the finished product might or ought to look like 'compositionally' (not sure that's a word) thus, often side-by-side sketches of the same scene. Another that stands out in my memory was the sketch book / journal of Elizabeth Mowry (PSA) — not for her reluctance to share it (she readily showed it to me) but for its sheer beauty. At the time (1986), I urged her to publish it but do not know if she ever did (it contained notes and drawings of the plants, flowers, and shrubbery around her property made during the time her husband was house-bound and she could not leave him alone). Nowadays, instead of refusals, I often get a "Why?" or "What for?" before sketch books are slipped out of drawers or nearby cabinets and handed over. And when they are...

Raymond J. Steiner
 Go to: arttimesjournal.com & rjsteiner.wordpress.com to read more of Steiner's writings.

Letters

To The Editor:
 Just a quick note to let you know that this morning's mail brought me my six copies of the January/February 2013 issue and I couldn't be more delighted with it. Thank you again for accepting "Would've, Should've" and for placing it in your 300th Issue! Though this day was long in coming, it was well worth the wait and I will happily gift the extra copies to assorted friends and family. Best wishes.

Brian C. Felder
 Milford, DE

To the Publisher:
 Thank you for visiting and writing up Red Hook Community Arts Network Gallery and Artists' Collective. I know Red Hook is a little out of your range, but we appreciate so much that you take the time to cover such a wide circle. I just love it when I'm visiting a Chelsea gallery, pick up an ART TIMES, and see Red Hook (the Dutchess County Red Hook!) in your cultural news. Congratulations on printing your 300th issue! Best wishes for 300 more,

Kari Feuer
 Red Hook CAN

To the Publisher:
 I just had a chance to pick up the paper...thank you so much! The publicity is terrific and I appreciate it. It's great the way you pulled the im-

LIZ EHRLICHMAN

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 April 16th, pick-up of artwork, 3-6 pm

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 or send a SASE to the gallery**

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portant area art happening together for the Rhinebeck/Red Hook area. We certainly enjoyed your presence at the Third Saturday monthly arts walk.
 Cheers,

Betsy Jacaruso
 Betsy Jacaruso Studio & Gallery
 Rhinebeck, NY

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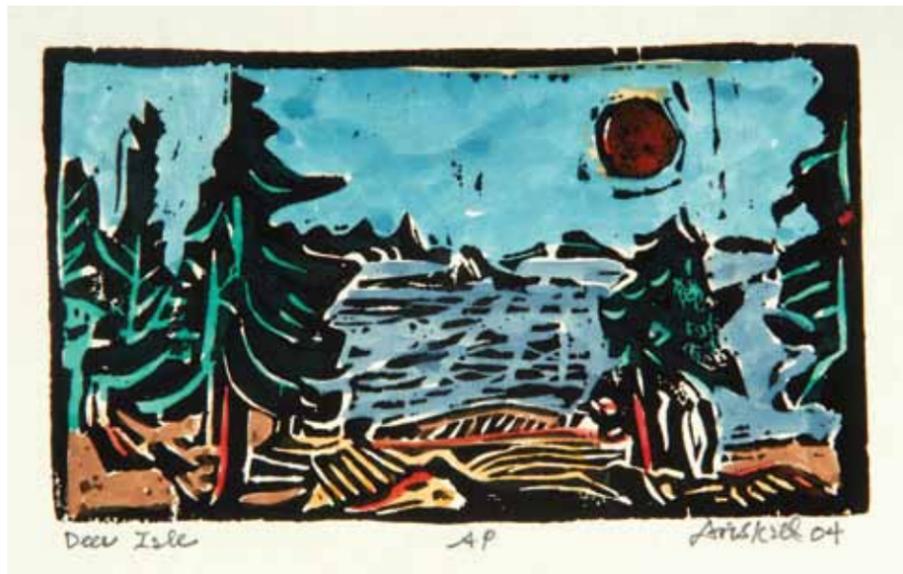
By LEIGH DONALDSON

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welcoming of black artists, Jacob Lawrence's widow, Gwendolyn, established a fellowship in her husband's name and donated the bulk of his extensive collection of art books to the school's library. In the 1990s Camille and Bill Cosby endowed a fellowship specifically for African-American artists, which has, to date, helped more than 20 students.

Skowhegan's 300-acre campus remains unassuming. A small sign along old White Schoolhouse Road leads toward hills and pine forest, close to the former mill town from which the school took its name. At first sight, with its rustic 19th century wooden buildings and studios, it resembles the chicken farm it once was rather than art school, according to New York Times reporter Scott Southerland. Most importantly, the school has maintained its original vision, that is, a school governed by artists for artists, a place that encourages creative expression free from marketplace expectations, popular critics and academia.

From the beginning, Skowhegan emphasized skill over theory and promoted keeping an open mind about



Deer Isle David C. Driskell

artistic styles. Co-founder and painter Henry Varnum Poor wrote in one of the school's earliest bulletins: "Painting in America is now a very fluid and experimental and rapidly changing period...But, in whatever direction painting swings, it always returns to reality as the one vital, original and creative source."

David Driskell, whose career as an internationally recognized art teacher, curator, historian, collector and writer spans more than 47 years, was a 1953 student participant at Skowhegan. During the summer, the first thing you notice when you drive up toward his studio in Falmouth, Maine, is a quarter acre of thriving corn, potatoes, tomatoes, beans, collard greens, cucumbers, alongside brilliant flower beds. Referring to his series of paintings that he created during his first summer in Falmouth, called "The Pines of Falmouth", he states: "I was taken with the beauty of the landscape, what I call the romance of the pines, the way they flow and move in and out, when the wind blows; they create their own kind of lively world." He designed his house in the early 1960s to look up at the trees from his windows. It can

be said that the house was actually built and designed out of visions of these towering trees that are now so personal to him to the extent that he has given them a human dimension.

In "David Driskell: Search of the Creative Truth", a video produced, directed by Richard Kane, sponsored by the Union of Maine Visual Artists as part of the Maine Masters Project, the painter, a Georgia native, recalls his upbringing as poor in the western Appalachian region of North Carolina and the viewer can easily imagine that he is as proud of his gardens and nature as he is of his paintings. "The Maine pine has been a source in my work since I came here...It's not just the greens or what I discern as the blue. I have invented color." Indeed, his thesis in graduate school at Catholic University of America was about the pine tree as a symbol of eternity, how anything that is evergreen, in particular cedar and pines, has been used as a representation of everlasting life.

While he was teaching at a southern college in the South, Driskell turned away from painting people

because the racially charged struggles were so ugly to him. This creative crisis apparently occurred after he painted "Behold Thy Son" in 1956, based on the Emmett Till killing. According to Driskell, it was part of his process of emotionally navigating through the difficulty of the Civil Rights Movement; the crises in Alabama during the 1950s, the Klan coming to campuses, the cross burnings. Driskell recalls how these horrific events affected him at the time and how he said to himself: "I can't paint people any more. They're not symbols of beauty any more...I'm going to nature...the trees, they're so forgiving, they're so loving, they're so caring. And, so, I started painting all these trees and they became part and parcel of what I did."

Not only has Maine captured the imagination of black artists throughout the world, but has a notable homegrown community of artists of color, including illustrator and author Ashley Bryan, now 89, who came to Skowhegan in its inaugural year. A recipient of honors including the Coretta Scott King Book Award, Bryan first witnessed Maine's Little Cranberry Island on a trip to Acadia National

Park in the 1940s and has since resided on the island village of Islesford, Maine.

Born during the Great Depression, he took free art classes funded through the federal government's Works Progress Administration. After attending the Cooper Union School of Art & Engineering, he served in a US Army black battalion where he saw action during the invasion of Normandy on Omaha Beach. Later, he would earn a degree in philosophy at Columbia University and pursue painting in southern France on a GI Bill going on to receive a Fulbright fellowship to study in Germany. From 1974 to 1988, he chaired the art department at Dartmouth College.

Despite, or perhaps because of his worldly success, Bryan has stated that his Skowhegan experience in particular and being a resident and active member of Maine's increasingly diverse artistic community, is one of the most profound influences on his art. "Skowhegan reinforced my belief that what matters most is what you do now and that art is about seeking out meaning in life beyond negative things like war," the artist expressed to me in a 2008 telephone interview. "Nobody puts obstacles in your way when you pick up a paint brush."

In this vein, Bryan appears to have little patience for the notion of so-called 'black art', seeing its pursuit essentially as a "waste of creative energy". Again, his work is more often informed by the natural world. In a 2005 interview about the publication of his children's book, "Beautiful Blackbird" with the Maine *Sunday Telegram*, Bryan stated: "I was raised in New York City, but I've always known I was a country boy at heart. I used to go to the park and try to find a place where I could see no buildings."

Many artists of color past and present who have studied, lived and worked in Maine echo much of this sentiment that being an artist trumps being African-American, that natural beauty is essential to their craft.

"The most powerful introspective times of my life have been at Skowhegan and in Maine", stated Alison Saar, daughter of the renowned African-American artist Betye Saar and art conservationist Richard Saar. The younger Saar often returns to the state and reflects on how her experience there has deepened her awareness of the power of the elements. "There's something about the quality of the air, the northern lights — it's magical", said Saar whose background in African, Latin-American and Caribbean art is noticeably imprinted within her own work, lending a unique sense of both spiritual and cultural diversity.

Daniel Minter, an award-winning children's book author and illustra-



The Haystack Book David C. Driskell

tor is a long-time Portland, Maine resident. Born in Georgia, he is largely self-taught, but trained at the Institute of Atlanta. According to his website, he has exhibited his paintings and sculpture at galleries and museums such as the Seattle Art Museum, Bates College in Maine and at the Meridian International Center. He is also founding director and vice-president of Maine Freedom Trails, Inc. and created the distinctive plinth-style markers that identify significant sites related to the abolitionist movement and Underground Railroad activity throughout the city of Portland, Maine. He also designed the US postage commemorative stamps for Kwanzaa in both 2004 and 2011.

Describing Minter's art, ethnic studies professor and historian, Elizabeth Harding writes: "This is the work of the guardian, the interpreter, the one-who-watches-at-the-gate. Giving us back the ground we grew out of...the fertile place...source of our sweetness and struggle...All Africa in diaspora... stony cities and the pushed rhythm of the fields. Oceans. Winds. Our new world routes. Our new world wisdom. Our strength. Our salt."

For all the visual artists who have lived and worked in the state of Maine, there is clearly a sense that the place itself has afforded them a full range of feelings, concepts and emotions, including race identity and heritage, that shapes their craft. For any artist, nature can be a refuge, and escape, but, perhaps, most importantly, a staring point.

(Leigh Donaldson's writing has appeared in print and online publications such as the *The Montreal Review*, *American Legacy Magazine*, *American Songwriter Magazine*, *Portland Monthly Magazine*, *Maine Food & Lifestyle Magazine*, and "Maine's Visible Black History" (Tilbury House Publishers). His book about the antebellum African-American Press in the Northeast will be published by McFarland & Co. Publishers in 2014.)



Calendar

See arttimesjournal.com for more **and** new calendar listings with classes, workshops, lectures and films

Ongoing:

Mar 1-17 SPRING AWAKENING Up in One Productions CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org

Mar 15-24 GOOD PEOPLE Half Moon Theatre Company Cunneen-Hackett Arts Center 12 Vassar St Poughkeepsie NY 845-235-9885 charge www.halfmoontheatre.org

Mar 15, 16, 22, 23 "RABBIT HOLE" Mohonk Mountain Stage Readers Theater presents Union Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 8pm. charge www.unionarts.org

March 1-24 "TEN UNKNOWNNS" by Jon Robin Baitz The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 Thurs, Fri, Sat 8pm. Sun 3pm. charge www.schoolhousetheater.org

Friday, March 1

SKIN: Art Exhibit Upstate Artists Guild UAG Gallery 247 Lark Street Albany NY Opening reception 6-9 pm. donate (thru Mar 22) www.upstateartistsguild.org

BENT: Works by KARI GORDEN AND KEN GRAY Imogen Holloway Gallery 81 Partition St. Saugerties NY 347-387-3212 Artist's Reception 6-9pm free (thru Mar 31) www.ihgallery.com

BRIAN KEELER: Painterly Pursuits Rodger Lapelle Gallery 122 N 3rd St., Philadelphia, PA (215) 592-0232 Opening Reception 5-8pm (thru Mar 31) briankeeler.com

BRIANA COX: Craft: a photography exhibition Newburgh Brewing Company 88 South Colden Street Newburgh NY free (thru April 30) www.brianacox.com

DONALD ALTER Figuratively Speaking Gallery 66 NY Gallery 66 NY 66 Main St. Cold Spring NY 845-809-5838 Opening Reception 6-9 pm free (thru Mar 31) www.gallery66ny.com

EV(e)OLUTION III National Association of Women Artists, Inc. Riverside Public Library 127 Amsterdam Avenue New York NY 212-675-1616 free (thru Mar 30) www.thenawa.org

HIGH ARTS SHOWCASE IX Huntington Arts Council Art-Trium Gallery 25 Melville Park Road Melville NY 631-271-8423 Opening reception 5:30-7pm w/ music from North Babylon & Huntington High Schools free (thru Mar 22) www.huntingtonarts.org

STU EICHEL: "My Land": Oil Paintings Valley Artisans Market's Small Gallery 25 East Main St. (Rte. 372) Cambridge NY 518-677-2765 free (thru Mar 19)

NICK FLORIO: watercolor, acrylics and oil landscapes Casano Community Center Art Gallery 314 Chestnut St. Roselle Park NJ 908-245-0666 free (thru April 19)

PRIMAVERA13 The Pine Bush Area Arts Council Town of Crawford Government Center 121 State Route 302 Pine Bush NY 845-744-5418 Opening 5-8 pm free (thru Apr 18)

INAUGURAL JURIED SHOW of Small Works Shirt Factory Gallery Suite 120, The Shirt Factory, 71 Lawrence Street Glens Falls NY 518-353-2121 Awards Reception 5-7pm with live music and refreshments. free (thru Mar 31) www.shirt-factorygf.com

SKIN (A Figurative Show) Upstate Artists Guild 247 Lark Street Albany NY Opening Reception 6-9 donate (thru Mar 22) www.upstateartistsguild.org

SOLIDARY/SOLITARY: the Artist at Work Miranda Arts project space 6 North Pearl st, 4th flr Port Chester NY 914-318-7178. Reception and Gallery Talk w/ **MICHAEL TORLEN**, 5pm. Reception with the artists 6-8pm (thru Mar 16) www.mirandaartsprojectspace.com

SPRING CHILL, a group exhibition Rolling River Café Gallery 25 Cooley Road, Parksville, NY 845-747-4123 (thru June 2) rollingriver.net

SYLVIA GLESMANN MEMBER'S FLORAL EXHIBITION/ and SPECIAL EXHIB OF WORKS BY SYLVIA MARIA GLESMANN Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 28) www.salmagundi.org

MASHA RYSKIN : Thaw: New Works Spencer Hill Gallery 10503 North Road Corning NY 585-317-5409 free (thru April 6) www.spencerhillgallery.com

THE MELT - Juried Exhibition The Mercurial Gallery 11 Library Place Danbury CT 203-744-9179 free (thru Mar 22) themercurialgallery.com

BUCKY PIZZARELLI Renowned Jazz Guitarist: Paintings The Ridgewood Art Institute 12 East Glenn Ave Ridgewood NJ 201-652-9615 free (thru Mar 8) www.ridgewoodartinstitute.org

SUSANNA BAKER and SUSAN LISBIN New Work: Visions: Large & Small, Brassworks Gallery 105 Grove Street Montclair NJ 973-744-5100 opening reception 6 to 9 pm. free (thru May 26) www.brassworksongrove.com

FLORENCE HUREWITZ: The Female Form WVFA Gallery 65 Main St. Suite 300 Warwick NY 845-981-7300 free (thru Mar 22) <http://www.warwickfa.com/events>

Saturday, March 2

ROY AND LORI WEINSTEIN Photographers CameraWorks 2013 Upstairs Gallery: Ridgefield Guild of Artists 34 Halpin Lane Ridgefield CT 203-438-8863 Opening reception 4-6 pm free (thru Mar 24) rgoa.org

RUBY BENEFIT CABARET ebaDance Theater 351 Hudson Ave Albany NY 7pm charge

HENRI-GABRIEL IBELS Zimmerli Art Museum at Rutgers University 71 Hamilton Street New Brunswick NJ 848-932-7237 Art After Hours March 6, 5-9pm charge (thru Sept 8) www.zimmerlimuseum.rutgers.edu

JOAN SCHWARTZMAN: paintings-Big Ideas on Small Spaces Albert Wisner Public Library One McFarland Drive Warwick NY 845-986-1047 Opening reception 12 to 2 pm. free (thru Mar 28) kgeorgal@rcls.org

LIZ EHRlichman: Requiem - collages inspired by Brahms' Deutsches Requiem bj spoke gallery 299 Main Street Huntington NY 631-549-5106 free (thru Mar 29) www.bjspokegallery.com

NACRE IN CONCERT Nacre Dance Company The Spa Little Theater 19 Roosevelt Dr Saratoga Springs NY 518-435-0510 2pm & 7:30pm charge www.nacredance.com

PHOTO 13: Featured Artists: Jill Greenberg, Bastienne Schmidt, Roger Ricco Kenise Barnes Fine Art 1955 Palmer Avenue Larchmont NY Opening Reception 6:30 - 8PM free (thru Apr 6)

SARA STREET @ The Yoga House La Leona Arts The Yoga House 57B Crown Street Kingston NY 914-262-8508 Opening Reception 6 - 8pm. free (thru Mar 31) www.laleonaarts.com

SPRING, New Beginning Larchmont Public Library Larchmont Public Library 121 Larchmont Avenue Larchmont NY 914-834-2281 Opening Reception 2:30pm free (thru Mar 29) www.larchmontlibrary.org

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Lydia Behr Sugarman

recent paintings

May 14- June 8

Opening Reception May 18, 6-8pm

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R. O. Blechman, Cover illustration for The New Yorker, May 14, 1990. All rights reserved.

Istvan Banyai: Stranger in a Strange Land
March 9 through May 5

R.O. Blechman: The Inquiring Line
May 11 through June 30

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UPCOMING EXHIBITIONS

EV(e)OLUTION III

March 2 - 31, Reception: March 9, 5-7pm

@ the Riverside Public Library 127 Amsterdam Ave., NYC

Harriet FeBland "Homage"

March 6 - 29, Reception: March 13, 5-7pm

@ N.A.W.A. 80 Fifth Ave., Suite 1405, NYC

Morphogenesis

April 1 - 30, Reception: April 13, 3-6pm

@ 310 ART, Asheville, North Carolina

WAAM @ N.A.W.A.

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Art

Art Criticism

By RAYMOND J. STEINER

OVER THE YEARS, I have given talks on a subject I called “The Art of Art Criticism” — at The National Arts Club in NYC, the Bruce Museum in Connecticut, the Woodstock School of Art in Woodstock, NY, The Heimatmuseum Charlottenburg in Berlin, Germany, for example — my primary reason to de-mystify and to emphasize that criticism is an “art” and by no means a “science”. I believe it is high time to deflate some of the importance that has been attached to the role of “art critic” — not that the cognoscenti hadn’t held critics suspect for a long, long time. Pliny tells us that as far back as 400 B.C. Zeuxis wrote: “Criticism comes easier than craftsmanship.” Imagine that! 400 B.C.! They were onto us way back then! The list of critic criticizers is long indeed, and I’ll just name a few here. Disraeli said, “You know who the critics are? The men who have failed in literature and art”; Lord Byron wrote, “A man must serve his time to every trade / save censure — critics are all ready-made”; Victor Hugo described critics as “fungus at the foot of oaks”; Brendan Behan suggested that “critics are like eunuchs — they might know all the technical details of how it’s done — but can’t do it themselves”. Perhaps most sobering, however, is Jean Sibelius’s observation that “no statue has ever been put up of a critic” while, on a humorous note, Mark Twain once wrote to a friend, “Tomorrow night I appear for the first time before a Boston audience — 4,000 critics!” (OK, I can’t resist one final dig at my colleagues and me: John Osborne wrote that “Asking a working writer [or artist] what he thinks about critics is like asking a lamppost what it feels about dogs”).

Let’s begin with a tiny bit of history: Consider first, that art “criticism” did not come upon the scene in the Western world until *thousands and thousands of years after* the Pleistocene Age — that pre-historic time when cave ‘paintings’ seem to have been ‘created’. Image-making, in fact, was a ‘language’ long before it morphed into picto-grams and, finally, into the written or spoken word — however, by the time we got to the Italian Renaissance, we’d pretty much fallen in love with our invention

of words, which, in turn, brought us “artwriters” such as Cennino Cennini, Lorenzo Ghiberti, Leon Battista Alberti, Pietro Aretino (often given the ‘distinction’ of being the first art critic), and Giorgio Vasari, (usually called the first art historian).

It wouldn’t be long before the “Enlightenment” unleashed rigorous and logical German thinkers such as Johann Joachim Winckelmann, Jakob Burckhardt, Gotthold Ephraim Lessing, Immanuel Kant and Georg Wilhelm Friedrich Hegel who, in turn, laid the groundwork for a plethora of “experts” (or ‘middlemen’) such as historians, curators, museum directors, dealers, gallery owners, and art teachers — not to mention all and sundry who chose to become “artwriters”. Not a great deal of time would pass before what was considered “art” was largely determined by writers rather than artists. One rather ‘famous’ middleman was the Frenchman Denis Diderot who made his ‘name’ by assessing artists around (his) world for wealthy patrons. He played a major role, for example, in forming Catherine the Great’s art collection housed now in the Hermitage at St. Petersburg. Like much of ‘royalty’, Catherine knew little about ‘art’ and ‘artists’ — hence the ‘middleman’. Like her father Peter the Great (who knew only enough to instruct *his* middlemen, “Don’t buy bad pictures!”), Catherine knew nothing about art but she *did* know that owning it represented ‘culture’ — and she bought entire collections by the wagonload, totally unaware of both artists and individual pieces — to prove how ‘cultured’ she was. Unfortunately, many such ‘experts’ who catered to the rich, were themselves equally ignorant. Money and power — *and* ignorance — still reign today and many a venal art “critic” happily plays the “expert” middleman to their moneyed and muddle-headed patrons.

Meanwhile, back in the caves (which by this time had been transformed into private and guild workshops, studios, ateliers, and the like), many artists were still turning out ‘stuff’ unaware and uninterested in what the wordsmiths were saying about their handiwork. In fact, most ‘artists’ had no idea about creating

‘art’ and, by and large, were considered ‘artisans’ — *banausos*, the Greeks called them — and ranked in class among barbers, cooks, and smiths. Once ‘artists’ were considered a cut above the ‘artisans’ (especially in the Renaissance) and the “experts” came on the scene to cash in, things became even more bewildering to the layman. As noted above, art is itself a language, and reading someone’s *words* about art does not mean you are ‘reading’ the art — a task not without its inherent difficulty. I once asked the artist Will Barnet how, in modern times, art critics came to be held in such high esteem. He pondered a moment and said, “One word is worth a thousand pictures”. When I asked him about turning the old adage on its head, he explained, “An artist can have a thousand pictures in his studio, but until some ‘critic’ with some ‘clout’ *writes* about that artist, those pictures will in all likelihood *remain* in the studio”. It was Barnet’s conviction that after WWI & II, the American public became much more literate, learning how to read *words* but not necessarily how to read *art*. Hence, the art “critic”. I guess not enough of them read Kant who pointed out that it took two different “heads” not only to produce but also to *understand* both products. He differentiated the two “mind sets” as being either a “judging” or a “productive” faculty — and that it is a very rare person who is equipped to perform both.

But, what exactly, does it mean to “read” art? One might say that we can “read” the ceiling of the Sistine Chapel (without knowing how to “read” Italian) or Rembrandt’s “Hundred Guilder” print (without knowing how to “read” Dutch) — both, glaring examples of the pitfalls of confusing words with images. They are simply *not* the same and “translating” one into the other fraught with problems. Likewise, “reading” an expert’s words about Mozart, is a far, far cry from *listening* to his music — for, like art, music is in and of itself a ‘language’ with its own unique ‘vocabulary’ and set of ‘rules’. Furthermore, even translating *words* into words is often well nigh impossible and subject to similar distortions, misinterpretations, and nonsense. I once asked my audience while delivering my spiel on the

“art” of art criticism, how many had ever read a Haiku poem. Quite a few raised their hands but when I asked how many could read Japanese, all hands went down. “So,” I said, “then no one here has ever actually *read* a Haiku poem — only a *translation* of one.” They got it. Another related example: Back when I was teaching High School English, I showed my students an unusual object — a little high-class tool for picking up a sugar lump — let them handle it and then asked them to write a description of it. I then gave their descriptions to a second class and asked *them* to draw picture of what was being described. Needless to say, I got 35 different pictures, none of which resembled the little sugar-picker-upper. And one final word: The late Ted Denyer, friend and artist, once explained to me that when a person walks into a museum, or gallery, and are ‘stopped’ by a particular work of art, he or she will usually walk up to it for a closer look. “When they note, for example, that, ‘Oh, that’s a boat in a harbor, some seagulls above, some people walking along the shore’ they have begun to look at the *picture* but have stopped looking at the *art*”. As I note above, ‘reading’ art is not without its pitfalls!

The simple truth is, it is not only abstractions that are non-definable (as Socrates so deftly pointed out), but so also are “tangibles”, objective words, difficult to pin down. Ask an audience to think of “house” or “dog”, for example and for even *one* of them to have an image in mind that is a carbon copy of *your* image is — well — nearly beyond possible. Let’s face it — words are tricky; and, in my estimation, of all of mankind’s ‘inventions’ of communication, namely music, images, and words, words are the worst means of all — music goes directly to the ‘gut’, art through the eyes, mind and ‘gut’, while words — well who knows just how exactly *they* work in true communication? (Think of the U.N.; politicians; salespeople — and so on, and so on). To some, words can *only* take us further afield. For instance, Martin Buber, the Hasidic philosopher/author, explains in his book *I and Thou* just how words, “labels”, can lead us away from “truth”. His example: a mother is

Continued on Page 11



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Calendar

Sunday, March 3

BENJAMIN LUXON An Afternoon Lecture Close Encounters With Music Lenox Club Lenox MA 800-843-0778 2-4pm charge www.cewm.org
ARLENE BOEHM "Viewpoints & Vistas: Contemporary Realism in Still Life and Landscape" Columbia County Council on the Arts Upstairs Gallery at American Glory BBQ & Restaurant 342 Warren Street Hudson NY 518-671-6213 Opening Reception 4-6pm free (thru Apr 14) www.artscolumbia.org
EYESIGHTS 2013 Juried Photography Exhibit Reception Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 3-5pm free guildofcreativeart.org
NACRE IN CONCERT Nacre Dance Company The Spa Little Theater 19 Roosevelt Dr Saratoga Springs NY 518-435-0510 2pm charge www.nacredance.com
RICK AND DONNA NESTLER in Concert Delaware Valley Arts Alliance Krause Recital Hall, Delaware Arts Center 37 Main Street Narrowsburg NY 845-252-7576 2 pm charge www.ArtsAllianceSite.org
SCNY SPRING AUCTION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 2pm following 11-3pm Brunch www.salmagundi.org
TOBY MICHAELS & MARY ELIZABETH PETERSON: The Space Between: New and Recent Works Art/Place Gallery @ Fairfield Theatre Company 70 Sanford St Fairfield CT 202-292-8323 Opening: 3-5 pm free (thru Mar 30) www.artplace.org
YOUTH ART MONTH Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-315-1922 Opening Reception 1-3pm free (thru Mar 31) www.harrisonpl.org

Monday, March 4

ROBERT HUNTOON: abstract and other paintings Finkelstein Memorial Library 24 Chestnut St Spring Valley NY 845-352-5700 free (thru Apr 30) finkelsteinlibrary.org

Tuesday, March 5

LANDSCAPE PAINTER MARGARET GRIMES a retrospective exhibition featuring a body of work spanning more than 40 years WCSU School of Visual & Performing Arts Gallery at Higgins Hall 181 White St Danbury CT 203-837-8403 Art slide lecture w/ Grimes at 11 am free (thru Mar 14) www.wcsu.edu/newsevents/Grimesretrospectiveexhibition.asp

BEN VENEZIO Photography Les Malamut Art Gallery 1980 Morris Ave Union NJ 908-851-5450 free (thru Apr 27) LesMalamutArtGallery.wordpress.com

FAR & NEAR HORIZONS: a group exhibit of paintings New Century Artists Gallery 530 W.25th At., Suite 406, NYC (212) 367-7072 (thru Mar 23) www.newcenturyartists.org

Wednesday, March 6

HARRIET FEBLAND - "Homage" - Solo Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free (thru Apr 2) www.thenawa.org

Thursday, March 7

"GLORIOUS FOOD" Fine Art Exhibition and Reception Blue Hill Art and Cultural Center Blue Hill Plaza 1 Blue Hill Plaza Pearl River NY 845-359-1584 Reception 5:30-8pm free (thru May 31) www.bluehillplaza.com

Friday, March 8

AN ARTISTIC DISCOVERY Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 Opening Reception 5-7pm free (thru Mar 29) www.cooperstownart.com

BOB WRIGHT Mezzaluna Writers' Night Mezzaluna Mezzaluna Route 212 Saugerties NY 845-246-5306 7pm donate www.cafemezzaluna.com

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

WCSU JAZZ ORCHESTRA, ENSEMBLE AND FRANKENSAX CONCERT WCSU Department of Music Ives Concert Hall, White Hall 181 White Street Danbury CT 203-837-8350 8 pm donate www.wcsu.edu/music/concerts.asp Continued on Page 8



Broken

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Dance *The Equus Projects: OnSite NYC Without Horses*

By DAWN LILLE

THE EQUUS PROJECTS is a modern dance company based in New York City. It aims to integrate the artistry of dance with that of horsemanship and was last written about in these pages in December, 2005. The news is that this season they began OnSite NYC, a 12-part series of site-specific works for urban landscapes with just humans and no horses.

Conceived 15 years ago by JoAnna Mendl Shaw, its director, the company has performed in the context of intensive residencies in, among other places, Montana, Washington, Virginia, Texas and Connecticut. The motivation behind this new endeavor is that the company, known for its large-scale performance pieces for dancers and horses, is almost never seen in New York City because the cost of bringing in and caring for the horses is prohibitive. Shaw's desire to create visibility in a city where no one else is taking the same approach to creating dance, plus the fact that she is not interested in performance in a theater, led to her

on objects and settled on apples from Migliorelli Farms. This resulted in a celebration of the harvest by 18 dancers (the company was augmented by students from the Alvin Ailey Dance School) and 300 apples. They built three separate apple mandalas in three performances.

The skills engaged were mirroring, eye/hand coordination and logging, or performing an exact duplication of what the leader is doing. There could also be a conscious decision to change. The rule for the mandalas themselves was that they had to be exactly bilateral.

During the first presentation Joseph, a young boy of about nine, stood staring for a few minutes and then walked into the midst of the dancers and started to mimic one. When he came back and looked at the huge pile of apples Shaw told him to find a space and build his own design, using as many as he wished. For the second performance the dancers told him to make a round mandala and for the third they build theirs around his. Joseph's

ing spatial intent to your partner and how to have a movement conversation. The emphasis in rehearsals is that of movement in three-dimensional space.

There is also what the group calls the Alpha Plan, in which one dancer functions as the alpha or leader, directing the others to partner or copy him/her without any verbal clues. This role can be reassigned at any given moment and is always up for negotiation.

The question of who is the leader and whom the follower is different with horses than with humans. The horse is not aware of the process in which it is involved and can break the line of communication in a second. Hence one of the skills the dancers learn in rehearsal is how to calmly and creatively react to a sudden change or interruption while still following the given script at that moment in time. The audience at each performance is handed a brief explanation of what is taking place and is often asked to try and identify the leader.

In the Financial District the four company members, Tal Adler, Carlye Eckert, Jessica Martin and Rebecca Morin, wore business attire and began by walking with the pedestrians and then going into their dance. Here they used a quartet partnering form in which one person is the leader who is asking to be lifted. They made use of unison and improvisation at the same time. The leader always changed and the result looked totally choreographed, but was not. The skills involved leadership, physical listening, different kinds of touching and a concentration on what they wanted the audience to do.



OnSite NYC Event: Union Square, Migliorelli Farm Apples (Photographer, Alexandria Johnson)



OnSite NYC Event: Ligne Roset (Photographer, Nir Arieli)

proposal for twelve different sites with a different work created for each.

The first, in September was Union Square, the second, in October was the Financial District. The November site, Tudor City Greens, had to be postponed due to Sandy. The fourth, on December 10 took place in Dag Hammarskjold Plaza and the fifth, in January, at the store Ligne Roset in Soho.

After many visits and an exploration of the site, a movement score, or rule structure, is prepared with the participation of the dancers. These scores, in all of which the dancers are engaged in real time on the spot decision making, are rigorous and exact. They call for a set of skills that are related to that particular site, with the place dictating the approach, e.g. its history, appearance, how pedestrians move through or around it.

Because there is also improvisation involved within this carefully orchestrated score, every performance (there is always more than one at each site) is different, with the unexpected regarded as magical and worked into the scene. It is important that there is no pretense in the dancers' execution and that the reality of the situation is visible to the viewer.

The original plan for Union Square was to navigate the area on market days, but somehow they began to focus

mother remained out of sight and allowed the whole process to unfold.

Company rehearsals are for the skills needed for a particular site, but all stress the importance of physical listening, which is akin to body awareness of another human being. For Union Square they experienced seeing



OnSite NYC Event: Union Square, Migliorelli Farm Apples (Photographer, Maegan Keller)

a movement before mirroring it, the choices involved in making a mandala (they settled on exact placement of the apples), how to be a leader by indicat-

On Dag Hammarskjold Plaza, under a warm, gray, misty drizzle, with the United Nations to the east, the company was augmented by many

guest dancers. They used clear glass milk bottles to create a tree and its branches on the pavement of the long rectangular pedestrian plaza. With their heads covered in red woolen caps, they engaged in interludes of short duets, trios and solos, gradually building momentum and height with the inclusion of the park benches.

Tudor City Greens is on the south green of Tudor City and part of the early exploration was a lengthy conversation with the gardener. Often the dancers are asked to create a particular character for a piece. In this case each of the women will focus on one thing: Rebecca the pseudo Gothic arch; Jessica the different plants and Carlye the image of a secret garden. This event will be mostly dance and will take place May 10.

Shaw is interested in observing the reaction of the audience to what is presented as a process-taking place as they watch it, not a spectacle. She wants it to be an immersive experience in which they look, are curious and realize this is an event in real time. She enjoys seeing how an audience gradually develops, or, in the case of Wall Street, how the dancers failed to attract many pedestrians or tourists – either because they were accustomed to strange events or because they were baffled.

To work with horses one needs or learns concentrated looking and physical listening habits, patience and compassion. These skills are, or should be, components of everyday life and human interaction, of government and of international affairs. Maybe in working without their equine partners the dancers of the Equus Projects, through their concentration on and response to each other, can entice their audiences to stop for a moment and think about what is taking place. What better way for art to make a contribution? Check-out their website: www.dancingwithhorses.org.



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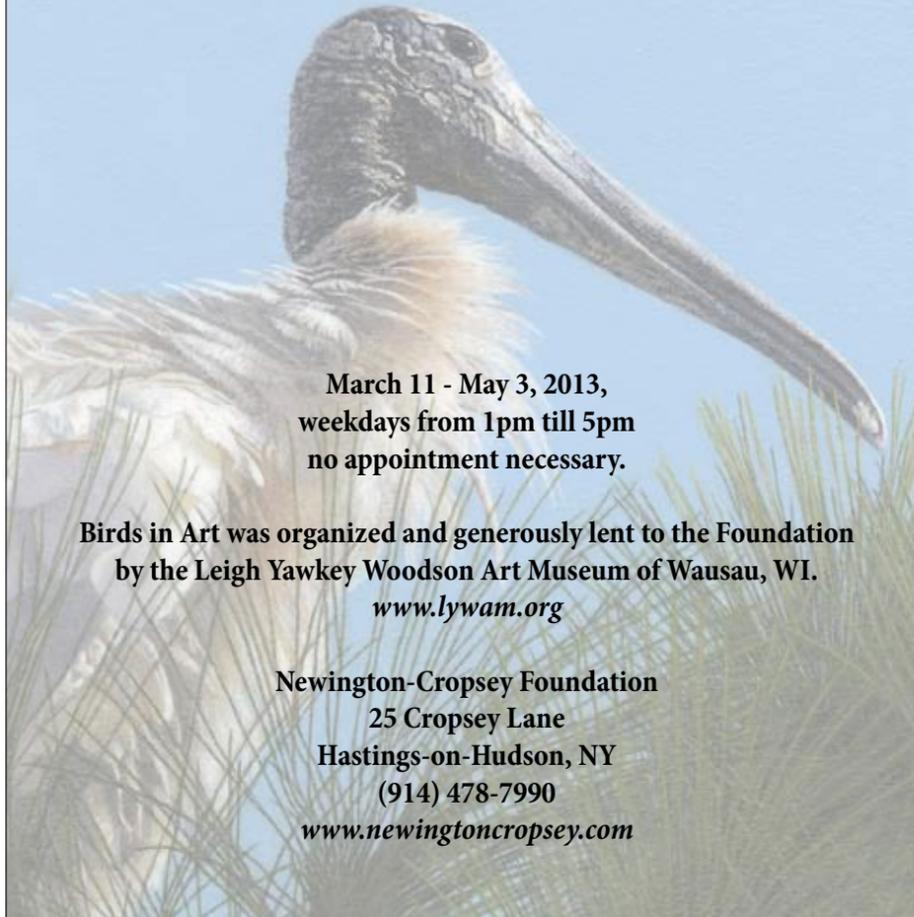
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Calendar

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Saturday, March 9

BOOKED 10 THE Book Arts Roundtable The Baird Center 5 Mead St S. Orange NJ 973-378-7755 Opening Reception 1-4pm free (thru Mar 30) www.bookartsroundtable.com

BRETT PHARES AND RICHARD CUTRONA: Capital-bias / The Beacon Room: SIMON DRAPER AND MARNIE HILLSLEY bau Gallery 506 Main Street Beacon NY 845-440-7584 Opening Reception 6-9pm free (thru Apr 7) www.baugallery.com

ELEGY group exhibition Theo Ganz Studio 149 Main Street Beacon NY 917-318-2239 Opening Reception 6 to 8 pm. free (thru Apr 7) www.theoganzstudio.com

EV(e)OLUTION III National Association of Women Artists, Inc. Riverside Public Library 127 Amsterdam Avenue New York NY 212-675-1616 Reception 2-4pm free (thru Mar 30) www.thenawa.org

FAR & NEAR HORIZONS: a group exhibit of paintings New Century Artists Gallery 530 W.25th At., Suite 406, NYC (212) 367-7072 Opening Reception 3-6 (thru Mar 23) www.newcenturyartists.org

JEANIE RITTER, SHEILA BENEDIS, JANE PETRUSKA, CAROL GROMER Four Artists/Four Visions: Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Reception 3-5 pm free (thru Mar 30) www.mamaroneckartistsguild.org

ISTVAN BANYAI: Stranger in a Strange Land Norman Rockwell Museum 9 Route 183 Stockbridge MA 413-298-4100 charge (thru May 5) www.nrm.org

LIZ EHRlichman: Requiem - collages inspired by Brahms' Deutsches Requiem bj spoke gallery 299 Main Street Huntington NY 631-549-5106 Opening Reception 2-5 pm free (thru Mar 29) www.bjspokegallery.com

POETRY READING Unitarian Universalist Congregation of the Catskills 320 Sawkill Rd. Kingston NY 845-331-2884 7-9 pm charge www.uucckingson.org

REIKI & LUNCH Gomen-Kudasai & the HVCR Gomen-Kudasai Noodle Shop Rite Aid Plaza, 232 Main St. New Paltz NY 845-255-8811 12-3pm donate GKnoodles.com

SULLIVAN RENAISSANCE ANNUAL CONFERENCE, Local Market & Expo Sullivan Renaissance 1 Cablevision Drive Liberty NY 845-295-2445 free www.sullivanrenaissance.org

SYMPOSIUM on Malian Art, Artists, and Politics The Dorsky Museum at SUNY New Paltz 1 Hawk Drive New Paltz Ulster 8452573844 1-4pm www.newpaltz.edu/museum

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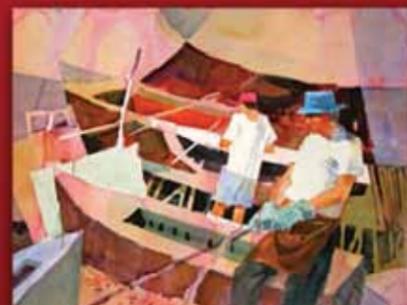
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Art Essay

By JOAN VOS MACDONALD

WHEN IS A bridge not a bridge? The answer according to one nonprofit organization is: when it's an exhibition space for emerging art. A timely example is a Kingston bridge that has been transformed into a canvas for two local artists.

ArtBridge, a New York City-based nonprofit organization, is best known for transforming disused urban spaces into large-scale canvases for emerging artists. Through billboard-sized public art installations, exhibitions in its gallery, and educational programming, the nonprofit looks for innovative ways to create opportunities for artists — and to connect the public to their art.

The organization is the brainchild of Rodney Durso, an adjunct professor at the School of Design Strategies, Parsons School of Design. He came up with the idea when the building he lived in was covered in construction scaffolding for almost three years.

"I would look at the scaffolding every day and think, there's a big blank canvas," said Durso. "There must be something more productive I could do with the space."

As a painter, with a background in graphic design, the scaffolding seemed like a great opportunity for artists to have their work shown in a new way.

"Sidewalk bridging and scaffolding exists everywhere in cities," said Durso. "There are so many possibilities."

And Durso also knew there were many emerging artists eager for gallery space. He decided that such urban vistas might supply such exhibition space, so he approached his building's owner with the idea of using the scaffolding to showcase new work. The owner agreed and a bridge was created between available space and emerging art.

It was important to Durso that artists chosen for such projects were unrepresented artists, early in their career, who had not had gallery exposure. The result of his efforts can be described as a win-win situation. The artists enjoy unprecedented exposure and the art brightens the urban landscape.

After its first five successful years in New York City, the organization was open to expansion. When branching out, several locations were considered, including Chicago and San Francisco, even cities in Italy, but the city chosen was Kingston, New York. Partnering with the City of Kingston, the organization invited Mid-Hudson Valley-based artists to submit works for a large-scale, public exhibition on the Greenkill Avenue Bridge.

Why Kingston?

"Kingston seemed like a good idea as it's an arts community," said Kathleen McKenna, vice president of the Arts Society of Kingston, a painter, and one of the judges of the competition. "One reason that Kingston has become an artists' community is that there's room to grow. It has spaces that are affordable. Artists are a tribe of people that do not care about class. They love to go to places that are on the fringe. That allow them to do whatever they want. Artists love that kind of space."

Bridge Art Serves As Bridge To Community

Raleigh Green, who recently moved to the area, initially promoted the idea for the Kingston initiative. The marketing and branding expert learned of ArtBridge while living in New York City and saw the Greenkill Bridge as the perfect site to bring the initiative north, while celebrating local talent.

"Kingston's creative community is tremendous," said Green. "It's an asset that should be showcased as much as possible to bring positive attention to this wonderful town and region."

Although the organization was expanding to a new location, it was important that the focus remain on local artists and that the work be judged by local panelists.

"Local panelists know what is happening in art in the community and what fits into the community," said McKenna. "If someone came from New York City, they might have other ideas about what artwork would fit. But the community it's based in has to agree with it and get involved; it's a community effort."

Area artists were invited to submit their work. While no particular style or medium of art was ruled out, the winning pieces would have to enhance the space and be visually pleasing.

"Some pieces we have considered border on sculpture. Material, fabric, that's fine as long as it can be photographed," said Durso. "As far as content, theme or narrative, landscapes or portraits don't work in such spaces as well as abstract can. We didn't want to do anything political, no nudity or obscenity. We're not looking to make a statement other than to get work for emerging artists up in a large scale."

The final selection was made in February. Having narrowed down the submissions to ten finalists, two Ulster-County artists were ultimately chosen, Emily Gui of Rosendale and Lomontville-based multimedia artist, Adie Russell.

Gui's selected work, "Moon Phases," employs the cyanotype, a pre-digital camera-less photography technique, to depict the universally recognized symbol of the moon and suggest the passage of time.

As a painter and printmaker, Gui enjoys working in cyanotype because she can easily make prints with objects, negatives or drawings on almost all types of paper and fabric.

"It can be printed in a UV light box, or outside in the sun," said Gui. "It's a really fun, experimental process. I also love the cyan blue color it creates."

While working on this piece, she kept a public audience in mind.

"I wanted to make work that could be absorbed by any viewer, since the bridge is a communal, public space," said Gui. "An image of the moon is unusual in this way: It's universal and nostalgic and can be appreciated by anyone, but often exceptionally personal. I think there is a simplicity about it that makes it open to any interpretation. I also wanted to make work that fit the unique shape of the bridge."



Artbridge: Kingston, a curated public art installation in Kingston, NY featuring original works by emerging Hudson Valley artists

For Gui, what is unique about public artwork is that it catches viewers who are not necessarily expecting to encounter art in their day.

"On the street, people are usually overwhelmed with advertisements and billboards. It's satisfying to make something that has no agenda except to be enjoyed."

Russell's digital composite of old vintage postcards situates drivers traveling west on an infinitely expansive alternate road. It alludes to the adventure and mythology of westward travel that the artist says she hopes will inspire "feelings of possibility and hopefulness" in those who pass by.

As a painter and writer, most of Russell's ideas come out of language.

"A few years back I started working on a video project that involves lip-synching to found audio interviews from the 50s, 60s and 70s. Around the same time I began using found images, mostly vintage postcards, in my work, drawing on them, painting on them, making some kind of intervention. The connection between the two projects has to do with recontextualizing, trying to bring together temporal spaces: the historical moment of the audio recording/found image and the moment inhabited by myself, and the viewer, in the present. I try to make work that is an active viewing experience, rather than a passive one, where there's something puzzling or stimulating that may not easily be reconciled in the mind of the viewer — an experience that isn't closed or finite."

Providing art that can be seen in a public context requires putting yourself in the place of the potential viewer.

"I don't think you can have the mindset that you're talking to an art-interested audience," said Russell. "So the first thing I wanted to think about was, what does that location need? What would be most helpful there? There are many people who drive up and down Broadway everyday, or who live in that neighborhood and walk there; what do they want to see? It seems to me that that particular section of Broadway, that kind of in-

tersection, is not a place where people linger, or a destination; it's a place you pass through, and so I began thinking about where that road might be leading, metaphorically and/or physically. Just past the city of Kingston, in the not-so-far-off distance are the Catskills. Past that? The open road, so to speak. I wanted to offer the possibility that that road might be leading someplace mysterious, exciting, full of adventure."

The artists' work will be photographed and printed on vinyl or a similar material and will not be attached to but hung from the bridge. In the fall, the exhibition material will be taken down and made into tote bags.

The exhibit unveiling is timed for the Kingston's St. Patrick's Day parade, on Sunday, March 10. On March 15, beginning at 7 p.m., ArtBridge invites exhibiting artists and area residents to celebrate the exhibit at Seven21 Media Center. There, original works by the ten finalists will be on display and for sale, along with limited edition exhibition posters featuring Gui and Adie Russell's selected works.

Guests will also have the opportunity to bid on one-of-a-kind tote bags made from the exhibition material. Proceeds from all sales will go to ArtBridge and the participating artists, to make it possible for them to continue their work.

"It's an all around re-use project," said McKenna. "We reuse the spaces and will re-use the art."

Picasso said that, "Art is a lie that makes us realize truth, at least the truth that is given us to understand."

So the next time you pass a bridge, know that it is potentially more than a bridge, but a possible art venue.

For questions about ArtBridge: Kingston or selected artists, contact Director, Jordana Zeldin at: jordana@art-bridge.org or Raleigh Green at raleigh@art-bridge.org.

Joan Vos MacDonald writes about an eclectic range of subjects for newspapers, blogs and magazines.



Calendar

Continued from Page 8

Sunday, March 10

BRIDAL GOWN KIMONO EXHIBITION Gomen-Kudasai Noodle Shop Rite Aid Plaza, 232 Main Street New Paltz NY 845-255-8811 Opening Reception 3-5PM free (thru May 6) GKnoodles.com

ANNUAL MEMBERS' EXHIBITION 2013 Catharine Lorillard Wolfe Art Club Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 28) clwac.org

CREATIVE EXPRESSIONS: Student Salon Hofstra University Museum Emily Lowe Gallery Hempstead Turnpike Hempstead NY 516-463-5672 3pm free www.hofstra.edu/Community/museum/museum_calendar.html

FACE it Rockland Center for the Arts 27 South Greenbush Road West Nyack NY 845-358-0877 Opening reception 2-5pm donate (thru Mar 14) www.rocklandart-center.org

JOHANNA GOODMAN: CUT UP AND JULIA FORREST: Illusion Series Rockland Center for the Arts 27 South Greenbush Rd West Nyack NY 845-358-0877 (thru April 14) Opening reception 2-5pm (thru Apr 14) www.rocklandartcenter.org

KEN AND JULIE: Ken DeAngelis and Julie Zivras acoustic duo Delaware Valley Arts Alliance Krause Recital Hall, Delaware Arts Center 37 Main Street Narrowsburg NY 845-252-7576 2 p.m. charge www.ArtsAllianceSite.org

ANNUAL MEMBER SHOW I The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru Apr 14) www.kentart.org

MARIYA BUKHINA, soprano: The Silver Age of Jewish Music Friends of the Harrison Public Library Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 3-4pm free www.harrisonpl.org

MARURI & JONES Guitar & Cello Concert Saugerties Pro Musica Saugerties United Methodist Church corner Washington Avenue & Post Street Village of Saugerties NY 845-679-5733 3 p.m. charge www.saugertiespromusica.org

REDSHIFT Chamber Ensemble GraceMusic Grace Church, Nyack 130 First Avenue Nyack NY 845-358-1297 4pm charge www.gracemusic.info

THE SALON SERIES sponsored and presented by Delaware Valley Arts Alliance presents Ken and Julie: KEN DEANGELIS & JULIE ZIAVRAS Acoustic Folk Duo concert Fundraiser for the Delaware Valley Opera Delaware Valley Arts Alliance Krause Recital Hall, Delaware Arts Center, 37 Main Street Narrowsburg NY 845-252-7576 2:00-3:30 pm donate www.ArtsAllianceSite.org

YONKERS PHILHARMONIC Gala Concert-Beethoven 9th FAOS Performing Arts Center at SUNY 735 Anderson Hill Road Harrison NY 914-631-6674 3:00pm free www.yonkersphilharmonic.org

Monday, March 11

BIRDS IN ART: 2012 Newington-Cropsey Foundation 25 Cropsey Lane, Hastings-on-Hudson, NY (914) 478-7990 Mon-Fri 1-5pm; closed holidays (thru May 3) newingtoncropsey.com

ESYO's Youth and Repertory Percussion Ensembles - Festival of Contemporary Music University at Albany PAC 1400 Wash. Ave. Albany NY 7pm charge
WCSU PERCUSSION ENSEMBLE WCSU Department of Music Ives Concert Hall, White Hall 181 White Street Danbury CT 203-837-8350 8 pm donate www.wcsu.edu/music/concerts.asp

Wednesday, March 13

HARRIET FEBLAND - "Homage" - Solo Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Apr 2) www.thenawa.org

Thursday, March 14

RUTH BAUER NEUSTADTER: Mixed-Media- new work Piermont Fine Arts Gallery 218 Ash Street, Piermont, NY (845) 398-1907 Opening Reception 1-6pm, artist will be present during the entire show. free (thru Mar 31) ruthbauerneustadter.com

Friday, March 15

ESYO's String Ensemble and Repertory Jazz Ensemble Niskayuna High School 1626 Balltown Rd. Niskayuna NY 7:30pm charge

"PORTRAITS" 11th Annual Portrait Show Juried by JEANETTE MARTONE Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 Opening reception 6-8pm free (thru Apr 22) www.huntingtonarts.org

Saturday, March 16

HARLEQUIN New Windsor Art Gallery 2314 State Rt.32 New Windsor NY 845-534-3349 free Opening Reception March 16, 2013 3-7PM www.1800arts.com

ANNUAL MEMBER SHOW I The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Opening Reception 1-5pm free (thru Apr 14) www.kentart.org

LYDIA STRAWBRIDGE: The Art Behind the Harlequin New Windsor Art Gallery 2314 State Rt.32. New Windsor, NY (845) 534-3349 Opening Reception 3:30-7pm (thru Apr 6) 1800arts.com

PAUL ROBESON STARRING FLOYD PATTERSON, JR Unison Art Center Parker Theater, SUNY New Paltz 1 Hawk Drive New Paltz NY 845-255-1559 8-10pm charge www.unisonarts.org

Continued on Page 14

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April 2 - 21
American Watercolor Society Exhibit

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Sunday, April 14  
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# Art Art Criticism

Continued from Page 5

By **RAYMOND J. STEINER**

walking down a street and pushing a stroller with her child in it when they come upon a tree. The child is interacting with the physical experience of seeing a “tree” for the first time, when his mother says, “That’s a tree”. Now that the child has a “label” for the phenomenon, it no longer has to interact with it — the “tree” is no longer a “thou” but an “it”. In time, the child might even learn that it is a “maple tree” — another word, another label, which further separates it from the phenomenon, making it unnecessary of ever again having to “deal” with it as a co-existing living thing.

As I note above, think of the U.N. Each person has a “label” identifying him/her as a “Palestinian”, “Russian”, “Israeli”, and so on. Once we learn the “label” we no longer have to deal with them as a “human”, as a “Thou”, as an existing phenomenon we ought to experience and get to know and understand. They are “its”. My “father”, my “sister”, my “boss”, my “student”, a “Democrat”, a “holy man”, a “guest”, and so on, and so on. How then can we truly “see” a work of “art”, *experience* it on our own terms, by reading someone’s *words* about it? Watching a person in a museum with headphones, “seeing” the art in front of them through the use of their *ears* rather than their *eyes*, continually puts me off. “Note the splash of red in Corot’s painting — his usual ‘trademark’ or ‘signature’, if you will, that you will find in almost every one of his works”, they hear the “expert” saying. So, for ever after, the visitor will seek out — and *see* — that “splash of red” in a Corot and simply stop *looking, studying, experiencing*, the work as a whole, excitedly awaiting the moment when the “knowledge” can be passed on, proudly showing everyone that they, also, are an “expert” with a label, a word. It’s like the old “How to make gold out of water” gag: Pour water into an aluminum pot, set it over a flame until it boils, but do NOT think of ‘hippopotamus’ during any part of the process”. Yeah, right. Now try it; *try* to erase “hippos” from your mind while “making gold” and “red” while looking at a Corot.

Well then, how about *artists*

speaking about their art? Herbert George Wells warned that “An artist who theorizes about his work is no longer artist but critic” while a number of people have pointed out that “if artists made good critics, there wouldn’t be any bad artists”. Every *serious* artist I’ve ever known, has judiciously been silent on the subject of their art; it is the glib ones I am suspicious of — and there are a great many — *too* many — out there roiling the waters and the only thing unmistakable about their statements is that they are less in the business of making art and more in the business of making money. Over the years I’ve been writing for *ART TIMES*, I’ve often railed against the absurdly ridiculous “artist’s statement” requested by galleries and/or exhibition venues to display during an exhibition. Damn! Don’t they know that the artist’s “statement” is already framed and hanging on every wall, in every room, of the exhibition space? What else — what *words* — need be said? And, if words *are* needed, doesn’t that imply that the art has failed to stand on its own? My friend Rick Pantell, master print-maker and teacher at the Art Students League of New York, once remarked: “If they invite a poet to speak, do they ask him/her to first draw a picture?”

So...enough; *you* get it.

It’s not that all art critics *intend* to mislead or that they purposefully or maliciously often go over — or under — the top (although I *do* suspect some exaggeration at times and, all too often, some relatively literate gobble-dygook — but then, both critics *and* artists are equally guilty of that). Historically, their role as “middlemen” between artists and viewers has been largely foisted upon them by a world that has never properly understood “art” — with the jury, in fact, still out on just what “art” *is*. Not even the “experts” are in agreement here — I am (or was formerly) a member of such organizations as the International Association of Art Critics (AICA), the American Society for Aesthetics, etc. and my head still spins after each new journal gives me *more* “definitions” to consider. Not long ago, I received a set of books for review — a set of five

from the Oxford University Press that promised to look at art history — and I quote here — “from a fresh perspective”. Some prominent ‘modern’ art critic “experts”, in fact, have declared art “dead”, even bestowing the title “genius” on such “pop artists” as Andy Warhol for bringing us to the point of not being able to distinguish between a box of Brillo or a *picture* of a box of Brillo! So, how can you coherently and believably critique something that will not stand still long enough to even determine its broadest outlines?

At bottom, all a ‘critic’ can do is give his/her *opinion* about a work of art. I was once asked at a party if I had seen the (then) current Whitney Biennial. “No,” I answered. “Why not?” he asked. “It usually takes me longer to look at a Daumier print than it does three floors of a Whitney Biennial,” I said. “Wow!” he blurted. “That’s pretty opinionated.” “Well,” I parried, “That’s like saying a judge is ‘judgmental’ or that a trial lawyer is ‘argumentative’”. Of *course*, I’m opinionated — that’s what critics *do*. At least that’s what they *ought* to do. A ‘good’ (knowledgeable) critic might have some solid *opinions* to offer and might even *inform* his readers. He/she might even *urge* you to go and see a certain artist, view a particular exhibition, because in his/her *opinion* it’ll be worth your while — but they will *always* have their biases. This essay, for instance, offers no more than *my* opinions on the subject and, if you look closely enough (as you *ought* to do), you’ll also detect *my* biases, which are largely derived from my Liberal Arts (known nowadays as “dead white men’s”) teachings, education and college degrees.

Of course, some opinions are more valuable than others — when you have that pain in your chest, I advise you take the opinion of a doctor rather than, say, that of a plumber. In all probability, the doctor has more knowledge and experience in the matter. Which “expert” opinion you choose to accept is *your* choice and will only reflect *your* level of knowledge and understanding. But, as I warn above, no critic can ‘explain’ or ‘judge’ art — or ‘*translate*’ it into words. Goethe once wisely pointed out that “genuine works of art carry their own aesthetic theory implicit within them and suggest the standards according to which they are to be judged.” A good

artist deserves a relatively knowledgeable viewer — one, for instance, that takes Goethe’s words to heart rather than a critic’s.

How do you know a ‘good’ critic from the venal one that might have one or more of his own dogs in the fight? Like most of us, even critics have to look out after their own interests. Henry James might be a guide as to whose opinions are worth following: “To criticize is to appreciate, to appropriate, to take intellectual possession, to establish in fine a relationship with the criticized thing and to make it one’s own...It is art that *makes* life, makes interest, makes importance...and I know of no substitute whatever for the force and beauty of its presence.” Yeah... my kind of guy — and I can only hope that I don’t stray too far off his well-marked path.

I hope I’ve enlarged your thoughts about critics a *little* bit. We need not think of them as either “fungus at the foot of oaks” or as having inner secrets about how we *should* look at or evaluate art. As long as you keep in mind that we are not infallibly wise or incredibly stupid, you should be able to steer a reasonable course through most of today’s artwriting. It all boils down to the fact that a critic can only tell you why he/she likes (or hates) a particular work of art — but *not* tell you what to like or hate.

Remember: your parents gave you picture books before they gave you reading primers — at least since we’ve become *homo erectus*, we have long known how to look at images. So...go and be duped no more. 

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## Culturally Speaking

By CORNELIA SECKEL

AS WE BEGIN this new quarterly print schedule I want to remind you to go online to [arttimesjournal.com](http://arttimesjournal.com) for new essays, editorials, videos, links to advertisers and the updated calendar and opportunity listings. Follow us on [twitter.com/arttimesjournal](https://twitter.com/arttimesjournal) and [facebook.com/arttimesjournal](https://facebook.com/arttimesjournal) so you don't miss new postings. Soon, readers will be able to email links to blogs and videos for the new **arttime-online** blog. Look for that announcement on facebook, twitter or by email (send me your email if you don't think I have it).

I managed to get around quite a bit and explored places I haven't been to in a while.

I remember going to plays in the 1990s when the earlier version of **The Center for Performing Arts** in

on Plexiglass – painting in reverse and as she doesn't know how it will turn out but knows, like life, that she can't control it. See her work at [saraconca.com](http://saraconca.com)

I just wanted to remind you that the **Albany State Museum** is hosting **Eugene Ludins: An American Fantasist**, which opened Feb 16 and runs through May 12. This exhibit, which incidentally includes two prints from the **ART TIMES Art Collection**, explores the life and work of **Eugene Ludins**, a noted Woodstock, New York painter of realist and fantastical landscapes, provocative political allegories, and insightful portraits. **Raymond J. Steiner**, in our March 2012 issue, reviewed this exhibit curated by **Susana Leval**, when it was at the **Samuel Dorsky Museum of Art** at **SUNY**



Michael Frohnhoefer (R) as John Merrick and Deborah Coconis as Mrs. Kendal during the production of *The Elephant Man* at The Center for Performing Arts in Rhinebeck, NY

Rhinebeck was still shuffling around different venues for their productions. In 1994 they acquired land and the shows were in a tent until 1997 when the building was finally completed. This barn structure enables year-round productions and the community has benefited from them ever since. As well as full-theatre productions, there are concerts and specialty shows; and a full a range of programs, classes and workshops for all ages and interests. Beginning this coming Fall, The Center will be bringing their shows to schools. I saw a production of "**Elephant Man**" by **Bernard Pomerance**, directed by **Lisa Lynds**. This play is based on the life of **Joseph Merrick**, who lived during the Victorian era and was known for his extreme deformity. Merrick was excellently performed by **Michael J. Frohnhoefer**. Coming up is "**Spring Awakening**", a show about teenage angst, and runs from Mar. 1 - 17. More information at: [centerforperformingarts.org/](http://centerforperformingarts.org/)

**Sara Conca** showed her "acrylic on acrylic" paintings (and a few oils) at the **Oriole9** gallery in Woodstock, NY. Generally, her work is acrylic and mixed media filled with great movement and color. She often uses 18k gold, liking it particularly because it changes in the light. At Oriole9 she also showed a series of small Plexiglas works. Sara said that she likes working

**New Paltz** —the review is accessible online by searching our site or looking at the art reviews.

In **Peekskill, NY** I was very pleased



Sara Conca standing by one of her acrylic on acrylic paintings at Oriole9 Gallery, Woodstock, NY

to see **Marlene Ferrell Parillo's** 7<sup>th</sup> show of ceramic and mixed media sculptures at the **Flat Iron Gallery**. Marlene is incorporating fabric in many of her sculptures. The sculptures are fanciful, some functional, colorful and whimsical. Often there



Marlene Ferrell Parillo in front of her wall hanging *Dream City* at the Flat Iron Gallery, Peekskill, NY

are animals or small people worked into the design. Many of the sculptures are narrative and Marlene calls them "story pots" vessels that tell a story often about her life, her feelings and family. She uses various symbols from different cultures to add underlying meanings to her work. For the past few years Marlene has been using sculpture pieces with fabric and included in the show is a large and quite beautiful and engaging wall hanging "**Dream City**" telling many stories with fabric and her handmade ceramic pieces. This piece was first shown at the **Ohio Craft Museum** in Columbus, Ohio. **Wendie Garber**, Director of the Flat Iron Gallery that she began in 1995, has had over 100 artists showing in the 4 exhibit rooms. The artists and fine craftspeople that she represents are excellent, varied and reasonably priced. Make a visit to Peekskill where you can visit numerous galleries and studios (8 other artists are in the same building as the Flat Iron gallery) as well as hear some fine music at the **BeanRunner Café**, and fine crafts at the **Coop**. For more about the arts

presentation of exhibitions and interdisciplinary programs that enrich an understanding of contemporary art, its contexts, and its relationship to social issues. HVCCA operates a 12,000 square-foot exhibition space and is the primary sponsor of the **Peekskill Project**, an annual, city-wide exhibition of site-specific artwork. In addition to exhibitions, HVCCA has an Artist-in-Residence program, an Education and Public outreach program and presents unique, interdisciplinary projects, events and collaborations. Currently HVCCA main gallery has **Peekskill Project V: The New Hudson River School** thru July 28<sup>th</sup> and **The Power of Place** thru April 28, an exhibit by members of the **Peekskill Artist Club**. For more about the center: [HVCC.org](http://HVCC.org)

**Barrett House** in Poughkeepsie is the home of the **Dutchess County Art Association** established over 75 years ago with this mission: to foster and perpetuate an appreciation of the visual arts in Dutchess County. This original mission continues to guide the association today. They offer exhibits, art classes, lectures and demonstrations focused on the visual arts. Twice yearly they have national shows, juried by curators from well-known museums. In April there is the annual **High School Show** with submitted entries from students of all area high schools. The show I saw was "**Celebration of Color**". There were 62 artists from a wide geographic range —many never having been to the Barrett House. The opening was packed and the work exciting. For more see: [barrettart-center.org](http://barrettart-center.org)

**Kingston, NY** is a buzzing arts community and I was pleased to see several exhibits. **Julie Hedrick** is an artist whose work I have been seeing for many years. Mostly I have seen her very large abstract atmospheric paintings often shown at the **Nohra Haime Gallery** in NYC. The show "**Rome**" at **R&F Encaustic (rfpaints.com)** —the people who make the very finest encaustic paints) will be up through March 23 and features new work and little frescoes. I am totally engaged when I enter her paintings. At first it doesn't seem like much is going on and then there I am seeing all sorts of images, movements, textures and stories. You can see more of her work

in Peekskill and Marlene's work view: [flatiron.qpg.com](http://flatiron.qpg.com).

The **Hudson Valley Center for Contemporary Art** is also in Peekskill and was founded by the **Marc and Livia Straus** family. The Center is dedicated to the development and

at: [juliehedrick.com](http://juliehedrick.com). Joan Monastero's exhibit of **Boxes and Other Artifacts** was at **The Storefront Gallery** in Kingston, NY. Joan wrote that her work as an artist is to be curious and amazed. The boxes are part of a group of 40 8" squares of mixed medium while the drawings reflect her visits to the ocean.

The **Woodstock School of Art** has been offering classes and workshops over their 40+ year history. The WSA holds classes throughout the year, summer and winter, in air-conditioned or radiant heated studios, newly renovated but retaining the rugged country charm of the original stone and timber buildings. 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. The current exhibition, on view until March 16, is **Student Exhibition 1** and has over 100 paintings grouped by instructors. It is exciting to see this new work, especially that of established artists who are stretching into new styles. See about signing up for a class at: [woodstockschoolofart.org](http://woodstockschoolofart.org)

There are 4 shows at the **Woodstock Artists Association Museum** that opened Feb 9 and run thru March



Julie Hedricks (L) speaking with one of her collectors about the new paintings that are on view at R&F Encaustics in Kingstown, NY

**terbynum.com**. In the **Towbin Wing "Embracing the New: Modernism's impact on Woodstock Artist"** highlights the influence of Europe's avant-garde on Woodstock artists in the period surrounding the **1913 Armory Show**. This will be on view thru May 5. To learn more about this important art institution: [woodstockart.org](http://woodstockart.org)

**Imogen Holloway Gallery** in Saugerties, NY, hosted **Linda Montano** and **Paul McMahon** in a performance piece. Sitting in the window of

contemporary artist to note. Take a look at her website: [lindamontano.com](http://lindamontano.com) for a greater understanding of her work. Linda's **"Chicken"** drawings were on view in the gallery as well as landscapes in oil by **Bernie Reitmeyer**. For more about this gallery [ihgallery.com](http://ihgallery.com)

I had the great pleasure to see **"in the Heights"** at the **Westchester Broadway Theatre** and it was quite a momentous evening. There was a tribute to **Lin-Manuel Miranda** who conceived of the play (when he was just 19) and wrote the music and lyrics. Many of the Broadway cast members as well as Lin-Manuel were at the opening night celebration with several of



View of some of the installations that are part of Peekskill Project V from the balcony at the Hudson Valley Center for Contemporary Art, Peekskill, NY

3 in Woodstock, NY. **"The Active Members' Recent Works"** was juried by **Carrie Haddad**. **Gertrude Abramson** received the **Harriet Tannin Award** and **Ron Denitto** received an **Honorable Mention**. In the **Founders Gallery**, **Betsy Jacaruso** juried the **"Small Works"** exhibit. The **Juror's Choice Award** went to **Nanette Shapiro** with **Kate McGloughlin**, **Franz Heigemeir** and **Reidunn Fraas** receiving **Honorable Mention**. **Peter Bynum** had the **solo exhibit** and showed acrylic painting on sheets of tempered glass. The bottom sheet was backlit and each successive sheet with colorful paintings of organic images created a very exciting and, for me, quite unique art. His most previous exhibit was at the **Museum of Arts and Design in NY** and can still be viewed until April 2013. You can see Peter's work at **pe-**

the gallery, Paul played and sang his fine music and Linda, dressed as Paul, lip-synced his music. Paul McMahon is an accomplished musician who writes love songs specifically designed to heal. Visit: [PaulMcMahon.com](http://PaulMcMahon.com) for more about Paul. Linda Mary Montano is a seminal figure in contemporary feminist performance art. Attempting to dissolve the boundaries between art and life, Montano continues to actively explore her art/ life through shared experience, role adoption, and intricate life altering ceremonies, some of which last for seven or more years. Montano has been performing as others (**Persona Practice**) since 1975, most recently as **Mother Theresa of Calcutta**. Her influence is wide ranging - she has been featured at museums including **The New Museum in New York**, **MOCA San Francisco** and the **ICA in London**. This is an important

**Best Original Score, Best Choreography and Best Orchestrations and the Grammy for Best Musical Show Album**) is now available to be performed off Broadway. **In the Heights** is a story of a neighborhood, the people who live and work there — their loves, frustrations, heartaches and the influences of the world outside the neighborhood. The music was fabulous: from ballads to rap; the dance ranging from ballet to break dancing. This show will surely be done by thousands of schools and community groups especially as there are so many opportunities for solo performances. The audience, a mixture of age groups had great energy — cheering and whistling after duets and solos. The excitement was palpable at the curtain. What highly talented cast, excellent dancers, actors, fabulous voices and a great story line that resonates beyond the "hood". The book was written by **Quiara Alegria Hudes**, original choreography reproduced by **Morgan Marcell** and **John Fanelli** was the Director/ Producer. **Standing Ovation Studios** is the Producer.

Don't forget to check [arttimesjournal.com](http://arttimesjournal.com) for new essays, videos, cal-



Joan Monastero by one of her Box Constructions at the Storefront Gallery, Kingston, NY

endar and opportunity listings. Send me your email so I can let you know directly about the **arttimesonline** blog that will carry readers' videos, links to blogs and more.

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The cast of *In The Heights* courtesy Westchester Broadway Theater (Photos by John Vecchiolla)

# Calendar

Continued from Page 10

## Sunday, March 17

**BEETHOVEN PIANO CONCERT** Eastchester Arts Council & NY Council for the Humanities Eastchester Library Auditorium 11 Oakridge Rd. Eastchester NY 914-793-5055 2 PM free [www.eastchesterartsCouncil.com](http://www.eastchesterartsCouncil.com)

**CLASSICAL PIANO Performance/Beethoven concert. Reception & Refreshments** Eastchester Arts Council & NY Council for the Humanities Eastchester Public Library Auditorium 11 Oakridge Road Eastchester NY 914-793-5055 2 PM free [www.eastchesterartsCouncil.com](http://www.eastchesterartsCouncil.com)

**FLUID REFORMATIONS: SMITH, GAFFER, POTTER** Islip Art Museum 50 Irish Lane East Islip NY 631-224-5402 charge (thru May 26) [islipartmuseum.org](http://islipartmuseum.org)

**MATTERS of the HeART** Greenburgh Arts and Culture Committee Greenburgh Town Hall 177 Hillside Ave Greenburgh NY 914-682-1574 Opening reception 2-4 pm. Music by Mary Crescenzo Trio free (thru May 2) [www.greenburghartsandculture.org](http://www.greenburghartsandculture.org)

**THE LESLIE PINTCHIK JAZZ TRIO** Delaware Valley Arts Alliance Krause Recital Hall, Delaware Arts Center 37 Main Street Narrowsburg NY 845-252-7576 2 p.m. charge [www.ArtsAllianceSite.org](http://www.ArtsAllianceSite.org)

**UNPLUGGED Acoustic Open Mic** Unison Arts Center Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 Sign up: 3:30; Runs 4-6pm charge [www.unisonarts.org](http://www.unisonarts.org)

## Wednesday, March 20

**TOBY MICHAELS & MARY ELIZABETH PETERSON: The Space Between: New and Recent Works Artists Talk** Art/Place Gallery @ Fairfield Theatre Company 70 Sanford Street Fairfield CT 202-292-8323 Artists Talk 12-1:30 pm free (thru Mar 30) [www.artplace.org](http://www.artplace.org)

## Friday, March 22

**IN THE LIMELIGHT** West End Gallery 12 West Market Street Corning NY 607-936-2011 Opening Reception 5-7:30pm. Music by AMA flute Trio. free (thru Apr 26) [www.westendgallery.net](http://www.westendgallery.net)

**FLORENCE HUREWITZ: THE FEMALE FORM:** WVFA Gallery 65 Main St. Suite 300 Warwick NY 845-981-7300 Closing Reception 5-7pm free (thru Mar 22) [www.warwickfa.com/events](http://www.warwickfa.com/events)

## Saturday, March 23

**CRAWFORD AND ROGEMAN** Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 Opening Reception 6-8pm free (thru Apr 14) [www.lookartgallery.com](http://www.lookartgallery.com)

**SEAN SCULLEY—Guest Curator** The Riverside Galleries Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 Opening reception 6 to 8pm free (thru May 5) <http://www.garrisonartcenter.org/>

**SIMONE DINNERSTEIN/ TIFF MERRITT CONCERT** ClaverackLanding Club Helsinki 405 Columbia Street Hudson NY 518-828-7513 8 pm charge [www.ClaverackLanding.org](http://www.ClaverackLanding.org)

**ELLEN CIBULA Paintings: Symmetries** Delaware Valley Arts Alliance Alliance Gallery - Delaware Arts Center 37 Main Street Narrowsburg NY 845-252-7576 Opening reception 2-4pm free (thru Apr 13) [www.ArtsAllianceSite.org](http://www.ArtsAllianceSite.org)

## Sunday, March 24

**COLORADO STRING QUARTET in Concert Saugerties Pro Musica** Saugerties United Methodist Church corner Washington Avenue & Post Street Village of Saugerties NY 845-679-5733 3 p.m. charge

**JAY UNGAR AND MOLLY MASON IN CONCERT** Newburgh Chamber Music St. George's Church 105 Grand Street Newburgh NY 845-562-1861 3:00pm charge [www.newburghchambermusic.org](http://www.newburghchambermusic.org)

**LITTLE SPARROW IN CONCERT** Delaware Valley Arts Alliance Krause Recital Hall, Delaware Arts Center 37 Main Street Narrowsburg NY 845-252-7576 charge [www.ArtsAllianceSite.org](http://www.ArtsAllianceSite.org)

**PALM SUNDAY BRUNCH** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 11am-3pm

Continued on Page 16

# Theatre *The Dream Cast & the Dream Production*

By ROBERT W. BETHUNE

RECENTLY I NOTICED an announcement that Ian McKellen and Patrick Stewart plan to revive the 2009 production of *Waiting For Godot*. This definitely comes under the heading of “dream casts.” It’s hard to imagine any other pair of actors one would rather go see do *Godot*, or any other play for that matter.

There have been quite a number of other “dream cast” productions, going back to the Richard Burton *Hamlet* and beyond. Theater history buffs will remember tours in the 19<sup>th</sup> century in which a pair of famous actors would alternate roles in one or another play by Shakespeare. I’d be willing to bet that if we had ancient Athenian theatrical announcements to peruse—now, what a treat that would be!—we’d find similar announcements.

However, there are no guarantees. Ever.

Just as an All-Star team in football, or basketball, or baseball sometimes fizzles, sputters, and falls apart on the field, a dream cast can be a squib on stage. It’s all about theatrical fundamentals, regardless of the cast you have. Will all those high-powered talents be on the same page? Will the director create an approach to the play that works? Will the level

of design match the level of talent? Even more fundamentally, will the play live up to the load?

Some plays, oddly enough, get better service when actors who are not stars perform them. When “what are these actors doing with this play?” overshadows “what is this play trying to say to me?” bad things can happen. That’s especially true in ensemble pieces, where seamless meshing of performances is both necessary and ideal—say, Chekhov. It’s important in plays that are less familiar—say, Lessing. It’s important in plays of ideas, where the play of thought is key—say, Shaw. If a group of high-powered actors take the play by storm, we get high-powered performances and miss the play altogether.

Fortunately, some high-powered actors are also very sensitive students of drama, and know how to put first things first. I definitely think of Stewart and McKellen in that category. Stewart has a strong stage presence; you always know you’re watching him, unlike Alec Guinness. McKellen is less so, but nonetheless puts his own stamp on the work. However, both of them do know how to stay on the weather side of ego. This dream cast should work out.



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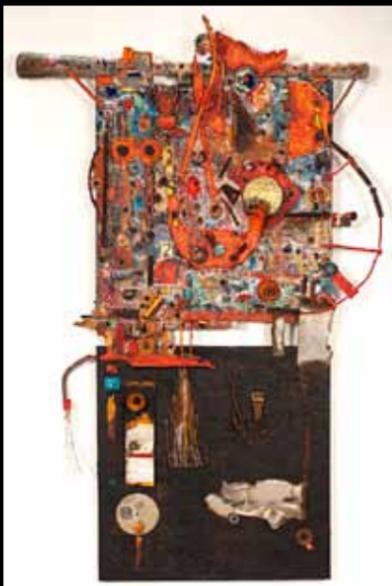
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[www.ruthbauerneustadter.com](http://www.ruthbauerneustadter.com)

# Dance Off Stage Support for Dancers and More

By FRANCINE L. TREVENS

WE OFTEN SAY writers were born with ink in their blood and theater people are stage struck. It appears that in the dance world there are many non-dancers who commit themselves and their working lives to dance.

Naturally there are the costume designers, set designers, lighting designers, all of which are allied arts. In addition to being a live stage event, dance often is depicted on film and TV as well.

Frequently, however, creative people do not have the inclination, time or expertise for the business side of dance. In 1976 Pentacle, (Dance Works, Inc.) formed to assist small and mid-sized companies in these areas: booking and artist representation, fiscal administration, grant preparation, graphic design services and individual consultations.

It has since grown and its ongoing programs are Educational Programming, Movement Media (services, strategies and opportunities for artists to use media in their work), Cultivating Leadership in Dance (administrative internships program and Arts Management Paradigm including Back Office.) Pentacle now has offices in New York, Los Angeles and Chicago, dealing with certain grant request forms, handling programming, bookkeeping, doing promotions

names of steps and how dances came into being. He took dance classes to learn the names of the various moves and positions.

He was teaching French in a school where dance was part of physical education, rather than a department of its own. In his second year, he choreographed a dance to a Stravinsky piece. It has been performed several times. On stage, announcing a student showing of dance, Sygoda noticed Anna Sokolow in the audience and asked her to stand up to take a bow. Instead, this dance legend joined him on stage. His face lit up like a child's in a candy store when he recalled the thrill of that event.

Pentacle, (Dance Works, Inc.) still helps many small companies, particularly single choreographer companies with these business side areas. No company needs to sign on for all Pentacle can do. They may just want assistance with booking venues, or handling the intricacies of doing NYSCA grant requests or the financial end of their company business. Because in addition to being an art, dance companies, like theater companies, are a business. They need their grants, they need to keep their books in order, they need assistance with finding venues, publicizing their performances, etc.

Sygoda says what he's liked most about his 37 years with Pentacle, was



Eiko in "Hunger" (photo by Gregory Georges)

of the company, setting up bookings, graphic design services, individual consultations and the like.

Co-directors since they founded the company are Mara Greenberg and Ivan Sygoda. Hearing Mr. Sygoda was stepping down from that position this summer to take up the role of Founding Director, I decided to find out more about him and his dedication to dance companies.

"I was never a dancer, only a fan," he said early in the interview.

Mr. Sygoda fell in love with performance art at a Great Neck, New York puppet show when he was a little boy. The moon rose just when they said it would: he felt it was magic.

He found further magic later in dance when he saw EXILES and realized dancers' seemingly straight lines were actually on diagonals and wanted to know more about the

talking with artists and choreographers. "Choreographers are smart and I get to talk to them," was how he summed it up. He will continue talking to choreographers in his new position with Pentacle. He will also continue working closely with several dance groups, including Eiko and Koma.

It was a slow growth for Pentacle, with many cash-strapped moments. He still recalls how excited they were to be able to get a second IBM Selectric typewriter for their company. That sounds like the dark ages to young people today, but for those old enough to remember the advances these IBM machines were over regular typewriters, it is a recognizable landmark. It is difficult for those born after 1975 to realize how different technology was back then, in its infancy.

He compared Pentacle's offer of



La Bayadère, as only The Bolshoi can do it; this is a photo of Svetlana Zakharova as Nikia, Courtesy of the Bolshoi Ballet; (Photo by Damir Yusupov)

services to a Chinese menu, where companies pick out from column A or B only what is needed by them. He also referred to dance companies by the Goldilocks concept, some too large, some too small and some just right for various services they offer.

"It will be a long, slow change," Ivan said about his new position. "I will be spending more free form time on my work and less business defined responsibilities."

He talked about companies attempting to present the "original" versions of various Graham, Limon and Sokolow dances.

"Graham was a revolutionary," he noted, going on to say the re-creation of her dances depends on the performance; not all are automatically wonderful. "Often they correctly have the steps right but the spice is missing. Often ballet strength is missing."

He feels he is a good audience member, like many adults who are non-dancers but watch dance and see what it adds up to for them. He feels he can relate to how they average viewer will react to a dance piece.

He laughingly recalls a children's dance company (presenting Aesop's Fables relating them to Egyptian Goddesses, Mae West and other more modern tie-ins). Someone ran to the dean of the school where it was performed claiming it was bestiality. Interestingly, the janitor was the only one who understood the program. This supported his theory that dance is in the eye of the beholder.

You can learn more about Pentacle by checking it out on line.

\* \* \*

The start of 2013 offered a host of inviting dance offerings.

Hearing that BalaSole Dance Company's mission was to bridge the gap in the field of concert dance, and promote balance in concert dance where the public can experience a dance concert filled with diversity, where dance artists can fully demonstrate their individual artistic potential. Who could resist wanting to see their performance at Alvin Ailey early this year?

Eager for all this diversity from ten choreographers in one evening, I booked my seats. Sadly, I found more conformity than diversity in the

twelve dance pieces presented. The two most memorable were *Sssssshallow*, choreographed and danced by Riberto Villanueva, founder and Executive & Artistic Director of BalaSole and the other was *Inside Looking Out* choreographed and danced by Sarah J. Ewing, an Australian dancer/ choreographer. Both had the passion and technique one needs in contemporary dance.

A case of re-creating the great dances of yesteryear was brought forth in the film, "Passing the Torch."

It is a modern dance pastiche film honoring Jose Limon and Anna Sokolow by showing footage of Limon brilliantly dancing a bull-fighting piece and then showing his *Moor's Pavane*, his elegant modern piece. The next segment showed Sokolow choreographing a dance and the intensity and uniqueness of her way of working with her dancers, teaching them stillness and silence as well as movement. It concluded with her disciple, Debra Zall working with ten dancers to marvelously recreate Sokolow's solo *Kaddish*, (selections of Sokolow performing were shown on screen). Zall reconceived it as a dance for ten women (*Kaddish* requires 10 men to perform the rite in Jewish temples).

The film was followed by a lively discussion on the concept of passing the torch to keep Limon and Sokolow choreography alive and fresh. The discussion was so absorbing that when the theater had to be vacated to allow for another screening, much of the audience went into a nearby room to continue the talk back.

Dance on film is also a part of programming at Dance Film Sundays, a series which started in June 2010 under the auspices of the Rosendale Theatre Collective. They are held on the 2nd Sunday of every month at Rosendale Theatre. A film of *LABAY-ADÈRE* will be performed on March 10 by the Bolshoi Ballet at Rosendale Theatre 408 Main St., Rosendale N.Y. Admission is \$10 for adults and \$6 for children 12 and under.

So classical or modern, dance is being kept alive and well by enthusiastic audiences, dedicated performers and choreographers and support organizations such as Pentacle.



# Calendar

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## Thursday, March 28

**DANIEL VAN BENTHUYSEN: The Rooftop Paintings** Upstream Gallery 26b Main St. Dobbs, Ferry NY 914-674-8548 free (thru Apr 21) [upstreamgallery.com/](http://upstreamgallery.com/)  
**SHIRLEY R. GLASSER: Paintings Etc.** Upstream Gallery 26B Main Street Dobbs Ferry NY 914-674-8548 free (thru Apr 21) [www.upstreamgallery.com](http://www.upstreamgallery.com)

### April Ongoing:

**Apr 19-24 JULIUS CAESAR** CENTERstage Productions CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge [www.centerforperformingarts.org](http://www.centerforperformingarts.org)

**Apr 26-May 5 "IN THE HEIGHTS"** Trinity Players Cunneen-Hackett Arts Center 12 Vassar Street Poughkeepsie NY 845-227-7855 charge [www.trinityplayersny.org](http://www.trinityplayersny.org)

### Monday, April 1

**FUTURE ART MASTERS EXHIBITION** online Student Exhibit American Artists Professional League online exhibit (thru Jun 30) [www.americanartistsprofessionalleague.org](http://www.americanartistsprofessionalleague.org)

### Tuesday, April 2

**AMERICAN WATERCOLOR SOCIETY 146th INTERNATIONAL EXHIBIT** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru April 21) [www.americanwatercolorociety.org](http://www.americanwatercolorociety.org)

### Thursday, April 4

**WAAM (WOODSTOCK ARTISTS ASSOCIATION MUSEUM) @ N.A.W.A.** National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 free (thru Apr 30) [www.thenawa.org](http://www.thenawa.org)

### Friday, April 5

**12th ANNUAL HAITIAN ART SALE** Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 [www.thehaitiproject.org](http://www.thehaitiproject.org)

**CAESAR and CLEOPATRA** CENTERstage Productions CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge George Bernard Shaw's classic play on the relationship between Caesar and the young queen Cleopatra. [www.centerforperformingarts.org](http://www.centerforperformingarts.org)

**CUTS AND ASSEMBLAGES** Gallery 66 NY 66 Main St. Cold Spring NY 845-809-5838 free Opening Reception: April 5th, 6-9 pm Regular Hours: Thurs - Sun 12-6 pm [www.gallery66ny.com](http://www.gallery66ny.com)

**MIMI GEORGE: Two Generations of Gouache and "Into the Light" Acrylic Paintings** Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 Opening Reception 5-7pm free (thru Apr 24) [www.cooperstownart.com](http://www.cooperstownart.com)

### Saturday, April 6

**12th ANNUAL HAITIAN ART SALE** Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 [www.thehaitiproject.org](http://www.thehaitiproject.org)

**ASK Regional Juried Exhibition** Arts Society of Kingston ASK 97 Broadway Kingston NY 845-338-0331 free (thru Apr 27) [www.askforarts.org](http://www.askforarts.org)

**CHRISTINE LAVIN** Unison Arts Center Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 8pm charge [www.unisonarts.org](http://www.unisonarts.org)

**"ECOLOGY AND SPIRITUALITY" PROGRAM** Wisdom House Retreat and Conference Center Marie Louise Trichet Art Gallery 229 East Litchfield Rd Litchfield CT 2-3pm; Reception/Opening; 3-5 PM donate (thru Sept 7)

**INSPIRATION ABOUND**s - Paintings by MITCHELL SALER and Katherine GRAY; and photographer JUSTIN SOUDANT The Wallkill River School and Art Gallery 232 Ward Street (17K) Middletown NY 845-457-2787 Opening Reception 5-7pm free (thru Apr 30) [www.WallkillRiverSchool.com](http://www.WallkillRiverSchool.com)

**"PATTERNS OF LIFE"** by PAT LANGE and CAROL SANZALONE The Artists' Gallery 18 Bridge Street Lambertville NJ 609-397-4588 Opening reception 4pm to 7pm free (thru May 5) [lambertvillearts.com](http://lambertvillearts.com)

**REQUIEM FOR BEING: An Installation** Wisdom House Retreat and Conference Center Marie Louise Trichet Art Gallery 229 East Litchfield Rd Litchfield CT Reception/Opening; 3-5 PM donate (thru Sept 7)

**ARTISTS CO-OP ANNIVERSARY SHOW** Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8PM. free (thru Apr 28) [www.tivoliartistsgallery.com](http://www.tivoliartistsgallery.com)

**TOKYO STRING QUARTET in Concert** Friends of Music Concerts, Inc. Kusel Auditorium at Sleepy Hollow High School 210 North Broadway (Route 9) Sleepy Hollow NY 914-861-5080 8pm charge [www.friendsofmusicconcerts.org](http://www.friendsofmusicconcerts.org)

### Sunday, April 7

**12th ANNUAL HAITIAN ART SALE** Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 [www.thehaitiproject.org](http://www.thehaitiproject.org)

**BEAUTIFUL PEOPLE Irish Music Documentary** The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 3pm [www.schoolhousetheater.org](http://www.schoolhousetheater.org)

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**FLUID REFORMATIONS: SMITH, GAFFER, POTTER** Islip Art Museum 50 Irish Lane East Islip NY 631-224-5402 Reception 1-4pm charge (thru May 26) [www.islipartmuseum.org](http://www.islipartmuseum.org)

**"GOD OF CARNAGE," DRAMA BY YASMINA REZA** presented by M&M Productions Friends of the Harrison Public Library Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 2-4pm free [www.harrisonpl.org](http://www.harrisonpl.org)

**SHIRLEY R. GLASSER: Paintings Etc.** Upstream Gallery 26B Main Street Dobbs Ferry NY 914-674-8548 Opening Reception 2-5PM free (thru Apr 21) [www.upstreamgallery.com](http://www.upstreamgallery.com)

**SPIRIT OF JAZZ BENEFIT Concert** Phelps Hospice Irvington Town Hall Theater 85 Main St. Irvington NY 914-591-6602 3pm charge [www.irvingtontheater.com](http://www.irvingtontheater.com)

### Monday, April 8

**THE FLOWER DAY: Buddha's Birthday Celebration** Gomen-Kudasai Noodle Shop Rite Aid Plaza, 232 Main Street New Paltz NY 845-255-8811 all day, 11am-9pm free [GKnoodles.com](http://GKnoodles.com)

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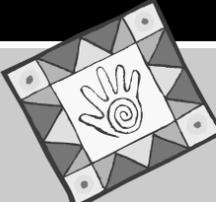
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[office@aaplinc.org](mailto:office@aaplinc.org)

**Film**

# The Case of the Mailbox Flag

By HENRY P. RALEIGH

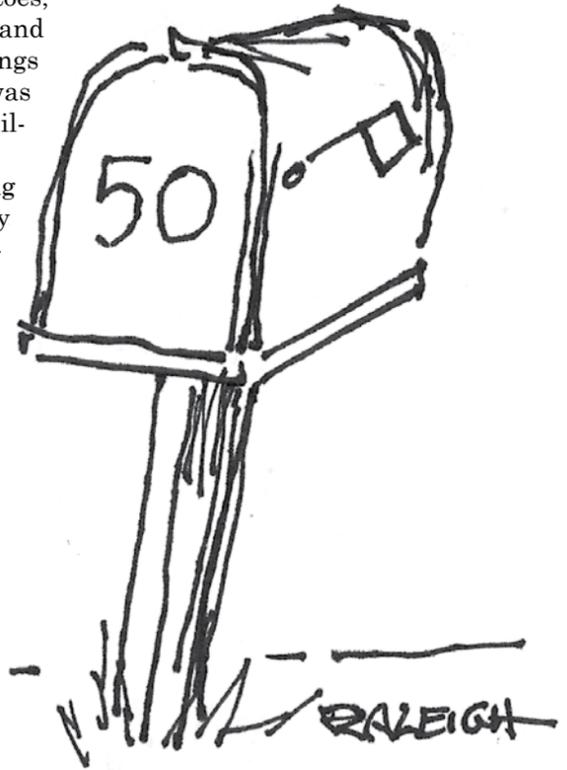
I KNOW YOU'LL wonder why I should take issue with such a seemingly trivial matter. And I probably wouldn't have had I not seen again, this time on cable, the 2002 film "Big Bad Love." Here was the second offense, the first having occurred in "A Christmas Story", a film that appeared in 1983 and has come up every December since. I didn't really notice the problem in 1983; by the re-run in the following year there was no mistaking a serious flaw I could not easily overlook. The young actor, Peter Billingsley, violated the fundamental rule of mailbox signaling: the flag is in the upright position when mail is to be picked up by the mail carrier, down at all other times. It's the mailbox owner, you see, who raises the flag indicating to the carrier that he (or she, of course, although I've yet to see women so employed — I'm sure they could if they cared to) will find therein mail to be posted. In sum, the mail carrier (of whatever gender) knows the upright flag means there is

mail to be retrieved, replaced by the current delivery, if any. Opening and closing the box's cover is included in the carrier's duty. When the entire service has been completed the carrier pushes the flag down and is on his (or her) way — job well done, too.

This is the way it's done and has been since I was a boy in every residence I've ever occupied that relied on a mailbox perched upon a stand. It's a tradition, I imagine, begun by the pony express riders employing red bandanas or the like. You can imagine then my disturbance at seeing Mr. Billingsley removing his mail and pushing the flag up — to say nothing of the mailman's distress when next making his rounds (the film is a period piece, the mail carrier would surely be a man). Add to this that I had witnessed this mailbox fiasco every December for twenty-four years. Yet I have to put this aside, painful as it had become, in consideration of the film's authenticity in all other respects right down to the

meat loaf and mashed potatoes, red cabbage stew, knickers, and Orphan Annie de-coder rings although my appreciation was rather dampened by the mailbox blunder.

It was the second viewing of "Big Bad Love" that finally did it for me. I could no longer restrain myself for at one of the opening scenes is shown a mailman (it's a man without question) attempting to stuff a delivery of manuscripts into a rusty mailbox whose flag is clearing sticking straight up. I won't go as far as to demand that this be brought to national attention yet it cannot be denied that here is depicted a Federal Employee, mind you, committing what can only be called a misdemeanor. I don't know who is responsible for these errors. Were they done out of carelessness, indifference? Do we blame the writers, the director, the actors?



Don't such things shake our faith in the integrity of the film? Something should be done to see this does not happen again, I can tell you.



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# New Art Books

**PRESTEL: Egon Schiele's Women** by Jane Kallir. 303 pp.; 11 3/8 x 13 5/8; B/W & Color Illus.; Afterword; Notes; Biographical Chronology; Bibliography; Index. \$85.00 Hardcover \*\*\*\*\*

**UNIVERSITY OF WASHINGTON PRESS: Sydney Long: The Spirit of the Land** by Anne Gray. 208 pp.; 9 1/2 x 11 1/2; 197 Color Illus.; Bibliography; Index. \$49.95 Hardcover. \*\*\*\*  
**Light and Shadows: the Story of Iranian Jews** by David Yeroushalmi. 200 pp.; 8 1/2 x 10 1/2; 119 Illus., 104 in Color; \$30.00 Hardcover. \*\*\*\*\*  
**In Extremis: Death and Life in 21st-Century Haitian Art** (Ed.) Donald J. Cosentino. 196 pp.; 9 x 11; 182 Illus., 166 in Color; Notes; Bibliography; Index. \$30.00 Softcover. \*\*\*\*

**WOODSTOCKARTS: Under the North Light: The Life and Work of Maud and Miska Petersham** by Lawrence Webster. 192 pp.; 8 1/4 x 10 3/8; 56 B/W & 146 Color Illus.; Epilog; Notes; List of Illus.; Index. \$39.50 Hardcover \*\*\*\*\*

**UNIVERSITY OF WASHINGTON PRESS: The Artist's Hand: American Works on Paper 1945-1975** by Chris Bruce and Virginia Wright. 136 pp.; 8 x 10; 100 Color Illus.; Checklist. \$29.95 Hardcover \*\*\*  
**Gordon Parks Centennial: His Legacy at Wichita State University** (ed.) Patricia McDonnell. 68 pp.;

8 1/2 x 11; 40 B/W\* Color Illus. \$24.95 Softcover \*\*\*\*

**VIKING / PENGUIN GROUP: The Lost Carving: A Journey to the Heart of Making** by David Esterly. 282 pp.; 5 3/4 x 8 1/2; B/W Illus. \$27.95 Hardcover \*\*\*\*

**THE FREE PRESS: The Culture of Hope: A New Birth of the Classical Spirit** by Frederick Turner. 298 pp.; 6 1/4 x 9 1/2; Further Reading; Index. \$23.00. \*\*\*\*\*

**PHAIDON PRESS Phaidon Focus Series: Francis Bacon** by Martin Hammer, **Andy Warhol** by Joseph Ketner, **Robert Rauschenberg** by Catherine Craft, **Anselm Kiefer** by Matthew Biro, **David Smith** by Joan Pachner, **Brice Marden** by Eileen Costello. (All): 144 pp.; 9 5/8 x 6 3/4; 120 Color Illus.; Chronology; Further Reading; List of Works. (Ea): \$22.95 Hardcover. \*\*\*

**GLOBE PEQUOT PRESS: A Love for the Beautiful: Discovering America's Hidden Art Museums** by Susan Jaques. 288 pp.; 7 1/2 x 9 1/4; Over 200 Color Photographs; Index. \$19.95 Softcover \*\*\*\*\*

**TRAFALGAR SQUARE PUBLISHING: The Modern Art Doodle Book: Create Your Own Masterpiece.** 8 1/4 x 11 5/8; B/W & Color Illus. \$15.95 Softcover. \*\*\*

Compiled by Raymond J. Steiner



# Calendar

Continued from Page 16

Tuesday, April 9

**CHAVASSE DANCE - Open Rehearsal** at Kaatsbaan 120 Broadway Tivoli NY 845-757-5106 2:30 pm free www.kaatsbaan.org

Wednesday, April 10

**WAAM @ N.A.W.A. 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 Apr 30) www.thenawa.org

Thursday, April 11

**QUALMS, ODDITIES, WAKE UP** Montclair Museum's Young Curator's Program The Pierro Gallery at the Baird Center 5 Mead Street South Orange NJ 973-378-7754 Opening Reception 6-8pm free (thru May 11) www.pierrogallery.org

Friday, April 12

**CAREY CONAWAY; DIANE GOLDEN; GAMMY MILLER; REBECCA MUSH-TARE "Bits and Pieces"** Lower Adirondack Regional Arts Council Lapham Gallery 7 Lapham Pl. Queensbury NY 518-798-1144 Opening Reception 5-7pm free (thru May 10) www.larac.org

**NACRE IN CONCERT Nacre Dance Company** Arts Center of the Capital Region 265 River Street Troy NY 518-435-0510 7:30pm charge www.nacredance.com

Saturday, April 13

**ART OF THE NORTHEAST** Silvermine Arts Center 1037 Silvermine Road New Canaan CT 203-966-9700 Opening Reception 6-8pm free (thru May 24) http://www.silvermineart.org

**BARD AT THE LANDING - "Einstein's Mozart: Two Geniuses"** First Presbyterian Church 4th Street and Warren Hudson NY 518-828-7513 6 pm charge www.ClaverackLanding.org

**BILL MURPHY: Prints 1987-2013** Bearsville Graphics Fine Art Gallery 68 Tinker Street Woodstock NY 845-684-5476 Opening Reception 3-7pm free (thru May 12) www.bearsvillegraphics.com

**BRUSH WITH NATURE/ CERAMICS BY LEIGH MICKELSON "LURE"** ArtsWestchester Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 Opening Reception 1-3pm charge (thru May 11) www.hammondmuseum.org

**ALEX CAO Icons: B & W Photographs of famous people** ArtsWestchester Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 Opening Reception 1-3pm charge (thru May 11) www.hammondmuseum.org

**IMAGE & WORD** Unframed Artists Gallery 173 Huguenot Street New Paltz 845-255-5482 Opening artists' reception 4-6 pm Artists will read their paintings free (thru Jun 1) unframedartistsgallery.com

**KIRSTEN KUCER Solo Exhibition** Theo Ganz Studio 149 Main Street Beacon NY 917-318-2239 free (thru May 5) www.theoganzstudio.com

**NACRE IN CONCERT Nacre Dance Company** Arts Center of the Capital Region 265 River Street Troy NY 518-435-0510 4pm charge www.nacredance.com

**NRAA NEW MEMBER JURYING in New Rochelle Art Association** NRPL Community Room 1 Library Plaza New Rochelle NY 10-11:30am free Please see our website for all requirements www.nraaonline.org

**OPENING RECEPTION & Awards Presentation - Art of the Northeast** Silvermine Arts Center Silvermine Arts Center - Silvermine Galleries 1037 Silvermine Road New Canaan CT 203-966-9700 Opening Reception 6-8pm pm free (thru May 24) www.silvermineart.org

**RAMBLIN' JUG STOMPERS** Unison Arts Center Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 8pm charge www.unisonarts.org

**STILL, LIFE** Spencer Hill Gallery 10503 North Road Corning NY 585-317-5409 Opening reception 5 - 7pm free (thru May 31) www.spencerhillgallery.com

**TRANSFORMATION JESSE M. KAHN and in the Beacon Room KURTIS BRAND** bau Gallery 506 Main Street Beacon NY 845-440-7584 Opening Reception 6-9 pm free (thru May 5) www.baugallery.com

**CHRISTINE MORGAN/TETER HARRISON: Wings and Water: Transitional Nature Studies** Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru May 3) www.harrisonpl.org

Continued on Page 22

Expect to see more calendar listings? arttimesjournal.com has more AND NEW listings including classes, workshops, lectures & films.

**FAR & NEAR HORIZONS paintings**

J.R. Baldini, Christophe Cardot, Margaret Evans, V. F. Gray, Pebra Joy Grosser, Julie Houck, Karl Eric Leitzel, Carol McArdle, Kathryn McMahon, Georgia Manser, Sandra Nunes, Lelija Roy, Linda Richichi, Larry Selter, Janice Warriner.

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# Art Essay Thoughts on Creation

By  
ELIZABETH STRONG-CUEVAS

CREATION BEGINS WITH a wish, a desire to do something, to make something, to see beyond the immediate reality. If we are lucky, it will open a door to a stream of thought that is inspiration. We inspire, we breathe in ideas.

In sculpture, the body comes into play. We are mostly on our feet and we dance also with our hands. We play, we discover with our hands. In Gupta India, I have read, you had to be a dancer in order to be a sculptor.

I believe that I arrived here programmed. In the back brain, the subconscious, perhaps all potential consciousness resides. From that vast ocean, certain thoughts arise, dictating our future.

In my case, I think I was always meant to do what I do, but it was not to be immediately. I had to wait thirty years to begin.

For any talk or event, I use the title "Premonitions in Retrospect".

and said: "You will be an artist." I didn't believe it but thought — if only it could be true — how wonderful. My father likes art and artists.

There are several other moments that seem to indicate what was to come. I shall mention only one. In my twenties, married to a French businessman, one day he brought in a set of snapshots. The only one I can remember was a Maillol cast of a woman, lying in a foundry. As if it were worlds away from me, unattainable, I said to myself with such emphasis, as though shouting aloud: "Oh, what a delicious life!"

I think that such striking moments that mark our lives tell us something. They give us an indication of where we may be going.

In my case when I began this new life in sculpture, at last, I felt it was right. I have never looked back. It seems to me it was what I was always meant to do.

The remarkable Armenian teach-



Elizabeth Strong-Cuevas *Running Heads*

That phrase pretty well describes my beginnings.

When I first walked in to the Art Students' League in the early 60's, I had a set of flashbacks, the earliest one when I was six years old. I said to myself: "If I wanted to, I could make a watch." I felt I had skill in my fingers. The second memory that assailed me was being taken to a fortuneteller's stall outdoors in Lakewood, NJ where we were staying. Right now, I can see the bamboo stalks lining the stall. The woman telling fortunes looked at my palm

er John Hovannes, after a few months, took me aside. He said: "Now, a little more imagination, a little more composition, you carve". I didn't believe I could do it at first. Under his guidance, I bought a block of marble about a foot and a half square out of which I carved an Indian deity leaning against a tree. When I got to the face, I lost nerve. Hovannes pounded the table in the coffee shop and gave me marching orders: "You carve that face". Although I broke the nose slightly, it was a feat that I managed. I lost my fears.



Elizabeth Strong-Cuevas *Coincidence 2 silver*

Soon after John Hovannes' death in the 70's, I met Marcel Meylan, a French-Swiss sculptor who had made enlargements for Zadkine. He had been foreman of a jewelry shop and had made an anti-magnetic watch during the last war. He put me on the large scale with jeweler's armatures for plaster pieces such as "Arch III", the five "Heads" with moveable profiles in stainless steel, "Obelisk", and others. He had a teacher's pride. He was never so happy as when he saw me on a scaffold, 7 feet up. He would say: "At last, Elizabeth, I have made a sculptor of you."

After Meylan returned to Switzerland, having spent about eight years in New York City, I met an amazing welder Michael Cain with whom I began fabricating large aluminum sculpture: "Running Heads", "Arches", "Two Face Telescope". I do not weld but I make the models and I supervise the building of large-scale pieces. I have never made an automatic enlargement. I always extend measurements for any sculpture over five feet and I make forms lean inward, following intuitively classical Greek principles.

Today I work with another sculptor Mark Briscoe who likes fabricating stainless steel: "Pillars", "Galactic Lens", "Look Twice", etc.

For the making of sculpture, it is as if I had been given a red carpet. My teachers have been outstanding, my helpers, exceptional. I have never had to turn anyone away. We have advanced together. It gives one great pleasure.

What inspires me, what are my themes? I like thinking about phys-

ics, the Universe. And I am drawn to spiritual ideas, Yoga. In my double profiles, I am trying to show the underlying unity of minds. In my negative spaces, I am showing spirit beyond matter, idea before material form. Somewhere, in a sculpture showing the Buddha and his disciples, the disciples are shown in three-dimensional form while the Buddha is represented only by the impression of his feet in the sand. My grandfather was a professor of philosophy and psychology who believed in consciousness in the Universe. He wrote a letter about the consciousness of the sun and the moon. Maybe we get ideas from our ancestors. I think that thought travels, symbolized by me in a series of eight sculptures that go by that name "Thought Travels". Nicola Tesla, like the Hindus, believed that thought is a form of energy not yet measured. We may get thoughts and feelings from a distant past. Intuition and feeling are all part of the inspiration to make something. As Picasso said when asked where he got his ideas; "It begins with an emotion." In sum, my work refers to outward exploration and inner meditation.

I feel so lucky to have been given what I think is a mission to impart certain ideas.

To this day, I can say: "Oh, what a delicious life!"

**(Elizabeth Strong-Cuevas is an internationally acclaimed sculptor whose pieces have been exhibited in Europe, the United States, and South America. Her website is [sc-sculpture.com](http://sc-sculpture.com)).**



# Opportunities

**Artists: Oil, Watermedia, Pastel, Graphics, Sculpture:** Allied Artists of America. Seeks entries for 100th Annual National Exhibition Nov 8 - Nov 17, 2013 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:** American Artists Professional League, 47 Fifth Ave, NYC 10003. Call for Entries for the 85th Grand National Online Exhibition Oct 5- Dec 30. Accepting Painting, Graphics, Sculpture, Watermedia & Mixed Media. #10 SASE to AAPL or visit website. Deadline Sep 8. office@aaplinc.org americamartistsprofessionalleague.org

**Artists:** American Artists Professional League, 47 Fifth Ave, NYC 10003. Call for Entries for Future Art Masters Exhibition. Online Student Exhibition for HS, College & Art Institutions Download prospectus at website office@aaplinc.org www.americamartistsprofessionalleague.org

**Artists and Craftspeople:** Art League of Long Island, (631) 462-5400 Seeks entries for 46th Annual Art in the Park Fine Art & Craft Fair, to be held at the Heckscher Museum Park, Huntington, NY Jun 1&2. Prospectus available online. Deadline May 10 www.artleagueli.net

**Artists, Craftspeople:** Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking entries for 50th Annual Holiday Fine Art & Crafts Juried Show & Sale, Dec 7-8. Prospectus available online. Deadline Nov 15 www.artleagueli.org.

**Artists, Craftspeople:** Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking entries for A Photography Competition and Exhibit June 2-July 7. Karen Marks Juror Prospectus available online. Deadline April 5 www.artleagueli.org.

**Artists:** Arts Society of Kingston (ASK), 97 B'way, Kingston, NY (845) 338-0331 Seeks entries for Regional Juried Exhibition April 6-27. Juror Christie Scheele. \$20/2 pieces members; \$35/2 pieces non-members See website for prospectus. Deadline: April 2. communications@askforarts.org www.askforarts.org

**Artists:** ArtsWAVE, 12 Market St., Ellenville, NY (845) 443-5319 Seeks applicants for 2013 3-week artist residencies. Visit website for full info. class@artswave.org

**Artists:** Bowery Gallery, 530 W 25th St., NYC 10001 (646) 230-6655 A national call for entries for 22nd Annual Juried Competition 2013, July 30 - Aug 17 at the Bowery Gallery, 530 West 25th St., NYC. Juror: Joan Snyder, internationally recognized painter. Download application and prospectus from website. Deadline: Apr 15, 2013 (post-marked). www.bowerygallery.org

**Artists:** Bowery Gallery, 530 W 25th St., NYC 10001 (646) 230-6655 Seeks artists for exhibition opportunities for summer 2013, 2014 Download application and prospectus from website. Deadline Mar 31 www.bowerygallery.org

**Women Artists:** Catharine Lorillard Wolfe Art Club, Inc., Seeks entries for the 117th Annual Open Juried Exhibition at the National Arts Club, Oct 1-25, 2013. Media: Oil, Acrylic, Watercolor, Pastel. Graphics, Sculpture. Over \$10,000 in awards. Entry fee \$35 Members, \$40 non-members. SASE: Okki Wang, 431 Woodbury Rd., Cold Spring Harbor, NY 11724 or download from website. Deadline Jul 8 www.clwac.org.

**Artists, All Media:** Columbia Museum of Art, Columbia S. Carolina Seeks entries for 2nd Craft Bar Happy Weekend Jun 7, 8. Details, entry form on website. Deadline Mar 23 columbiamuseum.org

**Artists, All Media:** Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. 78th National Juried Exhibition July 12-Aug 16. Juror: John Magnan. Prospectus

available online. Deadline May 15. www.cooperstownart.com

**NY Artists, All Media:** Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. Regional Juried Exhibit May 3-May 31. Jurors: Kristen Henderson & Alice Hurwitz Prospectus: available online at or send #10 SASE ATTN: regional juries exhibit Deadline Apr 26 cooperstownart.com

**Craftspeople:** Dutchess Community College Foundation Seeking crafters for 42nd Annual Holiday Craft Fair, Nov. 30 & Dec 1 For more information: Diane Pollard (845) 431-8403 or visit www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair

**Artists:** East End Arts Council, 133 East Main St., Riverhead, NY 11901. Seeking entries for National Art Show "H2O". Jurors: Bruce Helander, art critic, artist and White House Fellow for NEA; Peter Marcelle, Gerald Peters Gallery NYC & Peter Marcelle Contemporary Gallery, Bridgehampton. Visit website for prospectus. Deadline Apr 17; \$45 up to 5 jpgs. Late entry Apr \$20 add addt \$15 www.EastEndarts.org.

**Artists, Sculptors:** Easton CT Arts Council PO Box 142. Easton, CT. 06612(203) 374-0705 or 261-0175 Seeks entries for Regional Open Juried Find Art Show "Art in the Country" May 22-June 14. Juror/Judge Arthur Guagliumi D.F.A. Download prospectus from website or send SASE with photo, slide or CD to Arts Council. Deadline: May 4. info@eastonartscouncil.org eastonartscouncil.org/upcoming events

**Artists, All Media:** FIGMENT NYC Seeks entries for Weekend Event Jun 8-9. Visit website for details. Deadline Apr 24 Http://newyork.figmentproject.org/participate

**Writers:** Green Book Festival, San Francisco Seeks published, self-published and independent works. Email or download from website Deadline April 25. GreenBookFestival@sbcglobal.net greenbookfestival.com

**Poets:** Greenburgh Poetry Contest, Arts and Culture Committee, 177 Hillside Ave., Greenburgh, NY 10607. Accepting entries for 42nd annual poetry contest. SASE or online for guidelines & applications. Deadline: Mar 15. greenburghartsandculture.com.

**Artists:** Harrison Council for the Arts, Harrison Public Library, Bruce Ave, Harrison, NY 10528 (914) 835-0324. Seeks entries for 2014 Exhibit schedule. See website for details. Deadline May 17 www.harrisonpl.org

**Artists:** Hudson Valley Art Association, Inc. Seeks original traditional Painting, Drawing & Sculpture. for 81st Annual Open Exhibit June '13 at Lyme Art Assn, Lyme CT. \$14,000 in awards Download prospectus. Deadline: Apr 28. Online Entry hvaaonline.org

**Artists:** Hudson Valley Seed Library Seeks designs for seed packs. Visit website for details, forms, etc. Deadline May 31 www.seedlibrary.org

**Artists, Musicians, Writers, Architects:** I-Park Artists' Enclave, 428 Hopyard Rd., East Haddam, CT 06423, 860-873-2468 applications for the 4th Environmental Art Biennale For more information please call, email or visit website. Deadline: April 1. ipark2002@ureach.com. www.i-park.org.

**Student Sculptors:** International Sculpture Ctr, 19 Fairgrounds Rd., Hamilton, NJ 08619 Seeks entries for competition. Visit website or email for full details. Deadline: Mar 18. studentawards@sculpture.org www.sculpture.org

**Hudson Valley Artists:** Jewish Federation of Ulster County, 159 Green St., Kingston, NY 12401 845-338-8131 Seeks entries for Fall for 17th Annual Fall for Art Juried Show & Sale Sep 12, 6-9pm, Wiltwyck Golf Club, Kingston, NY email for info or 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 Spring Juried Show Apr 21 - May 27. Download prospectus at website. Receiving Apr 19 kent.art.assoc@snet.net www.kentart.org

**Artists, All Media:** Long Island Museum, 1200 Route 25a, Stony Brook, NY 11790 (631) 751-0066 x248 Seeks participants

for Juried art competition "Let's Go to the Beach" (Long Island beaches only; Brooklyn, Queens included. Call or email for submission guidelines. Submit CD w/images and payment (\$30 for up to 3 images). No returns w/o SASE. Deadline Jun 28. art@longislandmuseum.org www.longislandmuseum.org.

**Artists, All Media:** Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeks work in all media for 9th Annual Small Works Show, May 22 - Jun 15, 2013. Max. 15" in any direction. Juror: Anne von Stuelpnagel SASE or download application; SASE for prospectus. Deadline: Mar 15. www.mamaroneckartistsguild.org.

**Artists:** Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Jurying for new members Apr 15-16. SASE or download forms. www.mamaroneckartistsguild.org.

**Artists, Photographers, Writers:** ManifoldZine Seeks entries for dialogue on "Repair" being launched May 2013. E-mail for questions. Deadline Mar 9 ManifoldZine@gmail.com ManifoldZine.Wordpress.com

**All Media (except photography and craft):** National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for 83rd Annual Open Juried Exhibit, May 6 - Jun 1. Send SASE or download prospectus from website. Deadline: Mar 23. nationalartleague.org

**Women Artists** National Association of Women Artists, Inc., 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212) 675-1616. Seeks entries for Small Works National Open Exhibit "Clothing Optional" Jul 11-Aug 28. Show open to members and non-members. 1st prize: 2 person show at NAWA Gallery; 2nd prize: free one year NAWA membership; 3rd prize: \$75 art supplies gift certificate. For details download from website. Deadline May 21 office@thenawa.org • thenawa.org

**Artists:** National Society of Painters in Casein & Acrylic, 969 Catasauqua Road, Whitehall, PA 18052 Seeks entries for 59th Annual Juried Exhibition, at the Salmagundi Club, May 6 - May 24. Over \$15,000 in cash prizes & medals. For prospectus: D. Wels, Corresponding Secretary, 1710 First Ave., Apt. #245, NY, NY 10128 or visit website. Submissions by CD only Deadline: March 30. doug602ku@aol.com www.NationalSocietyofPaintersinCaseinandAcrylic.com

**Artists, All Media:** Pascack Art Ass., 201-664-6664 Seeks entries for 1st Annual "Tri-State Judged Show" for NY, NJ, & CT. Visit website for prospectus Deadline Jul 30. www.pascackart association.org

**Artists over 75:** Putnam Arts Council, 521 Kennicut Hill Rd., Mahopac, NY, 845.803.8622 Seeking entries for Annual Art After 75 Exhibit June 2-June 21. Call for details or visit online for prospectus www.putnamartscouncil.com.

**Hudson Valley Artists:** Samuel Dorsky Museum of Art SUNY New Paltz 75 So. Mannheim Blvd. New Paltz, NY 12561 (845) 257-3844. Seeks proposals for annual exhibition, "Screen Play: Hudson Valley Artists '13" Jun 22-Nov 10. See website for details. Deadline Mar 25. www.newpaltz.edu/museum

**SMI Artists:** SMI Virginia S. Block Gallery, 33 Plymouth St., Montclair, NJ 07042 Seeks fashion inspired art. Exhibit May 17-Aug 12. Download prospectus/membership app www.studiomontclair.org. Deadline Mar 15

**Photographers:** Soho Photo Gallery, 15 White St., New York, NY 10013, 212-226-8579 Entries for 2013 18th National Photography Competition Jul 3-July 27, 2013. Prospectus and entry form at sohophoto.com Deadline: May 1. www.sohophoto.com

**Artists, All Media:** Stray Cat Gallery, Bethel, NY 501-425-7239 Seeks artists for monthly group shows May - Dec. Ongoing. Email for prospectus Nancy@straycatgallery

**Artists, Craftspeople:** Sussex County Arts & Heritage Council, 133 Spring St., Newton, NJ 07860 (973) 383-0027. Grants available for FY14 Folk Arts Apprenticeships from NJ Council on the Arts Guidelines and applications online at website. Deadline: April 3. www.scahc.org.

**Artists, All Media:** The Art House Gallery, 182 North Main St., Manahawkin, NJ 08050 (609) 978-4ART Seeks entries for "No Man is an Island" exhibit Apr 20-May 26. Visit website for details. Deadline: Mar 31. www.ArtHouseGallery.net

**Dramatists / Choreographers:** Theater for the New City, 155 First Ave., corner of E. Tenth St., NYC (East Village). Seeks submissions for "Dream Up Festival", new works of experimental theater and dance from across the country and abroad. Info and submission forms at web site. Deadline May 9 theaterforthenewcity.net/dreamup.htm

**Artists, All Media:** Unframed Artists Gallery, 173 Huguenot St., New Paltz, NY 12561 (845) 255-5482. Seeks entries for "Image and Word" April 13-June 1 Call for info or download application. Deadline: Mar 16. unframedartist@yahoo.com. www.unframedartistsgallery.com.

**Artists, All Media:** Upstream Gallery, 26 Main St., Dobbs Ferry, NY 10522 (914) 674-8548. Seeks entries for 1st juried "Paperworks" exhibit Jun 27-Jul 28. Visit website for details or call (914) 965-3398 / (914) 725-2974 Deadline May 31 upstreamgallery@aol.com. www.upstreamgallery.com.

**US & International 2D/2D Artists:** Viridian Artist Inc. 548 West 28th St, New York, NY 10001. Seeking entries for 24th Annual International Juried Competition. Juror: Elizabeth Sussman, Curator, The Whitney Museum of American Art, NYC. Cash Prizes, Power Point Presentation, Group Exhibition Jul 2 - 20. \$40/3 jpgs, \$5 each additional. SASE for prospectus or download from website. Deadline Apr 20 www.viridianartists.com.

**Artists, Craftspeople:** Warwick Applefest, PO Box 22, Warwick, NY 845-987-8300 Seeks vendors for 25th Festival Event Oct 6, 2013. Forms and guidelines on website. www.warwickapplefest.com

**Artists, All Media:** Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 83rd outdoor "Art in the Village" exhibit May 25, 26, 27; June 1 & 2 Go online for registration form & info. jrm.wsoae@gmail.com www.washingtonsquareoutdoorartexhibit.org.

**Technical Assistant:** Westchester Community College Center for the Arts. Seeks part-time Senior Technical Assistant, Sculpture/Ceramics; needs high school or equiv diploma, 3 yrs experience, BA or BFA w/ceramic studies preferred. Email resume and cover letter to Lisa Santalis. Lisa.Santalalis@sunywcc.edu

**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 51st Annual Juried Show, Jun 1 & 2, 2013, 10am-5pm at Tibbits Park, White Plains. Children's workshop, student art exhibits and more! Free admission; food available. SASE or call for application or information. www.whiteplainsoutdoorartsfestival.com

**Artists in CT, MA, NJ, NY, PA, VT:** Woodstock Artists Association & Museum, 28 Tinker St., Woodstock, NY 12498 (845) 679-6159. Seeks entries for 5th Annual Woodstock Regional June 15- Jul 14. Visit website for details Deadline Mar 11 www.woodstockart.org

**Filmmakers:** Woodstock Museum, PO Box 73, Woodstock, NY 12498 845-246-0600 Seeks entries for 13th Annual Film Festival 2013 Call, email or visit web site for full details. Deadline Apr 15. hello@WoodstockMuseum.org www.WoodstockMuseum.org

**Artists:** Woodstock School of Art, PO Box 338, Woodstock, NY 12498 (845) 679-2388. Seeks entries for "Black and White", a Nat'l competition. Peik Larsen, juror. Download prospectus from web site. Deadline Mar 29. www.woodstockschoolofart.org.

**Have an opportunity to list? email: info@arttimesjournal.com or mail to: ART TIMES PO Box 730, Mt. Marion, NY 12456. Follow above format and include deadline and contact phone number.**

# Music *The Mutts Have It: Starting the Journey to Musical Roots*

By MARY BURRUSS

"THIS MUSIC IS meant for dancing," laughed David Wax from the stage to the tightly packed multi-generational crowd gathered in the cave of a performance space at The Southern, a club tucked just off the Downtown Mall in Charlottesville, Virginia. The band that he fronts, David Wax Museum, was in between songs, preparing to rock the house with "Yes, Maria, Yes" a lively marriage of Traditional Mexican Music (Son) with elements of American Folk producing in this particular baby, a strong Cajun sound. As Wax chatted up the crowd, his primary collaborator, Suz Slezak pulled a quijada (a donkey jawbone) from her collection of instruments then flashed a mischievous smile towards the audience.

Based in Boston, David Wax Museum is on the verge of breaking big. They have been featured on NPR and reviewed by prestigious publications like *The Boston Globe*, *The New Yorker*. *Time Magazine* described them as having, "virtuosic musical skill and virtuous harmonies", and are getting air play on college and independent radio stations all over the United States. But what is, perhaps, most intriguing about them is how they exemplify the most recent incarnation of what I like to call, "Mutt" music, music that is a mish-mash of genres baked into a unique sound with each "Mutt" artist perpetuating a thread that originates with some purebred musical form. "We certainly feel like we have roots in Mexican son, old time, bluegrass and American folk and rock music," says Slezak in a recent telephone interview. "Like so many bands today we are drawing upon all these to create the blend that makes up our sound."

As music writer and author, Caitlin Moran observes in her book, *How to be a Woman*: "Pop is the cultural bellwether of social change. Because of its immediacy, reach, and power - no two-year turnover, like movies; not three-year writing process, like the novel; no ten-year campaigning process, like politics - any thought or feeling that begins to foment in the collective unconscious can be number one in the charts two months later. And as soon as a pop-idea gets out there, it immediately triggers action and reaction in other artists, whose responses are equally rapid- leading to an almost quantum overnight shift in the landscape."

Mutt music is the forerunner of stylistic trends that are formulating in the early 21st century, which seems to mirror the increasing feel of a true global village by the accessibility of communication via the internet. All things seem to depict the extremes of global homogenization or the celebration of individual identities. In the culinary arts, Fusion (the combination of cooking methods from different cultures) and Farm-to-Table (the use of what is available locally) are forerunning culinary trends. Previously unheard of culinary combinations like Miranda's Latin-Italian, Vermillion's Indian-Latin and Mission Chinese which

mixes traditional American junk food with Asian foods to produce dishes like Kung Pao Pastrami all in the New York City area (fusion is usually found in urban areas), exemplify globalization generated by technological accessibility. Great farm to table restaurants tend to be in more remote locals (because chefs need easy access to gardens and livestock) like Trellis in Kirkland, Washington, Montagna at Little Nell in Aspen, Colorado and Tupelo Honey Cafe in Asheville, North Carolina. Fashion is all over the map with anything goes feel seemingly drawing from every era and mixing distinct regional wear with basics. Scottish plaids meet Asian influenced florals, skirts are everywhere in length and volume from short and tight to flowing long ones as in Nina Ricci's 2012 spring collection, pant styles go from high-wasted pleated blouson to skin tight cigarette styles (Diane von Furstenberg's pajama pants vs. Jason Wu's baroque patterned cigarette pants) and colors go the entire spectrum from bright '80's-ish jewel tones to varying shades of nude. Even the current president of the United States, Barak Obama, reflects this trend through his ethnicity. He is at once American and foreign having been raised in the U. S. and abroad, a symbol of the American dream as a boy from a family of limited means and a model of sophistication as warranted by his prestigious education and eloquence.

What is good about mutts? Any animal breeder will tell you that mutts are inherently better at survival than purebreds. As with animals, mutt music has the same penchant for living longer. In the animal world purebreds tend to have health problems due to in-breeding, mutts with their mixed up genes, come out stronger, more adaptable, smarter and sometimes more interesting. Mutt music is similar to mutt animals in its greater likelihood of survival. "Music coming from lots of different sources tends to have a longer life than something one dimensional. If you are able to pull from genres you are passionate about and can speak to you are able to pull from a wider fan base," says Rick Brewer Head of Radio Promotions at ATO Records based in New York City. The reason: when musical styles are mixed together, the artists are able to attract fans from all the genres involved thus widening their audience potential and the chance of survival. This is why artists like, Shania Twain and Garth Brooks reached such high levels of success. They were established in one genre then made "cross-over" recordings, songs written in a style that draws enough from another musical genre to land on another rating chart. Such a maneuver introduces that artist to a new audience, which results in more sales of that artist's recordings. Salsa Celtica is a Scottish musical group famed for playing a fusion of salsa music with traditional Scottish instruments, including elements of folk and jazz. Because of their mutt status, they play at both traditional Scottish music festivals

and Latin music festivals around the world. New mutt bands like The Lumineers have hit Alternative, Adult Contemporary, Pop charts reaching unprecedented cross-genre popularity.

There has been a revival of folk styles in popular music in the past decade, as seen through bigger names like Mumford and Sons, The Avett Brothers and more subtly, Adele. In order to dissect "new folk" or "Mutt" sounds, it is important to explore more recent influences of these bands and the bell curve of musical trends. "Bob Dylan, Paul Simon, and Gillian Welch are some of our influences," notes Slezak. Slezak who also plays keyboard, violin, accordion and guitar studied classical and old time fiddle as a child growing up near Charlottesville, Virginia. She describes her more recent study of Irish music as an, "Incredible, rich world of songs and I have just been scraping the surface of it."

Wax used a year-long, post-graduate fellowship from Harvard to study rural Mexican folk music where he began using the song structures and rhythms in combination with English words to create a sort of hybrid sound. He and Slezak started David Wax Museum in 2007, using Mexican instruments as well as traditional American instruments (guitar, fiddle, drums). Like Dylan, Wax's vocals are drawn out and dominant to the instrumentation in the majority of his songs, from folk, blues and Anglo-European folk music. The slow heartbeat rhythm of some of their work like in the song, "Wait for Me", speaks to the Welch influence that specializes in dark slow songs. Paul Simon's sound is most apparent in "Born with a Broken Heart" which reminds one of Simon's "Cecelia" in tone. But perhaps the most intriguing element of David Wax Museum's sound is the use of the quijada, which Wax picked up, in southern Vera Cruz, Mexico. "It is an instrument used in son jarocho music (a combination of African, indigenous and Spanish influences)," Slezak explains. "The sound comes from the rattling of the loose teeth in their sockets plus a stick that is rubbed along the teeth. One story goes that the Africans who were enslaved on the sugar plantations had played zebra jawbones in Africa. Then when they arrived in Mexico, they picked up donkey jawbones and used them to make music." The unique combination of sounds generates what David Wax Museum refers to as, "Mexo-Americana" though the music continues to metamorphose. Says Slezak, "Our latest album is really a rock album which is really a new turn for us, a new direction. We



David Wax and Suz Slezak of David Wax Museum combine many kinds of folk and roots influences to create a unique sound. (Photo by Todd Roeth)

are using more electric instruments and experimenting with synthesized sounds a personal exploration. There is so much new territory to explore when you combine electric sound with acoustic instruments."

Toby Shippey who plays bongos and cowbell with Salsa Celtica describes the band's musical inspirations thusly, "All the folks who play and have played with the band have contributed to the melting pot which has created the band's sound. I have been influenced by every one from 70's Colombian cumbia, to New York 70's salsa to Cuban son. Seeing David Byrne playing in Glasgow with his big band salsa group, I found that sound totally intoxicating." Several band members have traveled to Cuba to learn bata and rumba. The conglomerate of musical styles that make up the Edinburgh music scene have also played a part. Bands like Mouthmusic, Shooglenifty and Martyn Bennet who focused on Celtic sounds with Afro drum and base feels sparked the idea of melding Latin and Scottish folk music.

Salsa Celtica is currently working on their 5th album, which seems to be exploring some different roots. "One of the new things on the record will be the fusion on Afro Latin and salsa sounds with Scots and Irish Gaelic song," says Shippey. "We have had the pleasure of working with some great traditional singers in Julie Fowles and Megan Henderson and that has produced some really strong tunes."

Whatever musical roots these bands are exploring they are generating something distinctive and representative of the global exchange of information and tradition that is at once fusing and distinguishing cultures. Hopefully, it will be fun to go backwards in time and trace the threads of the multi-colored fabric of their sounds to their purist forms.



# Calendar

Sunday, April 14

**25th ANNUAL JAZZ CONCERT:** featuring **HOUSTON PERSON** The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 7:30pm www.schoolhousetheater.org

**LET'S DANCE TANGO** Gomen-Kudasai Noodle Shop Rite Aid Plaza, 232 Main Street New Paltz NY 845-255-8811 3:30-6pm donate GKnooodles.com

**VISIONS OF LIGHT The 61st Annual Sponsor Show** The Ridgewood Art Institute 12 East Glen Ave Ridgewood NJ 201-652-9615 Open Reception 2-4pm (thru May 3) www.ridgewoodartinstitute.org

Tuesday, April 16

**DEMONSTRATION EVENING: American Watercolor Society 146th International exhibit** Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 6-8pm www.americanwatercolorssociety.org

**HIGH SCHOOL ART SALON** Pelham Art Center 155 Fifth Ave. Pelham NY 914-738-2525 Opening reception and all-age art workshop 6:30-8pm free (thru Apr 23) http://www.pelhamartcenter.org

Thursday, April 18

**CECELIA SINCLAIR Solo Show "After Dark"** Columbia County Council on the Arts Columbia County Chamber of Commerce, New Gallery Space, 1 North Front St. Hudson NY (thru June 16) www.artscolumbia.org

**RIOULT Dance - New York open rehearsal** at Kaatsbaan Kaatsbaan 120 Broadway Tivoli NY 845-757-5106 2 pm free www.kaatsbaan.org

Friday, April 19

**LA FILLE MAL GARDEE - New Rochelle Suite Ajkun Ballet Theatre** Linda Kelly Theater 265 Clove Road New Rochelle NY 212-868-4444 7-8pm charge http://www.ajkunbt.org

**SPRING CLEANING ART BAZAAR** Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 Preview Reception & George Game 7-9pm donate (thru Apr 21) www.cooperstownart.com

Saturday, April 20

**ARCTANDER AND NAKAZATO** Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 Opening Reception 6-8pm (thru May 12) http://lookart-gallery.com

**DEL REY** Unison Arts Center Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 8pm charge www.unisonarts.org

**HARLEM QUARTET in Concert Friends of Music Concerts, Inc.** Kusel Auditorium at Sleepy Hollow High School 210 North Broadway (Route 9) Sleepy Hollow NY 914-861-5080 8pm charge www.friendsofmusicconcerts.org

**LA FILLE MAL GARDEE - New Rochelle Suite Ajkun Ballet Theatre** Linda Kelly Theater 265 Clove Road New Rochelle NY 212-868-4444 2-3pm charge www.ajkunbt.org

Continued on Page 24

# Classified

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**NEW MEMBERS: N.A.W.A.** National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212) 675-1616. Invites women artists (18+, U.S. citizens or permanent residents) to apply for membership in the 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.

**STUDIO SPACE** - Artist, craftsperson, especially sculptor. Lower Westchester, 300+ sq. ft. \$375 mo. (914) 738 - 0283.

**ARTISTS ALL MEDIA.** The New Rochelle Art Association seeks new members. Jury is Saturday, April 13, 2013 - 10 - 11:30 a.m. at the New Rochelle Public Library. Bring three framed pieces or finished sculpture or crafts.

**BOOKS BY RAYMOND J. STEINER:** *Hudson Valley Impressions: Paintings and Text* 5 ½ x 8 ½; 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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## Fiction

By ANNETTE TAYLOR

"WHAT'S SPEED DATING?" Mrs. Davenport asked her daughter.

"Like musical chairs with the aim of collecting as many phone numbers as possible, hoping one is Miss or Mr. Right. Or a reasonable facsimile."

"Let me find someone for you—"

"No, Mom," Lindsay said.

Mrs. Davenport's widened eyes gleamed a grandmotherly gleam. Lindsay saw it and reaffirmed her position."

"No."

"Well, if speed dating fails and you won't let me fix you up, try—"

"I'm not petitioning St. Rita, Mom."

"Rita's patron saint of desperate causes."

"I do have a plan. If Plan A fails, there's Plan B; an online dating service."

Any luncheon at Sukhothai over-hearing this conversation would have disbelieved Lindsay needed help with men. Her intellect was top-notch for men who liked brainy women. That auburn hair, those merry hazel eyes, that petite figure. A definite twenty-first century fox.

Mother and daughter ate lunch alternating Fridays at Sukhothai. They ate steamed fish fillets served with plain rice and fried bean sprouts as a side dish at a carved wooden table. Mama Davenport sipped tea while she eyed her daughter.

"What brought on this quest for Mr. Right? You've always said you enjoyed singledom 'Men are more trouble than they're worth.' Et cetera, et cetera, et cetera."

"Rena hadn't made me an aunt before."

"Six months ago. There must be more to it."

Lindsay sighed, fixed her eyes onto those of her older mirror image. "I want someone who shares my interests. Someone right for me and for whom I'm just right."

"Perfectly understandable, my own. All work and no play makes a person lonely. No one's life should be all work."

Doctor Lindsay Davenport and hope entered Mason's Hall at 8:30

# Ask and You Shall Receive

p.m. Speed dating participants separated themselves by gender in the assembly room. Even so, they exchanged shy smiles, bold winks and friendly waves. Every kind of man was there. Tall, short, medium height, slim, athletic, pudgy. Personalities varied as well. Some men seemed nervous, some aggressive. There were a few creepy ones but in general most passed inspection. The genders spoke among themselves. Voices filled the air with restrained excitement. Folding chairs ranged the room in a huge square.

The dating expert stood at the front of the room. She clapped for everyone's attention.

"Take a seat people." She wound up a timer, which rang a second later. "Next time you hear that, all men move over one seat to the right. You'll get two minutes to talk. Begin." She reset the timer.

"Hi, I'm Bradford."

"Hello, I'm Wayne."

"My name's Oscar."

"Ladies first."

"Do you like me?"

Lindsay exited Mason's Hall two hours later, a satisfied smile on her face, names and phone numbers nestled in her purse. She accomplished this all on her own. No help from mother or St. Rita.

"Well," Mrs. Davenport said, "how did your weekend go?"

"Not good. I'm not giving up though" Lindsay's position needed clarification otherwise her mother might foist some mother's son off on her. An accountant or, heaven forefend, a computer geek with bad taste in clothes.

"What happened?"

"Bradford talked about himself nonstop." She touched pinkie with index finger while recounting her tale of woe. "Wayne behaved like he hadn't seen a woman in twenty years. Oscar ogled the waiters. Both sexes. Marlowe needed psychiatric help."

This time they lunched at Turkish Delight. Both women had a serving of plain rice pilaf. Mother ate gardener's kebab with hers. Daughter ate beef

kebab. Both women sipped pomegranate juice.

"It's on to Plan B," Lindsay said.

"Online dating?"

"Yes."

"If that plan fails, what then?" Her eyes gleamed. Time was nigh.

Lindsay sighed. "I'll consider letting you set me up on a date."

Doctor Davenport went on rounds at Bayhealth Medical Center. She realized her love life rested in her mother's hands. A disturbing thought. She continued onward past the nurses' station, down nearly empty halls. She concentrated on coming up with a way to avoid her mother's matchmaking. Plans A and B had failed. She had no third alternative except....

Maybe she should—no! Not that. But if she-- Should she? Yes. Petitioning St. Rita would stave off her mother until she found another plan.

Lindsay entered the third floor elevator, rode it to the fifth where she entered Bayhealth Medical Center's nondenominational chapel. She sat down. Inhaled deeply, exhaled then hesitated unsure how to begin. So, she kept her petition woman to woman.

"Rita, any hope for Mr. Right has long since died from lack of oxygen. What I'm asking for now is someone who shares my interests: sports, movies, and international dining. A best friend I can cuddle. Please send him soon. Don't leave my love life in Mom's hands."

Beep beep beep. Beep beep beep. Doctor Davenport's beeper alerted her to an emergency. She hurried back to the third floor. Mrs. Hammersmith was in cardiac arrest....

The doctor's lounge was Doctor Davenport's next stop after stabiliz-

ing Mrs. Hammersmith. A snack machine stocked with contents not recommended by four out of five doctors stood between two large tinted windows. Lindsay inserted seventy-five cents into the slot. She retrieved a bag of peanuts then headed for the couch. There was a man sitting on it. Their eyes met.

Six feet two inches stood up and moved toward her. He had thick, wavy brown hair, clear brown eyes, and features evocative of ancient Greek busts.

Lindsay's tongue thickened.

"Hello," he said, "I'm Doctor Booth Gibson. St. Rita sent me."

Lindsay stumbled walking over to shake this colleague's hand and dropped her bag of peanuts. He returned them to her with his left hand while she held his right. She resisted an urge to sigh. His hand felt so strong and—

"Are you alright?" he asked.

"Yes... little lightheaded...yes. Did you say St. Rita sent you?"

"I'm here to learn the new procedure for knee-replacement surgery so it can be offered at St. Rita's Hospital."

Lindsay felt silly for entertaining the thought her petition had been answered. Now was no time for wondering about possibilities. An available man stood before her. No wedding ring in sight. So, however Booth arrived, heavenly intervention or coincidence, she seized the moment.

"I'm scheduled to observe Doctor Osgood in two hours."

"Let me keep you company then," Lindsay said. "Tell me, are you interested in sports, movies, or international dining?"

(Annette Taylor lives in Portsmouth, VA.)

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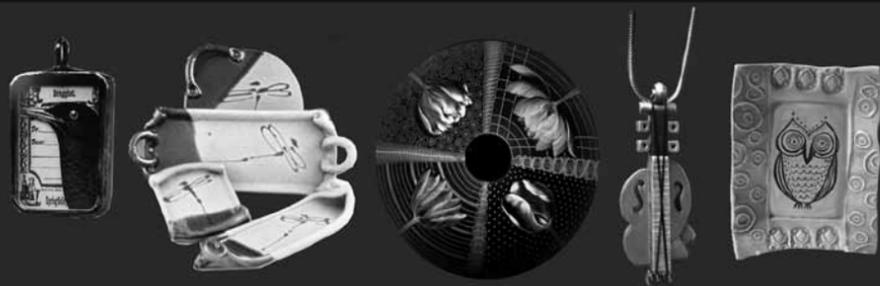
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## Calendar

Continued from Page 22

**Sunday, April 21**

**HORSZOWSKI TRIO** Rhinebeck Chamber Music Society The Church of the Messiah Montgomery Street & Chestnut Street Rhinebeck NY 845-876-2870 3 PM charge [www.rhinebeckmusic.org](http://www.rhinebeckmusic.org)

**SPRING JURIED SHOW** The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 (thru May 27) [www.kentart.org](http://www.kentart.org)

**UNPLUGGED Acoustic Open Mic** Unison Arts Center Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 Sign up: 3:30; Runs 4-6pm charge [www.unisonarts.org](http://www.unisonarts.org)

**Tuesday, April 23**

**SCNY COLLECTORS' & ARTISTS' Exhibit & Sale** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru May 2) [www.salmagundi.org](http://www.salmagundi.org)

**Thursday, April 25**

**CHOIR OF ST. LUKE in the Fields concert** Concerts at St. Luke's 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 [www.stlukeinthefields.org/music-arts/concerts](http://www.stlukeinthefields.org/music-arts/concerts)

**NACRE IN CONCERT Nacre Dance Company** Russell Sage Little Theater Russell Sage College, 1st St. Troy NY 518-435-0510 7:30pm charge [www.nacredance.com](http://www.nacredance.com)

**Friday, April 26**

**NACRE IN CONCERT Nacre Dance Company** Russell Sage Little Theater Russell Sage College, 1st St. Troy NY 518-435-0510 7:30pm charge [www.nacredance.com](http://www.nacredance.com)

**"PHOTOGRAPHY" 10th Annual Photography** Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 Opening reception Friday 6-8pm free (thru Jun 3) [www.huntingtonarts.org](http://www.huntingtonarts.org)

**Saturday, April 27**

**ARTS IN BLOOM Steuben County Arts Trail participating artist studios and galleries** NY 607-569-3767 Come tour participating fine art, glass and pottery studios and art galleries throughout Steuben Co. free [www.facebook.com/ArtsinBloom](http://www.facebook.com/ArtsinBloom)

**CONTEMPORARY ART Show & American Craft Show** SONO Field House 365 Martin Luther King Drive Norwalk NY 917-803-2467 charge [www.american-artmarketing.com](http://www.american-artmarketing.com)

**KIM & REGGIE** Unison Arts Center Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 8pm charge [www.unisonarts.org](http://www.unisonarts.org)

**RIOULT Dance - New York** at Kaatsbaan Kaatsbaan 120 Broadway Tivoli NY 845-757-5106 7:30 pm charge [www.kaatsbaan.org](http://www.kaatsbaan.org)

**SPRING JURIED SHOW** The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Awards Reception 2-4pm (thru May 27) [www.kentart.org](http://www.kentart.org)

**Sunday, April 28**

**ARTS IN BLOOM Steuben County Arts Trail participating artist studios and galleries** NY 607-569-3767 Come tour participating fine art, glass and pottery studios and art galleries throughout Steuben Co. free [www.facebook.com/ArtsinBloom](http://www.facebook.com/ArtsinBloom)

**CONTEMPORARY ART Show & American Craft Show** SONO Field House 365 Martin Luther King Drive Norwalk NY 917-803-2467 charge [www.american-artmarketing.com](http://www.american-artmarketing.com)

**MERLING TRIO in Concert Saugerties Pro Musica** Saugerties United Methodist Church corner Washington Avenue & Post Street Village of Saugerties NY 845-679-5733 3 charge [www.saugertiespromusica.org](http://www.saugertiespromusica.org)

**PUTNAM SYMPHONY Orchestra in Concert** Putnam Symphony Orchestra Brewster High School Performing Arts Center Foggintown Road Brewster NY 845-228-4167 3 pm charge <http://putnamsymphony.homestead.com>

**RIOULT Dance - New York** at Kaatsbaan 120 Broadway Tivoli NY 845-757-5106 2:30 pm charge [www.kaatsbaan.org](http://www.kaatsbaan.org)

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