

Our 30th Year!!!

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ART TIMES

Vol. 30 No. 4

Spring 2014 (March/April/May)

Looking at art: A Guide for the (Understandably) Perplexed Part IV: Exhibition places (Conclusion)

By **RAYMOND J. STEINER**

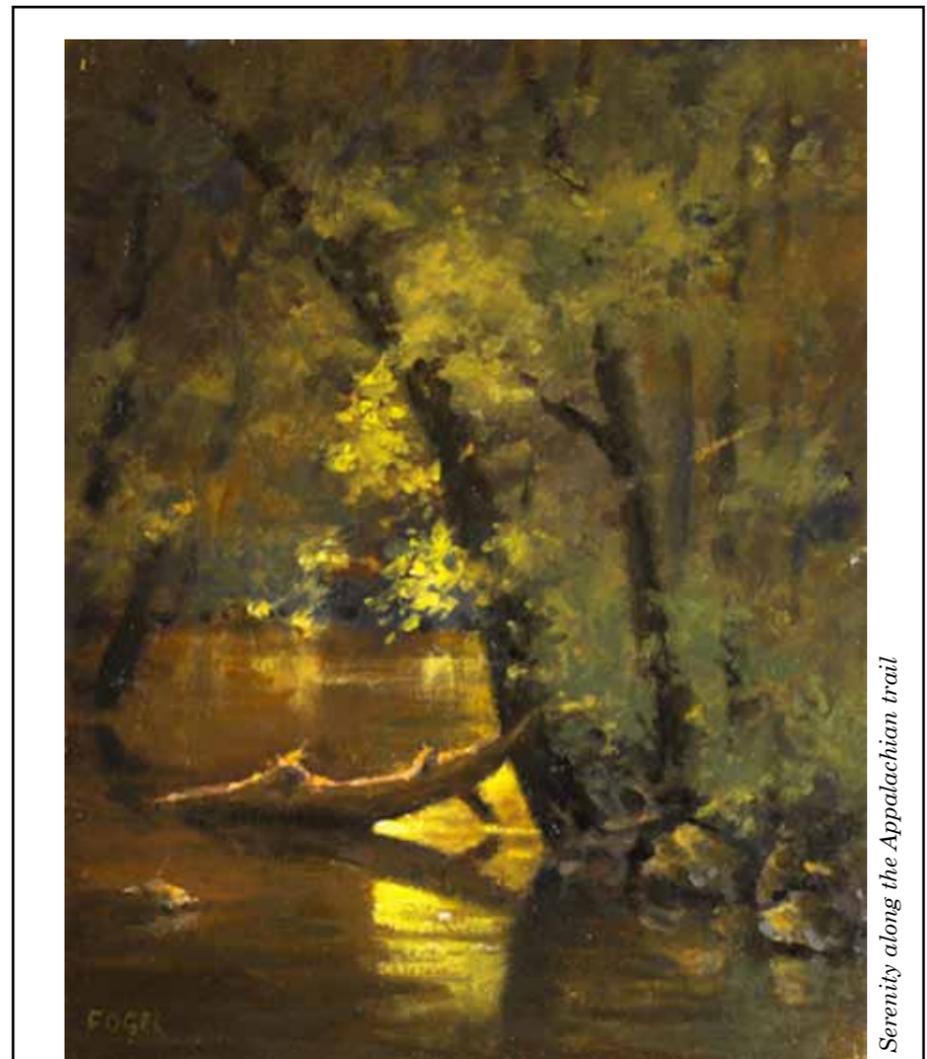
ALTHOUGH SOME CLAIM that more people in America visit art museums than they do sports events, the simple fact is that art—its making, its creators, its enjoyment—is an unexplored territory for a great part of our population. On the face of it, this can be a puzzling phenomenon to most art lovers, yet the reasons for it are manifold and complex. This article was an attempt to explore those reasons and, as much as possible, to de-mystify a subject that, perhaps more than most human experiences, is the least mystifying of all. Art—its making, its purposes, its import—are as much a part of mankind's evolution on this earth as are breathing, eating and multiplying. If that first, pre-literate human who sketched a picture of an animal on a cave wall could accomplish such a thing, then surely any present-day human can come to terms with its making—from the drawing of the simplest stick figure by a child to the very latest "work of art" made today. What that caveman was doing and why he was doing it, differs from today's artmakers only in the degree of technology and intellectual complexity available to them both. The act of making an image is the same—and belongs as much to us as it does to our ancestors, as much to the child as to the adult, as much to the artist as to the non-artist, as much to the ardent artlover as to that person as yet uninitiated in its delights.

Well...if you've gotten this far then you've already taken the hardest step you're going to have to make. As with most things in life—whether it's mountain-climbing, skiing, sailing, gardening, or what have you—the

desire to do a thing is always the first hurdle you have to leap. If you *want* to do something, well, believe it, you're already more than half-way there. That mini-step was reading this article; that you got this far means you have a sincere desire to know more. Hopefully, by the time you finish reading this article, you will not be willing to say, "I am not interested in—or like—or understand—art." Get ready for one of the easiest ways to enrich your life!

Like artists, and artwriters, places to exhibit artwork also come in many varieties. Art can be viewed at art museums, galleries, art associations, art schools and studios; it can also be found hanging in restaurants, banks, art fairs, at church socials, hospitals or even at flea markets and garage sales. At most of these places, you will find that it is for sale. Of course, you can find it in people's homes—but more often than not it is part of a private "collection" and not for sale.

I put collection in quotes in the last line, since, in the artworld, the term most often means a body of work collected by an organization, royal family, person or persons who have since made it available to the public, either in a public or privately owned museum. Thus, the "Havermeyer Collection" may be found as part of the holdings of the Metropolitan Museum of Art in New York City, the "Clark Collection" in the Sterling and Francine Clark Institute in Williamstown, Massachusetts, and so forth. Usually—but not always—these official collections center on a particular artist, medium, period, country or "school" such as, respectively for example, the Picasso Collection, The Vassar College print collection,



Serenity along the Appalachian trail

See inside for profile of Susan Hope Fogel

works of the Italian Renaissance, the Rockefeller African Art collection, or the Impressionists. Conversely, a private home "collection" usually reflects the owners taste(s) and may contain a mixture of all of the above. In any event, whatever the place and whether for sale or not, all of this art is meant to be *seen*. And either by

special invitation or regular visiting hours, you will find that, if you wish, you are welcome to come and look.

Because art museums often seem to be the most intimidating to many, we'll begin with them. In the scheme of things, and at least as far as this mini-history of image-making goes, museums are relative newcomers.

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ART TIMES

Commentary and Resource for the Fine & Performing Arts

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Peeks and Piques!

MY WRITING ABOUT art and artists began for me about 30 years ago, but had an impetus that had begun many, many years before that. The making of images, 'art', had been with me since childhood, reproducing comic strip characters for hours on end while lying on my living room floor. Drawing was not something taught — or encouraged — by the nuns at the parochial school I attended, and, at times, would even get me in "trouble" when my sketches would appear in the margins of my books (sketches that were, more often than not, caricatures of the nuns themselves). The taboo on wasting my time on "such nonsense" was seconded by my parents who never dreamed such activity by a growing boy was of any use — "learn a trade" was my father's mantra — consequently, none of my early drawings survived (besides, this was still the time of ice boxes which, being wooden, would not support magnets to hang up photos and kids' "artwork" and stuff). As I grew older, I would almost always have a sketchbook with me (probably introduced into my life by some uncle or aunt who appreciated my 'talent'), and, while in the Army, did my own 'comic strip' ("The Arctic Trooper") for our Company newspaper while serving in the Arctic and also used to make a couple of bucks drawing caricatures of my fellow soldiers with a magic marker, using their t-shirts as my 'canvas'. Eventually I advanced to more "realistic" sketches of people, places or landscapes, but none of this ever came to anything since, when I finally got to college in the early '60s, a glance at my 'portfolio' of trees that looked like trees, or cows that looked like cows, prompted an art professor to tell me that "this isn't art!" OK. This was the age of rampant "modern abstraction" so I meekly and quietly

opted for Literature (writing, mostly poetry, 'bubbled up' during my Army years) as a 'major', earning a B.A. and M.A. in Liberal Arts and teaching English for awhile at the junior, senior and college levels. The writing of my first artist profile, Vladimir Bachinsky (1983), in itself had a kind of serendipitous quality about it, its "production" a somewhat offhand affair that, at the time, seemed to pop up out of nowhere, an assignment from an editor who had been publishing a variety of my essays (*Lifestyle Magazine*) that neither of us knew at the time would become the *only* kind of essay I would henceforth contribute, viz., "Artist's Profiles". I had been freelancing my essays (to *Lifestyle* as well as other publications) during my years as an English teacher, but the writing of the Bachinsky profile opened my eyes to the fact that I could henceforth combine my love of art and writing by concentrating on 'artwriting'. In 1984, Cornelia Seckel and I co-founded *ART TIMES* and the continuation of my profiles were now augmented by regular art reviews and critiques. Both my early love of art and later love of writing, however, seemed to me to emerge from a much deeper urge than to simply 'draw' or to 'say' — an inner source of power that, throughout my life, has goaded me on to uncovering the "perfect" image and the "perfect" word that would reveal a profounder 'meaning' to my life which transcended what I had been taught as a child and what I had gleaned from a somewhat erratic and peripatetic way of life as I grew older, on through my 5 years of service in the Army (with an almost 3-year hiatus of 'bumming' my way across America between bouts of active duty), and finally on to my 'settling' down as a teacher in my early 30s. The ulti-

mate answer to "Who am I?" became (and remains) my constant goal and purpose, my 'reason for being'. My 'search' which included exploring many belief systems and 'paths' over the years even brought forth a book in 1978, *The Vessel of Splendor: A Return to the One* which, although originally intended as a personal "meditation", I realize now is almost a prescient 'blueprint' for my 30 years of profiling artists, since the quasi-autobiographical main character is commanded to "Plumb their souls... search that Sacred Spark in your own kind and to kindle it into a mighty flame...". Somewhere along the line, I began to believe that it was the image and not the word that "was the beginning". Words, I discovered, simply obfuscate (as anyone who has heard a politician campaign or an art critic drone on instinctively knows) — words are simply too squirmy, too slippery, too vague to communicate "truth". Thus, for me, "In the beginning was the *image*" and this 'image' inspired (i.e. 'breathed into') the true artist who was delving the unknown rather than catering to the known market. So, the Bachinsky profile not only showed me that I could combine my love of art and writing, but, as I interviewed more and more artists both here and abroad (I've lost count) I became convinced that, if I chose the right artists to profile, I could facilitate *my* search by understanding *theirs*. Their "inspiration", if "divine" as was believed during the Renaissance (hence, 'breathed into *by God*' — or however you choose to identify or characterize our ultimate Source), seemed that they had an 'inside track' that could help me clarify and determine mine. Whatever my artwriting has done for others, it has been largely self-serving (except for the times I chose the wrong artists to write about — my bad, of course, since it took some time and experience to learn how to "read" art, and I was certainly off the mark at times). I've learned a great deal over the past 30 years, but, at 80, I still have to confess that my own path is still murky. A few more artists like Susan Hope Fogel, profiled in this issue, might just get me through the mystery.

Raymond J. Steiner


Letters

To the Publisher:
 Lauren unfortunately has left our agency to pursue work in the fashion world but I am so appreciative of you forwarding this wonderful story! Thanks so much, the folks in Bermuda will be very happy to see it I'm sure. I was actually talking to Tom Butterfield from Masterworks a few moments ago about a new exhibition being planned to debut next month that will focus on none other than Mark Twain (loved the picture of you with his statue)! I will send you more information when we have it.

In the meantime, thanks so much once again. I'd love to get you to another great destination for the arts — Providence, RI when you have some time in 2014!

All the best,
Terry Gallagher
 Lou Hammond & Associates, NYC

To the Publisher:
 On behalf of the Hudson Valley Art Assn. President and Board of Directors, I should like to thank you for your support with the Art Times Award.

This year, fingers crossed, the annual exhibition shall be held in the Salmagundi Galleries.

May we count on your continued support? Our very fine Award list draws entries in Realism from the better painters across the country... Even with the high shipping costs...

Joan Rudman
 Stamford, CT
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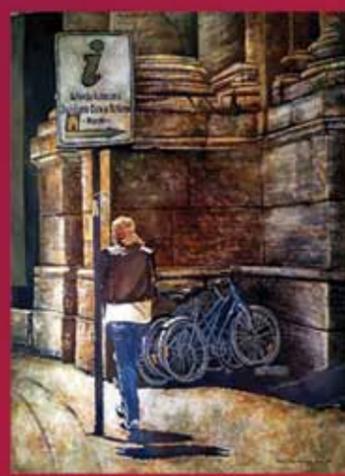
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Speak Out

Everything is Free

By EMILY MURE

"Everything is free now, that's what they say. Everything I ever done, gonna give it away. Someone hit the big score, they figured it out, that we're gonna do it anyway, even if doesn't pay."

THESE WORDS FROM "Everything Is Free" by singer-songwriter and Americana Goddess, Gillian Welch, resonate with me daily. As a musician, I am hyper aware of the truth that music is becoming easier to access for free. With modern technology and new ways to listen to music without paying a penny, Gillian's words are even more relevant than they were when she wrote this song for her 2001 album, *Time (The Revelator)*.

The topic of music accessibility comes up often, though the tone of this conversation varies greatly depending on who's having it. Amongst non-musician and active music consumers, it is a light-hearted topic fueled by the excitement of having seemingly unlimited access to new and desired music.

For musicians, however, this topic is a lot more complicated. After all, musicians are music makers and music consumers, and many rely on modern day technology to get their music heard. When it comes to free music, many musicians like myself, are torn. Torn between the undeniable fact that people want free music, and the frustration of knowing that what that means is getting a lot less pay.

When Gillian's song first came out in 2001, Napster was new. Other file sharing networks existed at the time, but Napster brought music file sharing to the masses. Though eventually, Napster and other file sharing services ceased their operations because of legal issues over copyright infringement. But what Napster created which ultimately prevailed, was the understanding that people *could* share files easily.

Over the last decade, new file sharing models developed, modifying their format to meet consumers' needs with the attempt to legitimize their practices. In just over a decade, file sharing morphed from something that only a few people did, to part of the everyday routine of hundreds of millions of people.

In 2008, Spotify, a commercial music streaming service, was developed. With this service, you can browse music by artist, genre, playlist or record

label, and listen to full songs without downloading or purchasing them. Spotify offers a basic service for free (streaming/listening to songs with ads), and a premium service (listening without ads) for \$10 per month.

In 2012, total Spotify users reached 20 million, 5 million who paid and 15 million who used it for free. In December of 2013 Spotify became available on all mobile phones and began to offer an offline listening option to premium members, enabling these members to listen without internet access. The service pays .01 cent per stream (song play) to their artists and has been incredibly controversial, causing outrage among many musicians, producers, and record labels. In July of 2013, Thom Yorke of Radiohead pulled all of his solo work off of Spotify and tweeted "Spotify isn't fair to artists... make no mistake, new artists you discover on Spotify will not get paid. Meanwhile shareholders will shortly be rolling in it..." In March 2012, Patrick Carney of the Black Keys said, for "a band that makes a living selling music, streaming services are not a 'feasible' option." Roseanne Cash on her recent interview with Mashable talks about how she was shocked to learn that in the last year she had hundreds of thousands of streams and only received \$200 for them.

In the last 5 years, Spotify has reworked their model and has issued many statements in response to claims like these. On their website, they say that "unfortunately, the majority of music consumption today generates little to no money for artists" but that they are "attempting to restore much of the lost value by convincing music fans to pay for music once again." There is a chart that shows that the average US (non-Spotify) paying listener value per year is \$55 million, and that Spotify US premium subscribers spend \$120 million per year. Spotify also claims that with every new premium subscriber, the more royalties they pay out to the industry. They also stand by a conviction that they are providing a legal way to stream, keeping people from engaging in piracy and illegal file sharing.

It's no surprise that with an increase of file sharing, album sales have dropped drastically and record labels are losing lots of money. Even well established musicians and labels are finding it hard to fund albums the

way they used to, they simply are not making back what they put in.

So what does this mean for the future of music?

Personally, I find it terrifying. I worry about the future of albums. I worry about how musicians will continue to make a living in a world that gets music for free. In her Mashable interview, Roseanne Cash says "it's harder to make a living; I have to go on the road more often, and I have a teenager at home. That's really hard. I hate leaving him." Many musicians have expressed the need to go on tour more because of the drop of album sales.

There is a strong part of me that wants to fight Spotify, join Thom Yorke in his campaign. Take my music off, commit to the idea that if people want it enough, they'll buy it. Artists certainly deserve to get paid much more than \$0.01 per stream. And now with offline streaming, there's less of an incentive to buy music because you can listen to songs anywhere for just \$10 a month. There's a lot to be upset about.

But if I'm truly being honest, most of my anger is not for Spotify itself but for the truth that it exposes. A truth that musicians and album appreciators have long resisted and denied: that file sharing is becoming easier and more popular among the masses.

I guess Spotify seemed inevitable, tapping into a mindset that already existed. I guess it could be worse. It's certainly possible that by creating a legal streaming system that pays royalties, we could potentially be avoiding something worse. Without Spotify, perhaps piracy and illegal downloading *would* prevail, perpetuating a harsher depreciation of music. Maybe.

For me and where I am at in my career, frankly and personally, having my music on Spotify has meant reaching a wider audience. I often change my mind about this, but the hard reality is even some of the most well-intentioned music consumers don't buy all the music they listen to. By not offering my music for free, I limit who hears it, as upsetting as that may be.

Last week, I sent two CDs to fans in Switzerland who found my music on Spotify. This is the best-case scenario; people hear you and then decide to buy your music. These are the supporters I am most grateful for. After all, it is still true that the best

way to support artists we love is to buy their music, to put money in their tip jar, to pay them for their work. For many artists, music is not just a passion, it's a career. We are getting too used to getting things for free. File sharing's biggest negative effect has been devaluing art in a world that desperately needs it.

What we as musicians and music consumers need to do now, is think about what we value and make a choice. We can reject the system all together, we can adapt to the new system, or we can work to change the system within our own control. What Thom Yorke and Roseanne Cash are doing is admirable and it's bringing an issue to our attention that needs to be continually addressed and discussed. Spotify claims they are bringing value back into music. I am skeptical, but I hope they are right. And just as the models for file sharing have drastically changed, I can't help but hope that how we value music will change drastically. We can't get to the point where musicians can't afford to make music anymore.

And as working musicians, we need to get creative. We need to think about developing new income-generating models of making and distributing music that represent us as artists. This is already happening with the development of crowd funding models that give fans an opportunity to help raise money for projects, a shift to live and home recording, and a rise of independent artists, even in the mainstream. The increase in accessibility and growth of social media, despite its controversies, is giving control to the artist, increasing the possibility for us to pave our own way.

The feeling that everything is free now is disheartening. But my favorite part of Gillian Welch's song is the last line in her chorus, "we're gonna do it anyway, even if it doesn't pay." Perhaps that isn't taking a powerful stand against an injustice. But music, though devalued, will always be in demand. And as long as there are passionate musicians committing to their passion and creating new ways to get heard, we will learn again, to value it.

(Emily Mure (emilymure.com), is a singer-songwriter, arranger, educator and Contributing Writer to ART TIMES).



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Calendar

Because our Calendar of Events is prepared months in advance dates, times and events are subject to change. Please call ahead to insure accuracy. Additional listings can be found at arttimes-journal.com

Saturday, March 1

ABSTRACTION, group show Mark Gruber Gallery, 17 New Paltz Plaza New Paltz NY 845-255-1241 Opening Reception 5-7pm free (thru Mar 29) markgrubergallery.com

ANSEL ADAMS: Early Works; Photo-Secession: Painterly Masterworks of Turn-of-the-Century Photography The Hyde Collection 161 Warren Street Glens Falls NY 518-792-1761 charge (thru April 20) www.hydecollection.org

DANCEFEST 2014! The Vanaver Caravan McKenna Theatre, SUNY New Paltz 3:30pm and 7:30pm

DENISE WOOD: Classic portraits of entertainers of the 30s, 40s & 50's 314 Casano Community Center Art Gallery Chestnut St. Roselle Park NJ 908-245-0666 free (thru April 18)

eba BENEFIT CABARET & SILENT AUCTION 2014 eba Theater 351 Hudson Avenue at Lark Street Albany NY 518-465-9916 7:00-11:00 charge www.eba-arts.org

FOUND OBJECTS-Tock/ Mazzella LOOK | ART GALLERY 988 South Lake Boulevard Mahopac NY 845-270-0243 Opening Reception 6-8pm free (thru Mar 23) lookartgallery.com

OPEN SMALL WORKS 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 Feb 12) www.thenawa.org

PHYLLIS ROSSER: Sculpture and Paintings Ceres Gallery 547 W 27th St New York NY 212-947-6100 free (thru April 26) www.ceresgallery.org

RED DIRT ROAD: The Americana Concert w/DAVID RAY Amenia Music Hall 4988 Route 22 Amenia NY 646-483-7768 7-10pm charge ameniamusicHall.com

"SEEING HANDS" Sculptures by STEPHEN WEST WILSON The Storefront Gallery 93 Broadway Kingston NY 845-338-8473 Opening 5-8pm free (thru Mar 29) www.TheStorefrontGallery.com

SHOW OF SPRING: a collection of works by local artists & photographers Cafe Gallery 25 Cooley Road Parkville NY 845-747-4123 free (thru May 1) www.rollingriver.net

SOLO ARTIST SHOW: JAMES MARTIN; MEMBERS SHOW:" Color Burst" ASK Arts Society of Kingston ASK Gallery 97 Broadway (Rondout), Kingston NY 845-338-0331 Opening Reception 5-8 pm. free (thru Mar 29) www.askforarts.org

SPRING GROUP SHOW Woodstock Framing Gallery 31 Mill Hill Road Woodstock NY 845-679-6003 free (thru May 18) www.WFGgallery.com

STAATS FASOLDT Watercolors LGBT Center 300 Wall Street Kingston NY 845-331-5300 opening 5-7pm free (thru April 30) www.lgbtqcenter.org

SYLVIA RUTH WEINBERG: Landscape in Oil and Florals in Watercolor Cafe Mezzaluna 626 Route 212 between Woodstock and Saugerties, Saugerties NY 845-246-5306 free (thru April 30) www.sylviaruthweinberg.com

VISIONS OF THE MIND National Association of Women Artists, Inc. HUB-Robeson Galleries, University Park, PA University Park PA 212-675-1616 free (thru April 20) www.thenawa.org

WATERCOLORS FOR SPRING BY LORRIE PALLANT The Valley Hospital Auxiliary Kurth Cottage 223 North Van Dien Avenue Ridgewood NJ 201-447-8484 free (thru Mar 31)

WILDLIFE / NATURE PHOTOGRAPHY Display of JANE AGUILAR MURPHY The Art Cafe of Nyack 65 South Broadway Nyack NY 845-353-4230 free (thru Mar 31) ArtCafeofNyack@gmail.com

Sunday, March 2

ARTISTS' TOUR OF MARY REID KELLEY: Working Objects and Videos with

Mary Reid Kelley and PATRICK KELLEY Samuel Dorsky Museum of Art 1 Hawk Drive New Paltz NY 8452573844 2pm free www.newpaltz.edu/museum

ELEANOR GOLDSTEIN: NEW VISIONS Upstream Gallery 8 Main Street Hastings on Hudson NY 914-674-8548 Opening Reception 2pm-5pm free (thru Mar 23) www.upstreamgallery.com

GALLERY OPENING: "Rock & Garden" featuring the work of BIANCA TANIS & LIZA MILLS Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 Opening reception 4-6pm free (thru April 27) www.unisonarts.org

YOUTH ART MONTH Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 1-3pm free (thru Mar 31) www.harrisonpl.org

Monday, March 3

EV(E)OLUTION - Envision Pervasive National Association of Women Artists, Inc. NY Public Library- Riverside Branch 127 Amsterdam Avenue at 65th Street New York NY 212-675-1616 free (thru Mar 29) www.thenawa.org

NORTHERN SEAS: Group show by Danish landscape artists: CHRISTINA BLAABJERG, CHRISTINA KJELSMARK and MARTIN EGGERT. Irvington Public Library The Martucci Gallery 12 South Astor Street Irvington NY 914-591-7840 free (thru Mar 31) www.irvingtonlibrary.org/meet.htm

SHERMAN FELLER - Photography Les Malamut Art Gallery 1980 Morris Ave Union NJ 908-241-5874 free (thru April 30) LesMalamutArtGallery.wordpress.com/

Tuesday, March 4

MEMBERS SPRING EXHIBIT The American Color Print Society, Caroline J. Meyers Markheim Arts Center 104 Walnut Street Haddonfield NJ 215-923-6549 free (thru Mar 27) www.americancolorprintociety.org

Wednesday, March 5

IMAGINE ME BIG Chashama Window Space 1351 Amsterdam Ave New York New York 2123918151 free (thru Mar 17) www.chashama.org/event/imagine_me_big

SHAPE SHIFTING: PAINTINGS BY LYNNE FRIEDMAN Artifact 84 Orchard St (off Broome St) New York NY 212-475-0448 Opening Reception 7-9pm free (thru Mar 23) www.artifactnyc.net

Thursday, March 6

CELEBRATE ART! : Art Shapes the World Margaret R. Grundy Memorial Library 680 Radcliffe Street Bristol PA 215-788-7891 Opening Reception 6-8pm free (thru April 3) www.grundylibrary.org

DURGA GARCIA - "As We Are" - 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 Mar 28) www.thenawa.org

POP! Andy Warhol and artists from the collection of the Housatonic Museum of Art Housatonic Museum of Art, Burt Chernow Galleries 900 Lafayette Blvd Bridgeport CT 203-332-5052 Opening Reception 7:30 - 8:30 pm free (thru Mar 28) www.HousatonicMuseum.org

THE VANDAL BY HAMISH LINKLATER Tangent Theatre Company The Carpenter Shop Theater 60 Broadway Tivoli NY 845-230-7020 charge (thru Mar 30) tangent-arts.org

Friday, March 7

GALLERY 66 FEATURE "Non-Verbal Communication" and "Wandering Curves" Gallery 66 NY 66 Main St. Cold Spring NY 845-805-5838 Opening reception 6-9pm free (thru Mar 30) www.gallery66ny.com

HIGH ARTS SHOWCASE X Huntington Arts Council, Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 Opening Reception 6-8pm free (thru April 7) www.huntingtonarts.org

Saturday, March 8

BERT WINSBERG, a solo exhibit of oil and watercolor paintings; Land, Sea, and Air, MEMBERS EXHIBIT b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Reception 2-5pm free (thru Mar 29) www.bjspokegallery.com Continued on Page 8



**Catharine Lorillard Wolfe
Art Club, Inc.**

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*The journey of a thousand miles
starts with the first step. -Lao Tzu*



Poets' Niche

UNBRIDLED

*Divorce finalized,
she was my bride since childhood,
and her name was Fear.*

Daniel J. O'Brien
—Troy MI.

*Society is the peddler
Of defecated ideals
Turned politic—
In obfuscating wheels
Full of pretty words
That cover up the — Carrion!*

Richard Whitmoyer
—Orlando, FL



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Music **Worming your way into a hit song**

By **LESLIE R. HERMAN**

*Found a peanut, found a peanut,
found a peanut last night.
Last night I found a peanut; found
a peanut last night.*

REMEMBER THAT? WE sang it as kids over and over and over. We never tired of it.

So why should a never-ending version of Lionel Ritchie's All night long, (all night), all night long, (all night), all night long (all night), all night long (all night) drive a person off the edge? Because it does, alright?!?!?

Sorry, I didn't mean to shout, but I recently caught an earworm, and it was an aggravating condition. It's not rare, in fact it's extremely common, and I've had them before, but it was the first time I'd experienced such a chronic bout of this most persistent bug (is a worm a bug? maybe not, but for the purpose of this essay it will be). Chronic? It was so extreme that it robbed me of sleep for a good month.

The insomnia was a *direct* effect of the bug at first: a hook or an entire chorus of a song would start in my head and wouldn't stop.

Later on in the month, I began to feel its effect *indirectly*: the mere idea of the pesky earworm would inspire such a dread of its return that I avoided sleep. When I gave in and turned in, insomnia kicked in; in other words, fearing the earworm's return, I feared sleep, which kept me awake until I was too exhausted to sleep. And the torture of the sticky needle night after night caused daytime malfunction to boot. Nice case of a vicious cycle, right?

The bug was relentless, and for me it was at its worst in the wee hours of the night and cheeky early morning--that precious, essential-for-wellbeing time of day. So, if I'd wake if I or the cat needed putting out, where normally I would fall right back to sleep, with this bloody bug on parade, a tune would catch and that would be it. I'd pretty much be up for the rest of the night.

Whichever tune played, it played and played all night long (all night). All night long (all night). All night long (all night).

Here's one, which played, for example: the second chorus (the clapping chorus) of Florence and the Machine's Dog Days are Over: -

*Run fast for your mother run fast
for your father
Run for your children and your
sisters and brothers
Leave all your love and your lov-
ing behind you
Can't carry it with you if you want
to survive'*

Want to try to experience the earworm to the max? Raise the volume on the clapping, and then after the ninth or tenth time around increase the speed. www.youtube.com/watch?v=iX9n9h9Yc_M

Another fine example of my ear worm hell was caused by Pharrell Williams' Happy:-

*'Because I'm happy
Clap along if you feel like a room
without a roof*

*Because I'm happy
Clap along if you feel like happi-
ness is the truth
Because I'm happy
Clap along if you know what hap-
piness is to you
Because I'm happy
Clap along if you feel like that's
what you wanna do'*

Williams' Happy has got to be the catchiest, clappiest, most upbeat chorus I have heard in a while. I'm not surprised this caught in my head, but I didn't want it there forever and I really did wish it would stop.

If you haven't seen the video yet, I recommend it. www.youtube.com/watch?v=y6Sxv-sUYtM

Here's another random tune-cum-earworm to bring this essay alive with the sound of music:-

Boney M's Brown Girl in the Ring (Tra la la la la):
*'Brown girl in the ring
Tra la la la la
There's a brown girl in the ring
Tra la la la la la
Brown girl in the ring
Tra la la la la
She looks like a sugar in a plum
Plum plum'*

Even in the morning, the same random tune continued to play incessantly inside my head. Why? I had no idea. I had heard of the term *earworm* back in my radio days and was quite intrigued by the phenomenon, but I'd never been held to ransom by it.

While I was infected, the intrigue kept me from doing anything constructive towards ridding myself of it. So sleep deprived was I that I must not have had enough brain cells firing to approach it. So, now, with earworms a near-distant nightmare, I've decided to drill down and find out: What is going on? What cruel trick of the mind is at work? And who's getting paid?

Here's what I found out:

There are fascinating and complicated explanations of earworm to do with the memory system of the left primary auditory cortex (www.bu.edu/synapse/2011/11/27/earworms/), but simply, earworms are defined as 'stuck song syndrome, or the inability to dislodge a song and prevent it from repeating itself in one's head'. It is a phenomenon that has been around for centuries and has been noted in literature, for example, by Edgar Allen Poe in 1845 and Mark Twain circa 1876, but has not been taken seriously enough to warrant scientific study until recently.

It is a neurological phenomenon, and amongst its most prominent researchers, James Kellaris coined the condition in his native German, the *Ohrwurm*. He describes it as a 'cognitive itch: the only way to scratch it is to repeat it over and over and over in our minds.'

Over coffee, I asked musical theatre composer, Patrick Steed (*Stalking John Barrowman*), what he knew about earworms. I purposely fit my question casually into our conversation so as not to influence his response in any way, and his off-the-cuff an-

swer was enlightening. 'I think there is an art to creating an earworm', Patrick replied, illustrating that his understanding of this syndrome, this medical phenomenon, was from a creative and, more significantly, a commercial perspective.

This is a perfectly valid and quite interesting response in light of the fact that James Kellaris is a consumer psychologist and a marketing teacher. Steed continued:

'One of my favourite composers will help me explain what I mean. Alan Menken, [musical theatre and film composer and pianist, best known for his scores for films produced by Walt Disney Animation], is an incredible artist. He understands how to catch the listener in an instant. I felt like I knew his music after hearing it only once. Instantly, I was able to sing it. Take, for example, the opening song from Beauty and the Beast:

*Little town, it's a quiet village
Every day like the one before
Little town full of little people
Waking up to say...*

*Bonjour
Bonjour
Bonjour
Bonjour
There goes the baker with his tray,
like always
The same old bread and rolls to
sell
Every morning just the same
Since the morning that we came
To this poor provincial town
Look, there she goes
the girl is strange, no question
dazed and distracted, can't you
tell?
never part of any crowd
cause her head's up on some cloud*

*no denying she's a funny girl, that
Belle
look, there she goes, that girl is so
peculiar
I wonder if she's feeling well
with a dreamy, far-off look
and her nose stuck in a book
what a puzzle to the rest of us is
Belle
ohhhhhh....isn't this amazing?*

Steed explained, 'There's balance between the repetition and the variation. There's enough that is the same so you can predict where it's going, and is balanced with substantial variation.'

'It's either getting the perfect balance of repetition and variation or it is something that feels so good in the soul; bits of songs that feel really good, a cool couple of notes that stay in your head and you can relive it, and your brain *wants* to relive it.'

*Don't 'ya know that I heard it
through the grapevine?
and I'm just about to lose my mind,
honey, honey yea...*

From a marketing perspective, with our minds so receptive, it easy to see how it underpins the formula to create a hit song or a jingle that guarantees a sell-out product.

Kellaris' research figures that 98% of individuals experience earworms; that women and men experience it equally often, but earworms tend to last longer for women and irritate them more. Another researcher, neuroscientist Daniel Levitin, points to people with OCD as more likely to suffer from earworm attacks.

All the research points to me as a perfect target. I don't mind a bit of suffering for my art – as long as I gain something from it. At last, in the case of earworms, I have.



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Culturally Speaking

By CORNELIA SECKEL

It has been a full year of our printing quarterly and online monthly. We are appreciative of the support as we made the change and one of the very positive things is that ads can be put online at any time. For example many artists and business rarely have "it together" to submit publicity or an ad 2-3 months prior to their event. I am pleased to be able to accommodate them with our inexpensive banner ads online. Speaking of online, we have been working at getting an easier navigation system on arttimesjournal.com. I do hope by the time you are reading this that the final touches will have been made. Each month the site has new calendar & opportunity listings as well as new essays and videos. Help us to be more visible in cyberspace by visiting arttimesjournal.com, telling your friends about arttimesonline and by following us on YouTube, Twitter and Facebook.

Some news closer to home: **Raymond Steiner**, editor and co-founder of *ART TIMES*, was asked to lend some of his paintings for the set of the film **I Dream Too Much** currently being filmed by producers Jay Thames and Ed McWilliam in **Saugerties, NY**. A recent note form set designer **James Boxer**: "Ray's paintings looked amazing on set!! They really were such a wonderful addition and made a world of difference." We will keep you informed about the film when production is complete.

Additional exciting news: **Lee Pope** of **Schoolhouse Theater and Gallery** in **Croton, NY** asked if **Raymond** would have a showing of his paintings in their gallery from March 13 through April 20. The reception will be on March 29 from 3-5. Theater & Gallery are at 3 Owens Road Croton Falls, NY. Lee expects to take close to 30 of Ray's paintings for the exhibit titled **Revealing Nature**. I hope you can join us for this exciting reception and get a chance to see the play that will be running (March 13-April 6) at the Schoolhouse Theater-**The Seafarer** by **Conor McPherson**. Influenced by Celtic folklore and set on Christmas Eve in a coastal town north of Dublin, it is a bold, magical tale of hope and despair. McPherson's sparkling, witty dialogue and brilliant creation of four raffish hard drinking Irishmen enters Faustian territory



Sam & Cheyenne at Roos Arts in Rosendale, NY, looking at the ceramics from the Clay Program of the Women's Studio Workshop

when they play a game of poker for the highest possible stakes with an uninvited mysterious guest. Lee said that she believes that the quality of Ray's paintings will soothe their audiences.

The **17th Annual Chili Bowl Fiesta**, a fundraising event for the **Clay program** for the **Women's Studio Workshop** is always excellent and lots of fun. This year nearly 850 bowls were available for sale (made by over 50 volunteers with 1/2 sold in little more than the first hour). **Ruth McKinney Burket** heads up the **Ceramics program** and she was filling me in on how those 850 bowls are made. Some are made during **Community Bowl Days** with members of the community coming to the WSW to make and paint bowls, others are made by interns, ceramic students at **SUNY New Paltz**, and the weekly **Throwing Night**, when Chili Bowl volunteers, interns, former interns, and friends gather in the studio to build, throw and glaze. During the Fiesta great dancing music by **Dogs on Fleas** filled the **Rosendale Recreation Center** and over 800 people of all ages (and lots of children) bought bowls, which included a choice of donated chili from over 20 restaurants. It is a great way to spend a mid-winter day, a wonderful community event and terrific fundraiser for this visual arts organiza-

tion with specialized studios in printmaking, hand papermaking, ceramics, letterpress printing, photography, and



Sylvia Weinberg by some of her oil paintings at the opening reception of her exhibition at Mezzaluna Latin Bistro & Gallery, Saugerties, NY

book arts. Artists are invited to work at WSW as a part of their **Fellowship Program, Artists' Books Grants, Residencies, Internships**, or to learn new skills in the **Summer Arts Institute** and community workshop series.

While I was in Rosendale, where the Chili Bowl Fiesta was held I went to **Roos Arts** owned and run by **Heig Kim**. They were featuring ceramics from the Women's Studio Workshop. This delightful gallery with tin covered ceilings hold exhibition every few months. They also have a shop with local artisans' work. Take a look at roosarts.com

Sylvia Weinberg has her oil paintings at **Mezzaluna Latin Bistro and Gallery** and the work will be on view through April. Sylvia has been known for her exquisite floral watercolors and she has moved into a new medium and genre. Her oil landscapes show a mood and depth that I don't think one often gets with watercolor. She is subtle with her grays and we see details that would be lost without careful viewing. The opening, on a very wintery day, was lively with many friends of Mezzaluna and Sylvia joining in to celebrate this new direction and this excellent artist.

I came across this organization and find myself very impressed with the success and scope of their achievements. Much of the following comes from their publicity: **Creative Capital** was born in 1999, under the leadership of **Ruby Lerner**, embarking on a mission to reinvent cultural philanthropy and to support innovative artists pursuing adventurous projects in all disciplines. Creative Capital began as an experiment to see how artists could benefit from the kind of opportunities afforded to entrepreneurs in other sectors. This pioneering system of supporting artists is inspired by the venture capital principles of building a long-term relationship with a project, providing funding at strategic moments, and surrounding the project with critical resources, counsel and advisory services. The open application process attracts a range of diverse artistic visions and practices, and their 529 grantees create exceptional projects that challenge cultural and aesthetic conventions and push boundaries in a range of disciplines. Creative Capital artists have premiered their Creative Capital-sup-

ported projects at the **Sundance Film Festival, the Solomon R. Guggenheim Museum, The Museum of Modern Art, the Walker Art Center**; they have presented their work at the **Kennedy Center for the Arts, Tate Modern, the Venice Biennale, the Public Theater** and on **Broadway**; and their literary works have been published by **Knopf, Henry Holt and Co.** and **University of California Press**, among many others. Since its start in 1999 Creative Capital has committed \$29 million in financial and advisory support to 418 projects.

Developed by artists for artists, the **Professional Development Program** provides career, community and confidence building tools to help all artists become successful artists. They have worked with more than 5,500 artists in 150 communities during their first 10 years.

For application and more information see creative-capital.org.

The following came across my desk: **The New York Art Resources Consortium (NYARC)**, consisting of the libraries and archives of **The Frick Collection (Frick Art Reference Library)**, the **Brooklyn Museum**,



Very few bowls remained half way through the 17th Annual Chili Bowl Fiesta, a fundraising event for the Clay program for the Women's Studio Workshop. (insert) Bowls were filled (and quickly eaten) with chili donated from 20+ restaurants.



(l to r) Everett Raymond Kinstler, Tom Wolfe and Tony Bennett at Kinstler's opening of his exhibit *Hollywood: paintings and drawings at the National Arts Club, NYC*

and **The Museum of Modern Art**, has been awarded a grant of \$340,000 from **The Andrew W. Mellon Foundation** to initiate a program of web archiving for specialist art historical resources. The two-year program followed a 2012 pilot study, *Reframing Collections for the Digital Age* that demonstrated that the types of materials the NYARC libraries had been collecting in printed form were increasingly migrating to online versions available exclusively on the web. It concluded that there was an urgent need to document the dynamic web-based versions of auction catalogues, catalogues raisonnés, and scholarly research projects, as well as artist, gallery, and museum websites, because otherwise there is a real and imminent danger of a “digital black hole” in the art historical record.

In the Nov/Dec 2010 issue of *ART TIMES* I reported on the formation of the **Hudson Valley Visual Art Collections Consortium**. As we know, the Hudson Valley was home to the **Hudson River School painters**, the first recognized school of American art. Over the past 100 years **Woodstock Byrdcliffe Guild (Est. 1902)** brought significant numbers of artists to Woodstock as did **The Woodstock Artists Association and Museum** developed to showcase and, eventually, to collect the work of regional artists. **Women's Studio Workshop (Est. 1974)** has become the country's largest publisher of artist hand-printed books. **The Center for Photography at Woodstock (est. 1977)** was one of the first organizations to recognize, support and collect photography as fine art. The **Samuel Dorsky Museum of Art (Est. 2001)**—the museum of the **State University of New York at New Paltz**—was created to support the academic programs at the college and to serve as a center for Hudson Valley arts and culture. The website provides access to over 200 images of art from the permanent collections of each of these five organizations and represents a broad cross-section of art—from furniture, to drawings, photographs, paintings, sculpture and multi-media work—made in or about the Hudson Valley from the mid-19th century to the present day. www.hrvh.org/hvacc

The foundation **Montedomini**, is a non-profit organization in **Tuscany, Italy** that provides assistance to people in need. **Biagio Civale**, a Yonkers resident and native of Florence, Italy, donated art work from his collection,

as did other artists for an auction to raise much needed funds to finance the “Let's get back in the game”, a project that supports disadvantaged women to



Cross River Artists at a recent show of member's works at Montgomery Row in Rhinebeck, NY. (L to R) Joanne Cuttler, Judy Pedatella, Betsy Jacaruso, Barbara Bergin, Deborah Dewan, Jim McFarland, Nathan Milgrim, Claudia Engel, Carolyn DeMichele, Elisabeth Prenot and Margaret Moebius.

get into the workplace. Seventy-eight works were purchased during the first evening of the auction and the auction will continue through the Spring.

Everett Raymond Kinstler's exhibition **Hollywood: Paintings and Drawings** was at the **National Arts Club, NYC** and will be opening at the **Mountainsong Galleries in Carmel-by-the-Sea, California** on June 7 running through July 7. The opening reception was packed with friends and students and collectors. It was also delightful to see so many people that I've known over the years. Ray, as I call him (he refers to himself as “the other Ray in my life”) is an old friend and someone we have profiled, reviewed and spoken about in *ART TIMES* for well over 20 years. The new work: film series, is, as Kinstler writes in the catalog “based on images new and old, real and imagined, invented and reinvented. Color and scale, text and context, are part of my attempt to pay tribute to “movies”.” See the video (youtu.be/xkLEjwq2Qfs) I made of the opening reception and Kinstler's remarks

Artwater Art Gallery in Rhinebeck New York is just upstairs from **Rhinebeck Artist's Shop**, both owned and run by artist **Douglas Shippee**. The plan is to show eclectic

and very high quality artwork from the Hudson Valley and beyond. The group show I was able to get to had nearly 50 works from about 25 artists. Currently on view until March 20 is the **2014 Photo Invitational** which includes work by seven photographers.

Cross River Artists held their most recent show of member's works at **Montgomery Row in Rhinebeck, NY**. The watercolors of Cross River Fine Art is an artists' guild and includes eighteen watercolorists who have joined together to display their diverse, painting styles. The artists live and work in the Hudson River Valley and many of their paintings, whether they be still-lives, botanicals or landscapes, reflect the beauty and sensibility of the region. These artists are all students of **Betsy Jacaruso** at her **Studio and Gallery in Rhinebeck, New York**.

On February 1st organizations across the globe hosted simultaneous **Art and Feminism** meet-ups to make sweeping corrections within **Wikipedia**. This event is aimed at editing Wikipedia for omissions and inaccuracies and will focus on the achievements

at **Café East in Kingston, NY**. Owner **Deena Rae Turner** welcomed all the “editors” with coffee and also available were delicious, easy to eat lunches (didn't want to spill food onto our lap-tops). We were shown how to edit and create Wikipedia entries. I met delightful new people and, as a person who works solo, I enjoyed working along side of so many interesting and talented women and men.

From the meet-up page: “Wikipedia's content and community skews male, creating significant gaps in an increasingly important repository of shared knowledge. We invite you to address this absence in an all-day, communal updating of Wikipedia's entries on contemporary art and feminism. There were tutorials for the beginner Wikipedian, digital and print materials to reference, childcare in many locations for the little ones, and light refreshments provided. Attendees are encouraged to edit any entry of interest related to art, feminism, gender studies, and LGBTQ issues. All were welcome. Meet-ups took place in: Adelaide, Australia - Amsterdam, The Netherlands - Austin, TX - Boston, MA - Brooklyn, NY - Calgary, Canada - Chicago, IL - East Lansing, MI - Halifax, Canada - Hong Kong, China - Iowa City, IA - Kingston, NY - Los Angeles, CA - Madison, WI - Montreal, Canada.” Organized by **Eyebeam, (eyebeam.org)** an art and technology center that provides a context and state-of-the-art tools for digital research and experimentation. Looking at their website I see that it is a lively incubator of creativity and thought, where artists and technologists actively engage with culture, addressing the issues and concerns of our time. Eyebeam challenges convention, celebrates the hack, educates the next generation, encourages collaboration, freely offers its contributions to the community, and invites the public to share in a spirit of openness: open source, open content and open distribution.

That's it for this issue. Make sure to follow us on YouTube, Facebook and Twitter to get the latest announcements about new essays, videos and deadlines. We are very pleased to have new writers that are exclusively online. Now that we may be on the other side of winter ~ see you out and about!



Art and Feminism meet-up organized by the Women's Studio Workshop, Rosendale, NY at Café East in Kingston, NY

Calendar

Continued from Page 1

Saturday, March 8

BERT WINSBERG, a solo exhibit of oil and watercolor paintings; Land, Sea, and Air, MEMBERS EXHIBIT b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Reception 2-5pm free (thru Mar 29) www.bjspokegallery.com

"COLORS ALONG THE WAY" Featured Exhibit for March '14 Artists' Gallery 18 Bridge Street Lambertville NJ 609-397-4588 Opening reception 4 to 8 pm free (thru April 6) lambertvillearts.com/march/

EV(E)OLUTION - Envision Perseverance National Association of Women Artists, Inc. NY Public Library- Riverside Branch 127 Amsterdam Avenue at 65th Street New York NY 212-675-1616 Reception 2-4pm free (thru Mar 29) www.thenawa.org

FLAMENCO VIVO CARLOTA SANTANA at Kaatsbaan 120 Broadway Tivoli NY 845-757-5106 7:30 pm charge www.kaatsbaan.org

HARRIET LIVATHINOS Abstract Drawings Woodstock Artists Association & Museum 28 Tinker St. Woodstock, NY 845-679-2940 Opening Reception 4-6 free (thru April 6) www.woodstockart.org

TASTY bau Gallery 506 Main Street Beacon NY 845-222-0177 Opening Reception 6-9pm free (thru April 6) Www.baugallery.com

THE NATURE OF CONTRASTS Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Opening reception 3-5 pm free (thru Mar 29) www.mamaroneckartistsguild.org

WOMEN DANCING THROUGH HISTORY St. Paul's Historic Site 897 South Columbus Avenue, Mount Vernon NY 914-667-4116 2pm free www.nps.gov/sapa/planyourvisit/events.htm

Sunday, March 9

KENT ART ASSOCIATION ANNUAL MEMBER SHOW I Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru Apr 20) www.kentart.org

SECOND SUNDAY SALON SERIES: IRISH HARPISST LYNN SAOIRSE & CEL- LISTABBY NEWTON Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 2-4pm charge www.unisonarts.org

Tuesday, March 11

HIGHLINE ART SHOW: a group show curated by BASHA MARYANSKA New Century Artists Gallery 530 W.25th At., Suite 406, NYC (212) 367-7072 (thru Mar 29)

LOIS BENDER: Garden Spirits, Garden Dreams in watercolor Atlantic Gallery 548 West 28th St, Suite 540 NYC (thru April 5) www.GardenSpiritsNY.com

Thursday, March 13

LOIS BENDER: Garden Spirits, Garden Dreams in watercolor Atlantic Gallery 548 West 28th St, Suite 540 NYC Opening Reception 5-9pm (thru April 5) www.GardenSpiritsNY.com

RAYMOND J. STEINER EXHIBIT 'Revealing Nature' Schoolhouse Theater and Gallery 3 Owens Road Croton Falls NY 914-277-8477 charge (thru April 20) www.schoolhousetheater.org

"THE SEAFARER" Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 Performances Thursday-Saturday at 8pm, Sunday at 3pm charge (thru April 6) www.schoolhousetheater.org

Friday, March 14

10 ARTISTS: "IN THE SPOTLIGHT" West End Gallery 12 West Market ST. Corning NY 607-936-2011 Opening Reception 5-7:30pm free (thru April 25) www.westendgallery.net

Saturday, March 15

CYRILLA MOZENTER (sculpture) and LOUISE BROOKS (paintings) Garrison Art Center The Riverside Galleries 23 Garrison's Landing Garrison New York 8454243960 Opening reception 6 to 8pm free (thru April 6) www.garrisonartcenter.org

FAMILY FUN AT UNISON: "THE AMAZING MELDINI" Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 1-2pm charge www.unisonarts.org

HIGHLINE ART SHOW: a group show curated by BASHA MARYANSKA New Century Artists Gallery 530 W.25th At., Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru Mar 29)

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THE SCHOOLHOUSE GALLERIES

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Revealing Nature

March 13 thru April 20
Reception March 29, 3-5pm

What draws me to nature is not merely its beauty — it is its mystery, its underlying enigma. There is not only form and color — there is geometry and equations, forces and balances, tension and accommodation, conflict and resolution, constraining laws I know that if I can understand Nature's laws, then I can understand me — my laws, limitations, potentials.

Raymond J. Steiner

For many years Raymond J. Steiner has cultivated his love of nature with canvases expressing its magic and his philosophical quest. It is a privilege to exhibit these paintings. Come, travel and explore.

Theater News:

The exhibition opening on March 13 coincides with the first performance of a Tony nominated play, *The Seafarer* by Irish Playwright Conor McPerson. It is a bold magical tale of hope and despair that takes place on Christmas Eve in a coastal town north of Dublin. Then the wildly funny play *Luv* by Murray Schisgal will run from June 6 thru June 30. Both will be directed by Pamela Moller Kareman.

3 Owens Road, Croton Falls, NY 914-277-8477 • Gallery hrs: Tues thru Sat; & by app't
www.schoolhousetheater.org

Sunday, March 16

HUNGARIAN FOLK ARTS EVENT at Pelham Art Center! 155 5th Ave Pelham NY 914-738-2528 1:30-3:30pm free www.pelhamartcenter.org

MAG Travels to Greenburgh Mamaroneck Artists Guild Greenburgh Library Howard and Ruth Jacobs Family Gallery 300 Tarrytown Road Elmsford NY 914-834-1117 free (thru April 29) www.mamaroneckartistsguild.org

Thursday, March 20

AN ALTERNATE VISION - 125th Exhibition of the National Association of women Artists Morris Museum 6 Normandy Heights Road Morristown NJ 212-675-1616 Reception 6-8pm free (thru June 15) www.thenawa.org

CATHERINE WAGNER MINNERY- work on canvas, paper and panel Piermont Flywheel Gallery 223 Ash Street Piermont NY 845-365-6411 free (thru April 6) www.piermontflywheel.com

Friday, March 21

DAVID HOCKNEY: A Bigger Picture and JOAN MITCHELL: Portrait of an Abstract Painter Double Feature Blue Door Gallery 13 Riverdale Avenue Yonkers NY 914-375-5100 6.30-9pm donate www.bluedoorartcenter.org

MOHONK MOUNTAIN STAGE COMPANY PRESENTS "EQUIVOCATION" Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 Sat & Sun 8pm charge (thru Mar 29) www.unisonarts.org

SIDE BY SIDE BY SONDEHEIM Half Moon Theatre's Black Box Theatre 2515 South Road, Oakwood Commons, behind Red Robin Poughkeepsie NY 845-235-9885 charge (thru April 5) www.halfmoontheatre.org

Saturday, March 22

EV(E)OLUTION - Envision Perserverance Panel Discussion National Association of Women Artists, Inc. NY Public Library- Riverside Branch 127 Amsterdam Avenue at 65th Street New York NY 212-675-1616 2-4pm free www.thenawa.org

MAG TRAVELS TO GREENBURGH Mamaroneck Artists Guild Greenburgh Library Howard and Ruth Jacobs Family Gallery 300 Tarrytown Road Elmsford NY 914-834-1117 Artists' reception 2-4 pm free (thru April 29) www.mamaroneckartistsguild.org

Sunday, March 23

RHINEBECK CHAMBER MUSIC Society Gala Benefit with ROZA The Historic Elmendorph Inn Broadway Red Hook NY 845-876-2870 3-5 PM charge www.rhinebeck-music.org

Thursday, March 27

SHOW AND TELL: Exhibition and Demos Blue Door Gallery 13 Riverdale Avenue Yonkers NY 914-375-5100 Opening Reception 5 - 7pm free (thru April 19) www.bluedoorartcenter.org

Continued on Page 10

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Looking at art: A Guide for the (Understandably) Perplexed

Continued from Page 1

Part IV: Exhibition places (Conclusion)

By RAYMOND J. STEINER

It was not until early in the 18th century in Europe that the first public art museum was built. Previous to that time, only the very wealthy—royal families and the like—collected art and it was hung in their palaces, castles and royal halls for their private enjoyment. If you also were part of that “in” crowd—a local aristocrat or visiting royalty, for instance—you might get to see these collections, but for the large mass of peasantry, such artwork did not even exist—other than what they might see in a church. Most, however—as noted before—saw such art—paintings, stained glass windows, statues—not as “art” but as “messages” from God. In fact, even the church building itself—also now seen as “architectural art”—was viewed in religious rather than “aesthetic” terms. Further, the craftsmen who made these artifacts were themselves not considered as “artists”—most of their names are lost to history—hence, there was no such concept as their making “art”. As with artwriting, the idea of recognizing such “craftsmen” as “artists”, did not fully occur until the Renaissance. For centuries—and even up until the Middle Ages—“artists” were classed along with masons, carpenters, and butchers—the ancient Greeks called them *banauos*—“artists”.

The average peon—if he even *had* a wall to hang it on—might display some of his own handiwork, an example of what we would now call “folk” art. (Incidentally, there are now folk art collections, folk art museums and even folk art galleries where such items are on view and/or sale. Merchants have thought of everything.) Other than that, unless you were an artist yourself or worked at some art guild or master’s workshop, you didn’t have the time, inclination or money to pursue such things as art or its viewing.

At any rate, revolutions, upheavals, and the like were making the average person aware of the things he’d been missing, among them the storehouses of treasures that the nobility had amassed. It would not take long for public museums to pop up all over Europe—and elsewhere. What had previously been the King’s “collection” became the “nation’s” collection, and everyone could now visit and see and enjoy what was once the private purview of the powerful and wealthy. Today, there are museums spread throughout the world, each displaying their treasures for the public. **Remember:** *art is no longer meant to be a special plaything of the elite, the wealthy, the intelligentsia or the snob. it was and always will be for you.* Today, you might still not have the inclination (hopefully, that will change after you get through this book), but time or money is no longer a valid excuse to keep art out of your life.

Museums can be repositories of a wide variety of art, both ancient and modern, or restrict themselves exclusively to one type, or school, or period, or country, or whatever—as noted above when we discussed collections. The Salvador Dali Museum in St. Petersburg, Florida, for example, features the work of Dali, while the Whitney Museum of American Art in New York City, con-

fines itself to showing the work only of American artists.

Because museums tend to house a nation’s priceless treasures and serve as showplaces for both native and foreign visitors, the buildings that serve as their “homes” tend to be large, showy and intimidating. Places such as the Louvre in Paris, France, for instance, were, in fact, once palaces. For the average person, therefore, there can often be a doubt as to whether just anyone can “drop in” to these imposing buildings. The answer, of course, is “Yes”—they are, after all, *public* buildings. But, still...

If you were raised like me, you were not brought up to visit museums on either a regular or even sporadic basis. I, for example, did not set foot inside an art museum until I was well into my thirties. For whatever reason, and I tend to think it’s because my family’s roots were the peasantry of Europe, “art” just wasn’t for us. We were practical, down-to-earth people, concerned with making a living and getting along. Sure, we had pictures on the walls—usually cut out from magazines or calendars—and maybe even some of our own “folk art,” but this was merely for decoration. To go and “study” a picture—to make a specific trip to a museum just to “look”—well, that just didn’t happen in my family. Like courthouses and hospitals—other imposing buildings—museums were just one more place to avoid if you could help it.

For a time there, public education used to add trips to museums as a regular practice—and a great many people had the process of looking at art and artifacts de-mystified. Back in my day, such outings were unheard of; today, a great many schools have stopped the practice due to cut-backs in aid. This is truly a great misfortune since the cycle of ignorance is once more put into motion. Those treasures are there for our enjoyment, but if you don’t *know* of their availability they might just as well be back in the hands of kings and tsars and caesars.

If you were raised like me, then you’ll just have to do the de-mystifying yourself. The first step is to understand that they *are* public, that is places for you and me to visit. And, like any public place, there are days and hours for visitation. Any local paper can advise you and if they don’t list the times, a telephone book will give the telephone number and, in most cases, even the specific number to call for the times. These days, by looking up and checking out which museums offer information online, you can even take a “virtual” tour of a museum in the comfort of your own home—this eliminates the intimidation factor and it’s an easy way to see what’s in store for you when you finally go for an actual visit.

Once you’ve established when and where you going, the next thing to determine is whether or not there is a fee involved. Again, there are variations. Some museums are free; some ask for a donation; some have a set fee. These things are determined by the method in which the museum is funded and, for now, need not concern us here. You can save this for later when you’ve become an expert museum-goer and are consid-

ering a place on the board of directors. For now, we’ll just stick with how much, if anything, it is going to cost you to get in. Usually these things are posted somewhere near the door and, if you’ve done your homework, you have already found out by looking it up or calling ahead. Remember: asking questions is just fine and the reason why most museums have “Information” desks situated near the front door.

I have made the assumption that the museum or museums you have chosen to visit are close to you and that you have not decided to make some extended trip for your first time out. Eventually, however, you will tend to become more selective. You will soon discover that not all museums are equal. As noted above, they house different collections and you will soon tend to become selective. Most likely you will first visit those museums that show things you are interested in. That might even be electric trains, fire engines or dolls. But, since art is the topic here, we are trying to get you to visit art museums. So, you might want to begin with folk art or American Indian art or even a craft museum. (A look at any one of a great many museum guides will show you just how wide a range there is out there.) Whichever you choose, be prepared to spend the good part of a day.

And, remember, you’ve come to *look*. No one has to tell you how to do *that*. One of the things I find most annoying when I drop into a museum is to see people standing in front of pictures with earphones stuck on their head. You don’t look through your *ears*—you look through your *eyes*. And unless you’re well on your way in art appreciation and are doing some kind of research paper or something, don’t let anyone *tell* you what to see; just look and see what the *picture* tells you. If the artist wanted you to *hear* what he had to say, he would have written a poem or a novel or an essay. He wanted you to *see*—so just look and tune out any commentary that might be going on around you.

This admonition is no personal whim of mine—I don’t have anything against earphones or recorders or anything like that. But I remember hearing something that will clearly illustrate my concern. Someone once said, “I can teach you how to make gold—the ingredients are inexpensive and the recipe simple. Just fill an ordinary pot with water and stir with a wooden spoon. You must only do one thing while stirring: *do not think of ‘hippopotamus’!* In a very short time, you will have gold in your pot.”

That’s it. Now just go and try to do it. All the while you are thinking “I will not think of ‘hippopotamus’ you are, of course, thinking of it. So, you can never make gold out of water. The point is, that the power of suggestion is so strong and so insidious that we are mostly unaware of its influence. If, for example, while you are standing and looking at a painting by Corot, someone says in your ear, “Notice the spot of red that the artist adds to his painting. So often does he do this, that the stroke of red has become one of his famous hallmarks. etc., etc. etc.” (I *did* hear this on the earphones at one museum). Well, from now on, you’ll never be able *not* to see

that red blob of paint. How much more exciting might it have been if *you* had discovered that recurring swab of red and read about it *later*? That discovery, by the way, is precisely why so many people have learned the excitement and pleasure of looking at art. Believe me, there are still things to be discovered! By now, so many are looking for that red spot that they are overlooking *other* things that the artist has put there. Seek and ye shall find! (*Listen* and you’ll only find what someone else has already found!)

After museums, perhaps “posh” art galleries can also be intimidating to the newcomer on the artscene. Ought you avoid them? Absolutely not! Not only are they also “public” places, but they are also in the business of promoting and selling art—and this may be the very reason why, to some, they *are* intimidating. Many such galleries, in fact, cannot be simply entered by walking in off the street but have a “buzzer” or “bell” that one must press in order to be admitted. True, but still, that does not mean that you cannot step up, press the button, and walk in—even if you do not *intend to purchase a work of art*. That little “announcement” of you standing at the door is simply to alert those inside—who are responsible for items that can be worth thousands of dollars apiece—that you are coming in. They may not be *overjoyed* that you are just “window shopping”—after all, being “posh”, they are often located in prime locations and have exorbitant rents to meet—but, usually, you will find them courteous, friendly and—since this is what you’re there for—very informative about the art and the artists they represent. So, overcome your timidity and take this excellent opportunity to further expand your knowledge—and enjoyment—of art.

By far, the least off-putting of venues where the perplexed can make initial forays into the artworld without fear of being “exposed” as a “newby” would be to drop into an art fair (a common summer event in most communities), a street exhibition (such as, for example, the annual Washington Square Outside Art Exhibit), or an announced artist reception at some gallery or arts organization where, in all probability you’ll meet a few “newbys” just like yourself.

So, go out and get your feet wet—look, ask questions, walk away if you don’t like it but, above all, ENJOY what you like!

AFTERTHOUGHTS

- Art is one of life’s few, pure, no-strings-attached gifts to us—we ought not abuse or ignore it.
- Art Can Be Silly, Frivolous, Annoying, But Also Interesting, Exciting, Even Spiritual.
- Art Can Depress Us Or Anger Us.
- Art Can Heighten Our Sensibilities.
- Art Can Civilize Us.
- Art Can Be Used As A Release, As Therapy, As A Political Forum, Or At Its Best, As A Source Of Enlightenment And Enrichment.

Whatever Art Is Or Does, Make It Your Own!



Calendar

Continued from Page 8

Friday, March 28

DARLENE CHARNECO: Paintings & Mixed Media Tremaine Gallery, Hotchkiss School 11 Interlaken Rd., Lakeville, CT (860) 435-3663 www.hotchkiss.org/arts

PO JAZZ ON HUDSON: Poetry is Jazz, Jazz is Poetry Blue Door Gallery 13 Riverdale Ave. Yonkers NY 914-375-5100 7-9pm donate www.bluedoorartcenter.org

VISIONS AND REVELATIONS National Association of Women Artists, Inc. Point Park University 201 Wood Street Pittsburgh PA 212-675-1616 Reception 5:30-8:30pm free (thru May 18) www.thenawa.org

YOU'RE A GOOD MAN, CHARLIE BROWN Trinity Players Cunneen-Hackett Arts Center 12 Vassar Street Poughkeepsie NY 845-227-7855 Fri & Sat at 8pm; Sun. at 2pm charge (thru April 6) www.TrinityPlayersNY.org

Saturday, March 29

ACTING OUT: Words that Connect: Two one-act plays The Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 7-9pm charge www.hvcca.org

RAYMOND J. STEINER exhibit 'Revealing Nature' Schoolhouse Theater and Gallery 3 Owens Road Croton Falls NY 914-277-8477 Opening reception 3-5pm charge (thru April 20) www.schoolhousetheater.org

SPARKS/ LYONS EXHIBITION LOOK| ART GALLERY 988 South Lake Boulevard Mahopac NY 945-270-0243 Opening Reception 6-8pm free (thru April 20) lookartgallery.com

Sunday, March 30

ACTING OUT: Words that Connect: Two one-act plays The Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 5-7pm. charge www.hvcca.org

Monday, March 31

BETHPAGE FEDERAL CREDIT UNION Global Explorations: 'Symbol and Myth in Pre-Columbian Ceramics' Hofstra University Museum, Emily Lowe Gallery Hempstead Turnpike, Hofstra University Hempstead NY 2-3pm charge

Tuesday, April 1

AMERICAN WATERCOLOR SOCIETY 147th INTERNATIONAL EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru April 20) www.americanwatercolorociety.org

FOCUS ON CHILDREN EXHIBITION Ossining Public Library 53 Croton Avenue Ossining NY 914-941-2416 free (thru April 29) www.ossininglibrary.org/

Thursday, April 3

ELI ROSENTHAL: A Watercolor exhibition Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Artist's Reception 2-5pm (thru April 20) Piermont-fineartsgallery.com

LOIS BENDER: Garden Spirits, Garden Dreams in watercolor Atlantic Gallery 548 West 28th St, Suite 540 NYC Closing Reception 5-9pm (thru April 5) www.Garden-SpiritsNY.com

MARIE HINES COWAN - 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 April 29) www.thenawa.org

Friday, April 4

13th ANNUAL HAITIAN ART SALE Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 12-8pm www.thehaitiproject.org

"THE PICTURESQUE, THE PASTORAL, AND THE SUBLIME" a group exhibit Gallery 66 NY 66 Main St. Cold Spring NY 845-809-5838 Meet the artists opening reception 6-9pm free (thru April 27) www.gallery66ny.com

Saturday, April 5

13th ANNUAL HAITIAN ART SALE Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 10-4pm www.thehaitiproject.org

ASK REGIONAL JURIED ART SHOW ASK Arts Society of Kingston ASK Gallery 97 Broadway (Rondout) Kingston NY 845-338-0331 free (thru April 26) www.askforarts.org

ART AND SPIRITUALITY FORUM: About Time: Today's Challenge in the Arts Wisdom House Retreat and Conference Center - Marie Louise Trichet Art Gallery 229 East Litchfield Rd Litchfield CT 860-567-3163 2:30-3:30 PM donate www.wisdomhouse.org

BANJO LEGEND TONY TRISCHKA Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 8-10pm charge www.unisonarts.org

BIRDS IN ART Mark Gruber Gallery 17 New Paltz Plaza New Paltz NY 845-255-1241 Opening Reception 5-7pm free (thru May 17) markgrubergallery.com

CAROLYN DORFMAN DANCE COMPANY at Kaatsbaan 120 Broadway Tivoli NY 845-757-5106 7:30 PM charge www.kaatsbaan.org

DARLENE CHARNECO: Paintings & Mixed Media Tremaine Gallery, Hotchkiss School 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Artist's Reception 4-6pm www.hotchkiss.org/arts

EXPO 33 WINNERS - selected works will fill the entire gallery. b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Opening reception 6-9pm free (thru April 26) www.bjspokegallery.com

INNER LIGHT: SCULPTURE BY DAVID COLBERT Wisdom House Retreat and Conference Center Marie Louise Trichet Art Gallery 229 East Litchfield Rd Litchfield CT 860-567-3163 Opening 3:30-5pm free (thru Sept 13) www.wisdomhouse.org

INTIMATE DIALOGS, CONSTRUCTIONS AND REFLECTIONS a group exhibit Katonah Village Library 26 Bedford Road Katonah NY 914-262-8722 Opening reception 2-4 pm. Piano concert by **JENNIFER CASTELLANO** free (thru April 28) katonahlbrary.org

SCULPTURE BY CHERYL HORNING Valley Artisans Market 25 East Main St. (Rte. 372) Cambridge NY 518-677-2765 Opening Reception 2-4 p.m. free (thru April 29)

Continued on Page 14

Additional calendar listings can be found at arttimesjournal.com

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N.A.W.A.

Women of Vision

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durga Garcia - "As We Are" solo exhibition
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"An Alternate Vision: A Celebration of the National Association of Women Artists"
N.A.W.A.'s 125th Anniversary, 1889 - 2014 - Morris Museum
March 20 - June 15, 2014 Reception: March 20, 2014, 6-8pm

"Visions and Revelations" Point Park University, Pittsburgh, PA
March 28-May 18, 2014 Reception: March 28, 2014, 5:30 - 8:30pm

"Ev(e)olution IV: "Envision Perseverance"
Riverside Public Library March 3-29, 2014 Reception: March 8, 2014, 2-4pm
Panel Discussion: March 22, 2014 2-4pm

Marie Hines Cowan -solo exhibition in the N.A.W.A. Gallery,
April 4-29, 2014 Reception: April, 9, 2014, 5-7pm

Gail Levin - N.A.W.A.'s invitational 2014 honoree solo show
in the N.A.W.A. Gallery,
May 1-27, 2014 Reception: May 14, 3-5pm.
Gail Levin will be the guest speaker at N.A.W.A.'s annual luncheon

For more information visit the N.A.W.A. website: www.thenawa.org

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Art

The Child Within – Part 2

By INA COLE

AS ARTISTS IN the early twentieth-century began to explore increasingly diverse means of expression, untainted by the corruption and materialism of their age, a distinct yet wholly international group emerged. The Blue Rider was formed in Munich in 1911 as an association of painters led by Wassily Kandinsky and Franz Marc, with Alexej Jawlensky, Paul Klee, August Macke and Gabriele Münter amongst its key members. The name, Blue Rider, refers to motifs utilised in the work of both Kandinsky and Marc, as well as to a book the two artists had previously published. The group had a commitment to a form of abstraction that was organic in its creative process; in simplification or reduction to essentials, the play of volume against flatness, and the

whose comprehensive investigation of the subject was published that year. The crudities of children's art offered artists the opportunity for personal expression undiluted by conventional forms or the need to render appearances faithfully. This was important in that it signified a shift from academic convention at a time when scholarly interest in children's art was at its height. In particular, Klee's interest in untutored forms of art contributed to what he called his 'primitive realm of psychic improvisation' (Franciscono 1991). However, it took until 1911-12 before he was able to successfully incorporate these elements into more abstract configurations, through his encounter with The Blue Rider and their shared interest in the work of children. Certainly Münter and Kandinsky's immense collection

of children's art did much to reconfirm Klee's own interest in the subject. The notable features of this collection was the liberated and unconventional spatial organization in the works, and the way in which feelings were given a visible existence, becoming documents of a universal humanity, not unlike tribal art which also expresses a collective rather than an individual sentiment.

The Blue Rider felt that they needed theoretical support for their ideas and seized upon Wilhelm Worringer's *Abstraction and Empathy*, first published in 1908. In this seminal work Worringer

explains the great visual differences between works of art separated by time and culture, in terms of their relative position between two opposing creative urges, which he described as the need for empathy and the urge to abstraction. The abstract mode of portraying the object with just a few structural features is prominent in the early stages of development and in the work of primitive cultures, resulting in an elaborate play of geometric, ornamental, formalistic, stylized, schematic and symbolic shapes. He claimed that abstraction therefore exists at the beginning of every primitive epoch of art; in European tradition it makes way for the urge to empathy, yet it remains largely unchanged in the work of the primitives, where vision is seen to penetrate behind appearances. On the psychic presuppositions for the urge to abstraction Worringer writes, 'We must seek them in these peoples' feeling about



Paul Klee and Wassily Kandinsky in their garden in Dessau (c 1927)
Picture credit: Städtische Galerie im Lenbachhaus und Kunstbau, Munich

the world, in their psychic attitude towards the cosmos. Whereas the precondition for the urge to empathy is a happy pantheistic relationship of confidence between man and the phenomena of the external world, the urge to abstraction is the outcome of a great inner unrest inspired by man by the phenomena of the outside world'. He goes on to say, 'The style most perfect in its regularity, the style of the highest abstraction, most strict in its exclusion of life, is peculiar to the peoples at their most primitive cultural level' (Worringer 1982).

A connection therefore has to exist between primitive cultures and the highest, purest regular art form. This does not mean that the primitive actively looked for regularity in nature, rather it was due to a feeling of being lost in the universe that a need emerged to free the objects of the external world of their obscurity and give them an understanding, much in the way a child would. This approach is instinctive and it is because intellect has not yet dimmed instinct that the inclination towards regular forms was able to find the appropriate abstract expression. The conditions that led to the creative output of primitive cultures appeared to many of Worringer's readers, such as The Blue Rider, to parallel those under which they themselves labored, and the appeal of his ideas lay in the ease in which they could be reapplied to developments in modern art. This theory was also applied to children who, impervious to component detail, perceive reality as an undifferentiated whole; their spontaneous works often valued for their supposed formal-abstract qualities. Indeed, in a review of the first Blue Rider exhibition Klee wrote, 'For there are still primal beginnings in art, which one is more likely to find in ethnographic museums or at home in the nursery...children can do it too...there is positive wisdom in this state of affairs. The more helpless these children are, the more instructive is the art they offer us' (Franciscono 1991).

The Blue Rider survived only

three years, but its impact on the development of modern art remains an enduring topic of discussion. The group was largely dissolved by the outbreak of the First World War in 1914, with both Marc and Macke killed in combat. Kandinsky and Jawlensky were forced to move back to Russia due to their Russian citizenship, and Münter's relationship with Kandinsky came to an end. Klee progressed to develop a highly individual stance, continuing to incorporate childlike elements in his work, albeit within increasingly theoretical structures. This was of course one of several preoccupations in a complex artistic career, but an important one that yields a remarkable clear glimpse of his creative process. Indeed, it was through his acute observation of human physiognomy and attention to the smallest manifestation of form and interrelationship that he was able to comment on the magnitude of natural order. Klee's continued use of childlike images acted as a pivot to a way of seeing that is opposed to adult perception, which orders the world in utilitarian terms as a set of causes or means. In this sense, the child within is only a child buried by the conventions of human socialization, difficult to reach, yet continuing to exercise potent influences on the entire range of the adults' behavior.

(Kandinsky in Paris, Guggenheim Museum, New York to 23 April 2014; The Journey to Tunisia: Klee, Macke, Moilliet, Zentrum Paul Klee, Bern until 22 June 2014; Kandinsky: A Retrospective, Milwaukee Art Museum from 5 June – 1 September 2014; German Expressionism: A Revolutionary Spirit, Baltimore Museum of Art, Maryland to 14 September 2014; August Macke and Franz Marc: An Artists' Friendship, Lenbachhaus, Munich from 24 January 2015 to 3 May 2015; Paul Klee and Wassily Kandinsky: An Artists' Friendship, Lenbachhaus, Munich from 24 October 2015 – 24 January 2016)

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Franz Marc, Blue Horse 1 (1911) Picture credit: Städtische Galerie im Lenbachhaus und Kunstbau, Munich

creation of a wealth of forms that stood parallel to the infinite variety in nature. The Blue Rider differed from other groups at the time in that it was openly receptive, promoting cross-fertilisation between the arts and including musical analysis and theory in an almanac, as well as art from different cultures and periods, from cave art onwards. The aim for collecting images for the almanac was that they should have been formed through an inner necessity, and this criterion was applied to primitive artefacts and children's art, which were both articulated along the same theoretical lines.

A few years earlier, in 1905, several major studies had been undertaken in Germany on the nature of children's art and its stages of development. Munich became one of the principal centres for these studies, largely due to the work of Georg Kerschensteiner, superintendent of public instruction in Munich,

Profile

SUSAN HOPE FOGEL

By RAYMOND J. STEINER

A LITTLE OVER ten years ago, Susan Hope Fogel (painting at the time as Susan Fogel Morris) had a solo exhibition during the months of September thru the beginning of November 2002 at the Museum of the Hudson Highlands at Kenridge Farm in Cornwall, New York. I visited the show for the purposes of a critique of the work and, although I did not have the opportunity for any “face-to-face” with Susan for any length of time (never easy at an opening), was quickly brought under the spell of her extraordinary talent evinced over and over in some 50 oils of florals, still lifes, landscapes, and portraits.

The distance of some hour and a quarter of driving between her studio/atelier and my study limited any subsequent get together, but we did occasionally meet now and then over the ensuing eleven years — over a cup of coffee, sometimes lunch, but mostly “on the run” if our paths happened to cross. Still, her work “hung in my mind” during the passing years (aided by one of her landscapes that graces my living room), and the idea of getting to really know the *person* behind the work for a profile in our pages has long been a-gestating. My long-held desire finally came to fruition this past December after she agreed to my visiting her studio/atelier in Warwick, New York.

The title of Susan’s exhibit back in 2002 was “Painting the Light” and she has remained steadfast in doing just that, i.e. following a timeless

world we live in, the “realer” our art would be — “realism” or “realistic” or “representational” art, therefore, would be the mainstay — so manifestly demonstrated in Susan’s exhibit of “realistic” motifs.

From the outset of her career in art, Susan assiduously set her mind and talents to the pursuit of such art, still termed “classical” to many, and for this writer, the only “genuine” art there is. In Susan’s case, using the term “classical” is eminently apropos, since her basic art classes and subsequent teaching at the high school level led her on to the more rigorously formal schooling at The New York Academy of Art in New York City where painting from the cast was *de rigueur* before painting from the live model. Here, *disegno* (drawing) was the norm, adopted by the Italian Renaissance painters as the logical basis of art since it implies and involves not only the drawing (the hand) but also the mental formulation of the idea (the mind) — an idea largely ignored and pooh-poohed by many art academies and schools of today. *Disegno* — Draftsmanship — Drawing — is now held in low esteem by many moderns. Thankfully, artists such as Susan — those I call the “real” artists — adhere to the old art of drawing as a fundamental step in the process of becoming a painter, following Michelangelo’s dictum that “...*si dipigne col ciervello et non con le mani*” (one paints with the brain and not [merely] with the hands).

Having mastered the skills of draftsmanship, Susan then concentrated on the role of light in realistic painting, attributing her interest and fascination to the influence of later teachers, especially that of John Philip Osborne, an instructor at the Ridgewood Art Institute in New Jersey who, she avers, “taught her to [develop] her painter’s eyes”. When one considers the difficulty in “understanding” the role of light on form and color, especially its ever-changing presence and effect, it is perhaps easier to understand the dismissal of classical training by both “modern” artists and the numerous middlemen involved in the artworld of today. Hard enough to understand the nature of matter let alone the “whys” of its shape and color! Once mastered, if not fully understood (we are *still* learning), we can then call ourselves

“master” and can feel ourselves akin to the great painters of the past who have defied the march of time and the constant parade of “isms” that tout the end of skill and beauty, which seem to perennially crop up. Sometimes, I suppose, it is tempting to forego the discipline and just spread a lot of paint around and claim “mastery” if it sells.

Not so with *this* artist. There is little doubt in my mind that Susan Hope Fogel is a modern-day master and will be so considered far into the future, comfortably finding her niche among the “greats”. I’ve felt this since I critiqued her first show, telling my readers back then that if they subscribed to Bernard Berenson’s idea that art ought to be “life enhancing” then a trip to see her “Painting the Light” exhibit would “go a long way toward lifting your spirits”. Now, after nearly a dozen years and just recently spending an afternoon with her at her studio/atelier, I see that I have barely scratched the surface of this remarkable artist. I quickly learned that her attempts to “catch the light” go far deeper than “trapping” the momentary effect of light on a given arrangement of jars or flowers, a tree, or a person.

Sitting in Susan’s studio/atelier or kitchen, walking around with her in the lovely, landscaped environs of her home in the Hudson Valley, and — most of all — listening to her slowly unveil her “soul”, soon led me to her *real* “light source”. Like most serious artists I have met over the years, Susan was at first somewhat hesitant to speak about her art or her ultimate creative source (I’ve long learned to distrust the glib artist who speaks more of their “success” — i.e., making sales — than about their “art”). Unsure of the stability and endurance of their personal “*urquell*”, many true artists tend to be protective of their inner source of creativity, some even going to great lengths to secure their “inner sanctums” within their outer coats or studios, from easy access or intrusion. The truth is, we have not yet uncovered or “explained” creativity or its inner springs. Humans, *some* humans, seem to possess creativity, but neither they nor the “scientists” seem to be able to explain it — and since it’s so elusive, why jeopardize it by speaking about it? Maybe the spring might “dry up”.

However, if she did not at first speak “freely” about her inner creative source, her home, her studio/atelier, her grounds, her very “self”, all spoke of her sense of balancing



Susan Hope Fogel in her studio



Floral

tradition that culminated for “us” in the mid-eighteen-hundreds under the banner of “The French Barbizon School.” Briefly stated, it was a long-held belief that “real” painting was a matter of capturing the play of light on the forms and colors of natural phenomena. The more we learned and observed how light revealed the

her (or, more properly, the universe’s) energies. She was, to me, a living example of someone “divinely inspired”. During the Renaissance and before, thinkers spoke of artists (*real* artists) as being “divinely inspired”, meaning that they were “inspired”, literally “breathed into”, by God. It is, ultimately *this* light that inspires the painting, “natural” light being, as in Plato’s world, a mere copy of the original.

Serious artists have long known that this inner, inspired — “divine” if you will — light that lies at the bottom of creativity is utterly erratic, elusive, indefinable, volatile, temperamental — even untrustworthy at times. They also know that instructors can *only* teach would-be artists the mechanics, the technical aspects, the “rules” of the best way to make a picture...the creative urge can never be “infused”, no matter how good or thorough a teacher is. Artists are truly born, not made. “Rules” are carefully inculcated and learned — hence the long internship of becoming a classical painter. Still, no matter how strict, no matter how exhaustive, no matter how taught, the “rules” are mere “harnesses” on an unpredictable source. In another context — but one that I feel is illustrative — is the observation made by the Hasidic philosopher, Martin Buber, that “revelation is [never] a formulation of Law. It is only through man in his self-contradiction that revelation becomes legislation.” Our “self-contradiction” stems from our inability to fathom the “revelation” of our own mysterious creative sources and it is this uncertainty that leads to “legislation”, i.e. the *rules* surrounding the art of painting. If nothing else, the rules at least afford a sense of confidence and stability if not inspiration.

That Susan is aware of this conundrum is, as I said, “readable” in her art, her surroundings, and her “self”. That she has mastered the “laws” of painting, is manifestly obvious in her work. That observation was reinforced by visiting her home with

a statue of Quan Yin in her kitchen window, overlooking her landscaped gardens which follow the dictates of Feng Shui, a 3000 year old Chinese system of balancing the Feng and Shui, literally 'Wind' and 'Water' but, figuratively *all* natural forces — a way of imposing "good" order in one's life and environs. Her studio/atelier, likewise, is also "ordered" but in a somewhat Spartan fashion. She prefers natural light to "man-made" illumination (hence most of her landscapes are done in *plein air*, many in her exquisitely landscaped 'backyard') and her interior decoration of both her studio/atelier and her home practical and disciplined rather than showy. As in her art, so in her living/working space, Susan makes clear her reverence and respect for nature's mystery and power. Her composure, her grace, her speech, and her confident manner all emphasize and confirm this outer and inner balance.

Returning to that "divine" as op-



Male Nude

posed to "natural" light — and of Plato's ordering of the universe into a world of "becoming" (i.e. here, *our* world) and an "ideal" world ("heaven") — its very "divinity" makes it even *more* "unknowable" than that ever-shifting earthly light that painters have to contend with every time they pursue "realism". To my eyes, one of the hints of "divine light" appear in the subtle highlights with which good artists are able to enhance their "realisms" with verisimilitude. The painting not only is believable, to the attentive eye it is *magically alive!* It breathes, it literally "sparkles", it's tangibly *there*. This "divine-made-natural" light appears again and again in Susan's work, continually attesting to her subtle mastery of her medium. One can almost "see" in this or that particular highlight on a flower's petal or glancing off a hint of water in a landscape, the seed — or source — of the final work — a microcosm, so to speak, of the "subject"

contained in the macrocosm of "rules" informing the painting.

Near the end of my interview with Susan, shortly before I left, she pulled out a canvas that had been tucked away amongst others, quite literally out of sight on a low shelf against a back wall. Along with it, she pulled another canvas, likewise tucked away, with, like its partner, its narrow left edge the only part facing the viewer. This second canvas, an obvious depiction of a shipwreck, she placed on a nearby standing easel, and the first, set on the floor against the leg of the easel. I was taken aback, almost feeling a privilege since it appeared as if they were only being shown to me. Why were they hidden? Or at least stored out of sight? Both paintings were startling, almost threatening, the second one being revealed, the "Shipwreck", vivid in its depiction. One could readily see the years of honed draftsmanship that evoked a sense of the palpable fear that seemed to be coming from those doomed voyagers. I could *hear* their cries for help.

It was when I turned my attention to the other painting, the one at the foot of the easel, that I realized that Susan was silent throughout this wordless process. There was "show" but no "tell". More on that second painting in a moment, but when I turned from the shipwreck to Susan's silent face I had the strange illusion that it was she and not the voyagers whose cries I heard — else how could they be so believable? There was tension — even anger — in her face and, feeling that this "private" showing was for my eyes only, I was reluctant to break the silence by asking questions. Perhaps sensing my inquisitive look (my

Profile interviews are often uniformly and uncomfortably "inquisitive" — so I've been often told — since I'm trying to get into my subjects' heads, delve into their souls), she softened her rather tense expression and said, "That was a response to a difficult situation". I held back from further probing and, lifting the other painting from the floor, was treated to such a gamut of reactions and feelings when I held it before me and looked at it, that I found myself somewhat dumbfounded.

First of all, there was no discernible motif, no "subject" — the only such work of Susan's oeuvre that I had yet seen. It was, in brief, a simple(?) "explosion" of light. I do not recall any distinctive color or subject — it was as if whatever was going to be depicted was obliterated by the light. I could not (and still cannot) call it an "abstraction" and I'm still not sure if "explosion" is the right word to use here. It was certainly

disconcerting, to say the least — and continues to puzzle, intrigue, and baffle me. It still lingers vividly in my mind though I cannot say precisely why. When I glanced at Susan, her face showed some consternation but not exactly the "fear" I had read before. All I recall her saying, was: "Another difficult situation."

OK. But what was her *painting* "saying"? To *me*? Still thinking about its "message" I continued to feel that, as profound as I felt it to be, I

could come away with no words — just the image of an "explosion" of light. It was, in truth, ineffable. Then I allowed myself to explore that thought; was not — *is* not — "ineffable" the very word that the ancients used when attempting to speak of (or paint) the "divine" inspiration?

Ineffable. Unspeakable. A Mystery. An Enigma.

So, what was I holding in my hands?

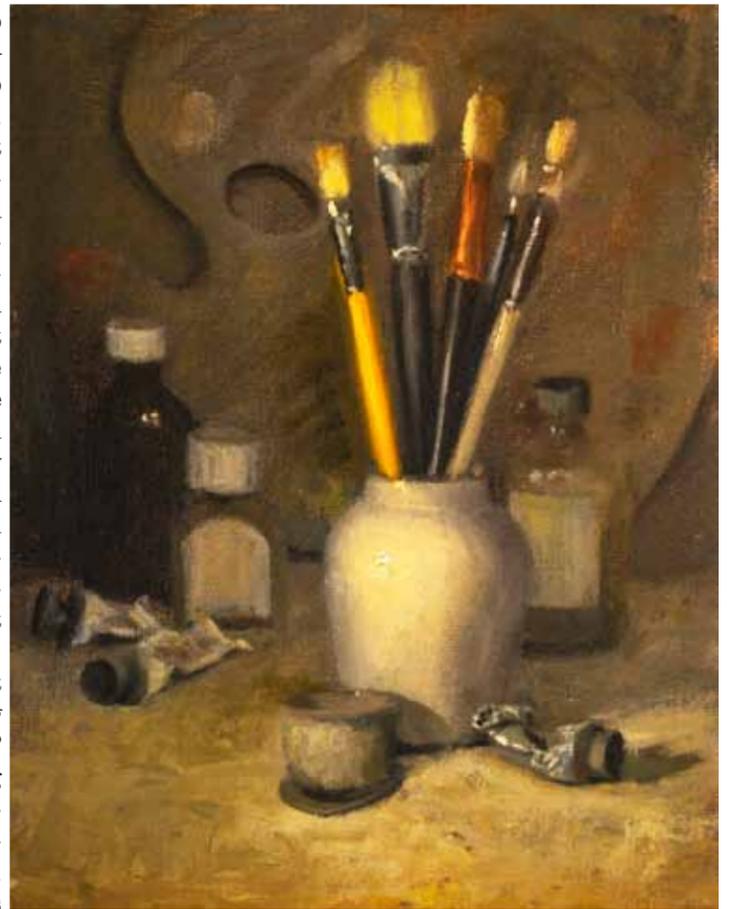
My only "rational" explanation was that I was seeing an enlargement or "blow-up" of one of Susan's highlights taken from some other "realistic" painting. Was it? Was it her rendition of the ultimate source of her paintings? Of all paintings? A "picture" of The Light? Of the Source? Surely it emitted a feeling of Power. Of turmoil. Of awe.

"Does it have a title?" I inquired in an email a few days later.

"I have referred to it as 'Warrior'," she wrote back.

Was it, then, an attempt to confront her Divine Spark? Her "soul"?

If I am in any way close to the 'truth', then "Warrior" stands in a very special relation to the totality of Susan's work. Since she is a clas-



Artist's Table

sical realist, where do we place this abstract in amongst all those florals, landscapes, still lifes or portraits? At the beginning — the Source? At the pinnacle — the Culmination? Or prominently displayed at every step of her life-long progress as a fine artist?

I have, in the past, used the analogy of Icarus when speaking of (some) artists; however, with Susan Hope Fogel, I believe she is the first one I've come to know who not only *reached* the light, but has also returned safely back to earth to share her revelation with us through her paintings.

Warrior, indeed!

(Susan Hope Fogel — artist, teacher — and, yes, warrior — (www.susanhopefogel.com) has ongoing classes and workshops in drawing and floral/still life in her Warwick Atelier (warwick-atelier@aol.com) as well as *plein air* painting classes in Warwick, Cape Cod, Tuscany and Ireland — all according to the classical teaching principles of painting and drawing in the representational style. Go to The Warwick Atelier on Facebook to see posts of upcoming events.)



Warrior

Calendar

Sunday, April 6

13th ANNUAL HAITIAN ART SALE Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 10-2pm www.thehaitiproject.org

151ST ANNUAL EXHIBITION of Small Oil Paintings The Philadelphia Sketch Club 235 Camac St (between 12th & 13th and Locust & Spruce) Philadelphia PA 215-545-9298 Opening Reception and awards 2-4pm free (thru April 26) www.SketchClub.org

ELI ROSENTHAL: A Watercolor exhibition Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Artist's Reception 2-5pm Artist's Reception 2-5pm (thru April 20) Piermontfineartsgallery.com

FOCUS ON CHILDREN EXHIBITION Ossining Public Library 53 Croton Avenue Ossining NY 914-941-2416 Reception and Silent Auction 2-4pm free (thru April 29) www.ossininglibrary.org/

JOHN FLYNN folk artist hosted by SONNY OCHS 23 White Oak Drive, Sugar Loaf, NY 10918 (845) 986-6463 3pm charge sugarloafmusicseries.com

M&M Productions Present "Having Our Say, THE DELANY SISTERS' First 100 Years" Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 3-4:30pm free www.harrisonpl.org

NEWBURGH CHAMBER MUSIC ENSEMBLE IN CONCERT St. George's Church 105 Grand Street Newburgh NY 845-534-2864 3-4pm charge www.newburghchambermusic.org

"SOUTHWEST LANDSCAPES" BY JAMES MACIEL Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 free (thru May 2) www.harrisonpl.org

THE LYSANDER PIANO TRIO Rhinebeck Chamber Music Society The Church of the Messiah Montgomery Street & Chestnut Street Rhinebeck NY 845-876-2870 3-5pm charge www.rhinebeckmusic.org

Wednesday, April 9

MARIE HINES COWAN - 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 April 29) www.thenawa.org

Friday, April 11

READ Local Red Hook Literary Festival Red Hook Public Library, Red Hook Village Hall, Elmendorph Inn, Bread & Bottle Restaurant Red Hook NY 845-758-2667 donate Festivities include a Friday night gallery opening, a full Saturday day of panels, workshops and presentations culminating with a star-studded Saturday evening reading. www.redhooklibrary.org

Saturday, April 12

ANNETTE JARET exhibit: Roadsigns Woodstock Artists Association & Museum 28 Tinker St. Woodstock, NY 845-679-2940 Opening Reception 4-6 free (thru May 11) www.woodstockart.org

BRUSH WITH NATURE Hammond Museum 28 Deveau Rd North Salem NY 914-669-5033 Opening reception Saturday 1-3pm charge (thru June 14) www.hammondmuseum.org

ELEEN LIN (PAINTINGS) LAURA MORIARTY (SCULPTURE) Garrison Art Center The Riverside Galleries 23 Garrison's Landing Garrison New York 8454243960 Opening reception 6 to 8pm free (thru May 4) garrisonartcenter.org

GROUP EXHIBIT AND SOLO: ROBERT BRUSH bau gallery 506 Main St. Beacon NY 845-440-7584 Opening Reception 6-9pm free (thru May 4) www.baugallery.com

INTERNATIONAL SLOW ART DAY START: Hofstra University Museum, Emily Lowe Gallery (Behind Emily Lowe Hall, South Campus) End: Au Bon Pain, South Campus Hempstead Turnpike, Hofstra University Hempstead NY 11am-2pm free

PANEL DISCUSSION ON Along His Own Lines: A Retrospective of New York Realist EUGENE SPEICHER Woodstock Artists Association and Museum 28 Tinker Street Woodstock NY 845-257-3844 1pm free www.newpaltz.edu/museum

READ Local Red Hook Literary Festival Red Hook Public Library, Red Hook Village Hall, Elmendorph Inn, Bread & Bottle Restaurant Red Hook NY 845-758-2667 donate Festivities include a Friday night gallery opening, a full Saturday day of panels, workshops and presentations culminating with a star-studded Saturday evening reading. www.redhooklibrary.org

THE JEN CHAPIN TRIO Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 8-10pm charge www.unisonarts.org

Tuesday, April 15

DAVID TOBEY - NEW IMAGINARIES Pleiades Gallery 530 West 25th Street, 4th Floor New York NY 646-230-0056 free (thru June 10) www.pleiadesgallery.com

Friday, April 18

VISIONS OF THE MIND National Association of Women Artists, Inc. HUB-Robeson Galleries, University Park, PA University Park PA 212-675-1616 Reception 5-8pm free (thru April 20) www.thenawa.org

Saturday, April 19

DAVID TOBEY - NEW IMAGINARIES Pleiades Gallery 530 West 25th Street, 4th Floor New York NY 646-230-0056 Opening reception 3 to 6pm refreshments and live entertainment. free (thru June 10) www.pleiadesgallery.com

Friday, April 25

"Death by Fatal Murder" Coach House Players 12 Augusta St Kingston NY 845-331-2476 7:30pm, matinees at 2p.m charge (thru May 4) www.coachhouseplayers.org

GUITARIST HIROYA TSUKAMOTO IN CONCERT Athens Cultural Center and the Stewart House 24 Second Street Athens NY 518-945-7981 8pm charge www.athensculturalcenter.org

PO JAZZ ON HUDSON: Poetry is Jazz, Jazz is Poetry Blue Door Gallery 13 Riverdale Ave. Yonkers NY 914-375-5100 7-9pm donate www.bluedoorartcenter.org

Saturday, April 26

BUGLISI DANCE THEATRE at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 PM charge www.kaatsbaan.org

CHERRY BLOSSOM FESTIVAL Pelham Art Center 155 5th Ave Pelham NY 914-738-2525 1:30-3:30pm free www.pelhamartcenter.org

GILLMAN SMITH/ROGGEMAN LOOK | ART GALLERY 988 South Lake Boulevard Mahopac NY 845-270-0243 Reception 6-8pm free (thru May 18) lookartgallery.com

THE PRINT SHOW Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm free (thru May 31) woodstockschoolofart.org

URBANLIGHTS Blue Door Gallery 13 Riverdale Avenue Yonkers NY 914-375-5100 free (thru May 24) www.bluedoorartcenter.org

VIRGINIA SCOTCHIE: Spheres of Contemplation. Public Art in the Courtyard Pelham Art Center 155 5th Ave Pelham NY 914-738-2525 free www.pelhamartcenter.org

Sunday, April 27

SPRING JURIED SHOW Kent Art Association 21 S. Main Street Kent CT 860-927-3989 (thru May 26) www.kentart.org

Continued on Page 18

NATIONAL SOCIETY OF PAINTERS IN CASEIN AND ACRYLIC 60th National Juried Exhibition

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Music *Music on the Rocks? A Multitude of Experiences* *Draw People to a Central Virginia Summer Music Festival*

By MARY BURRUSS

AT 77 DEGREES, it is an unusually cool summer day in central Virginia where 90-plus degrees is the norm for mid-August. A steady mist-like drizzle makes it seem even cooler as I stroll down through Wintergreen ski resort to a large white tent set up at the top of a slope for the Classics III Concert of the Wintergreen Summer Music Festival featuring the Wintergreen Festival Orchestra, guest conductor, Josep Caballé-Domenech and oboist, James Austin Smith. I am eager to hear this orchestra following the impressive student performances earlier in the afternoon. The Wintergreen Festival Orchestra assembles each July at the Wintergreen Summer Music Festival and is a combination of accomplished musicians hailing from all over the country including the Metropolitan Opera Orchestra, Atlanta Symphony Orchestra, Evansville Philharmonic Orchestra, Orchestra of St. Luke's in New York City and Richmond Symphony. A tad late, I scoot into an empty outside isle seat as WPA's Artistic and Executive Director

as dance and theatre performances. Special cocktails are created for the Festival coinciding with the overall theme. Popular Juilliard professor, Mozart expert and composer, Michael White, an eight-year veteran of the Festival, teaches two weeks of music seminars for adult learners. "The Wintergreen Summer Music Academy, also held at the same time as the Wintergreen Summer Music Festival, attracts talented students nationally and internationally," Smith said. "Approximately 40 extremely talented young musicians and composers are selected to attend the Academy each summer."

Based at Wintergreen Resort, the Wintergreen Summer Music Festival offers a good excuse to experience the amenities of the resort such as golf, tennis, hiking, horse back riding, indoor and outdoor swimming, spa treatments (A spa junky, I indulged in a Lemongrass and Green Tea Treatment which had my skin feeling baby soft and me feeling relaxed and refreshed) and spectacular mountain views. The area also boasts several



Wintergreen Summer Music Academy students playing in one of their "Music in Unusual Places" concerts. Photo credit: John S. Taylor.

Larry Alan Smith, an award-winning composer, conductor, and pianist, introduces the program. From the first notes, I am glad I made the trip to the edge of the Blue Ridge Mountains to this little-known event.

Smith, a Professor of Composition at the Hartt School of the University of Hartford in West Hartford, Connecticut, Artistic Director of the Associazione Musicale Peligna in Sulmona, Italy, and Music Director for Bowen McCauley Dance in Washington, DC, creates and plans the Festival each year which began in August of 1995 with a series of in-home concerts. It has grown into a four-week summer music and arts festival with more than 225 events including orchestra, chamber music, jazz and solo concerts, an informal, educational seminar series with lectures on topics from music to nature and science, cooking classes, wine tastings, visual and literary arts presentations, a film festival, as well

wineries, craft beer breweries, live performances including Staunton's famed American Shakespeare Center plus loads of historical sites like Thomas Jefferson's Monticello, The University of Virginia grounds and the Woodrow Wilson Presidential Library. "We come every year and stay for a month — we love the area and the Festival so much," beamed a middle aged couple from Connecticut I met on a Saturday morning sights and sounds nature walk lead by visual artist, Karen McCoy and composer, Robert Carl.

While the bulk of activities take place on Wintergreen Mountain, to add to the fun, the Festival's events occur in a wide variety of venues throughout central Virginia. Of course there is the large tent on a mountain side previously described but one could experience a quintet in an old red barn at a nearby farm, a recital in the halls of area art museums, chamber music al



Wintergreen Summer Music Academy students playing in one of their "Music in Unusual Places" concerts. Photo credit: Paul Purpura.

fresco on the charming pedestrian mall in Downtown Charlottesville, or a soloist perched on a craggy mountain overlook. "We really try to find interesting and unusual ways to present concerts and appeal to people's sense of adventure," said Lois Conrad, Past President of Wintergreen Performing Arts over lunch at Wintergreen's Devil's Grill on the golf course.

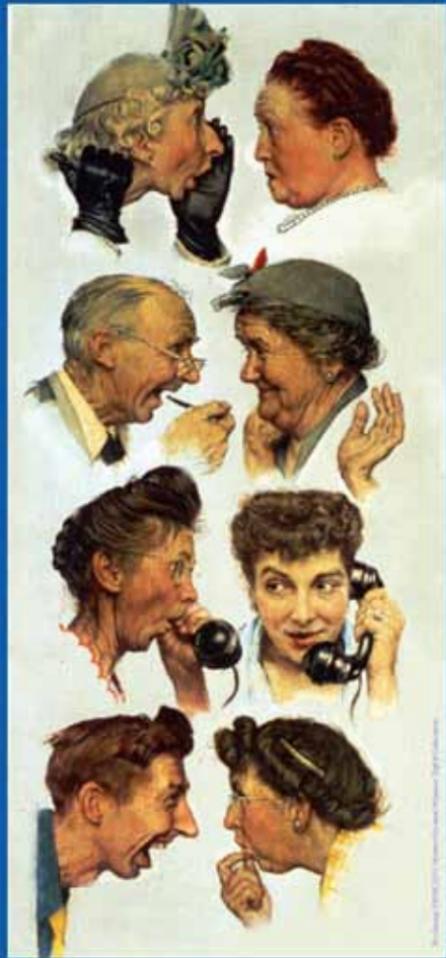
Named one of the five best festivals in the Central Virginia region in 2012 and in 2013 by the Virginia Tourism Corporation, the Wintergreen Summer Music Festival coordinates all the Festival's activities via a central theme. The theme of the 2014 Festival will be, "AMAZONAS: The Rhythms and Colors of South America" said to Edith Wittig van Wageningen, the WPA Marketing Committee Co-Chair who commutes between Wintergreen and her home in Houston, Texas. From July 7-August 3, 2014, the Festival will explore music from South America as well as some of the world's greatest classical music played by performing artists from South America. "Exotic, alluring, enticing, fascinating and striking . . . just a few of the words that come to mind as one thinks of the diverse cultures of South America," Smith said. Over 200 events and performances will highlight South American music, dance, theatre, film, poetry, literature, history, food and wine. Four guest conductors will lead the various performances: Carl St. Clair, Music Director of the Pacific Symphony in California and the National Symphony Orchestra of Costa Rica; Christopher Zimmerman, Music Director of the Fairfax Symphony Orchestra in Virginia and Fargo-Morehead Symphony Orchestra in North Dakota and Principal Conductor of the American Youth Philharmonic Orchestra in Washington, DC; Andrés Franco, Resident Conductor, Fort Worth Symphony Orchestra in Texas and Mei-Ann Chen, Music Director of the Memphis Symphony Orchestra and the Chicago Sinfonietta. The piano is the focus instrument of the Festival

this year, the guest performer list as of this writing is brimming with South American pianists such as Brazilians Luiz de Moura Castro, Paulo Steinberg and Fabio and Gisele Witkowski plus Argentinean, Mirian Conti. The full slate of 2014 Wintergreen Summer Music Festival guest artists will include South American musicians performing as soloists with the Wintergreen Festival Orchestra, in addition to groups devoted to the popular music of South America. For something a little different, Venezuela born, Alcides Rodriguez, Bass Clarinetist of the Atlanta Symphony, will perform a maracas concerto with the Festival Orchestra by Festival Composer in Residence, Ricardo Lorenz. Paraguayan born classical guitarist, Berta Rojas, will also play a concerto with the orchestra.

Based on the amazing music I heard last summer under the big gleaming tent perched on the grassy ski slope, I know this year's Festival will be fabulous but all musical impressiveness aside I am looking most forward to dancing to the Latin beats under the stars with my friends. As Smith summarizes, "If you can't travel to Brazil for the World Cup in 2014, come to the crest of the Blue Ridge for AMAZONAS. As usual, there will be something for everyone!" Indeed.

- In 2012, WPA expanded to present a winter "Valley Season" featuring a Christmas concert by The Virginia Consort and a Concert Series consisting of three additional concerts in 2014. They also sponsor the Blue Ridge Mountain Music Fest, a one-day festival featuring the rich musical tradition of the Virginia Piedmont. In its ninth year The Blue Ridge Mountain Music Fest IX showcases Nothing' Fancy, Sierra Hull, The Virginia Ramblers along with Pete and Ellen Vigour & Kim and Jimbo Cary as musical guests.
- As a diverse performing arts and education organization with its season expanding throughout a full year, WPA makes a substantial economic contribution to Nelson County, where tourism fuels the economy, and to Central Virginia.





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Letters

Continued from Page 2

To the Publisher:

I totally enjoyed Raymond's current editorial on artistic/intrinsic value vs. market value.

Walking around the big NYC auction houses I've had many of the thoughts he has so eloquently voiced.

Best,

**Lynne Friedman
Kingston, NY**

To the Publisher:

Would like to thank you guys for first, for giving my work a spot in your journal and, second, for the simple, yet, beautiful layout of the page one of the essay.

**Mike Tagliaferro
Stroudsburg, PA**

To the Publisher:

Thank you so much for sending me a copy of Winter *ART TIMES*.

Enclosed is a heck for \$34.00, my subscription for 2 years of this wonderful and important publication.

I especially enjoyed Raymond J. Steiner's "Pines in the Snow" and his article "Artwriting".

Though I am back to my painting, particularly of portraits, I'm enclosing under separate cover as a gift a box of notecards of my Genesis Flood Series, recently painted 2012, the sequel part of my Vassar Show, Genesis Creation, painted 40 years ago.

Highest regards,

**Cynthia Harris-Pagano
Otisville, NY**

www.portraitartist.com/pagano

To the Publisher:

I just picked up a copy of Art Times when I was at the Salmagundi Club last night for the Fellowship's Annual Meeting. Dan [Greene] and I were delighted to see the lovely photo you used in connection with the Allied Artist's 100th Anniversary celebration and want to thank you for including us! I've gotten lots of compliments

on the portrait as a result of the photo; thank you..... I really appreciate it!

It was a wonderful photo of us and I wonder if I can impose on you to send it to me electronically--we'd love to make a better print for posterity!

Dan sends his regards to you and Ray and we both hope you have a wonderful, healthy holiday season. We look forward to seeing you at future events.

Warmest regards,
**Wende Caporale
Westchester**

To the Publisher:

Seasons Greetings!

Yes, my lady, we did get a chance to read your article. Thank you so much for your kind words and glowing report on our gallery! What a nice write up in general about Bermuda. I must say after reading your article I felt as if I should be vacationing there!

Thank you again and we look forward to your next visit to us.

Happy holidays and kindest regards,

**Sheilagh Head and
Danjou Anderson
The Windjammer II Gallery
Bermuda**

To the Publisher:

Thank you ever so much for covering us in your lovely article about Ann Arbor. Again, many apologies for not having seen your gmail letter sooner. With Stephen Kerr as a friend who has my Yahoo email that he uses and the yahoo email on my business card (I think he has at least one card) I guess my yahoo email address slipped through the cracks. You did a great job covering Ann Arbor however. I'm sorry I wasn't able to assist you with images. It was a pleasure to meet you. Please come back!!!! More later.

Best wishes and happy holidays,
**Marcia Polenberg
Ann Arbor, Michigan**

To the Publisher:

I thoroughly enjoyed our chat with Annamarie Trombetta, especially because I have long admired *Art Times!*

I have arranged for a comp copy of my magazine to be mailed you next week. Enjoy!

Best,

**Peter Trippi, Editor-in-Chief
Fine Art Connoisseur Magazine
NYC**

Continued on Page 23

SPRING AT THE WOODSTOCK SCHOOL OF ART

The School will be closed April 13-21 for Spring Break

<p>HANDMADE BOOKS AS ART with Loel Barr March 8-9</p>	<p>SOLARPLATE with Kate McGloughlin March 25-27</p>	<p>CLOUDS FROM BOTH SIDES NOW with Robert Carsten May 13-14</p>
<p>MIXED MEDIA: RECYCLE AND REUSE with Jenne M. Currie March 8-29, Saturdays</p>	<p>COLOR AND ENERGY with Karen O'Neil April 5-6</p>	<p>NAKED LUNCH no instructor May 23</p>
<p>ABSTRACTION AND LARGE SCALE DRAWING with Meredith Rosier March 15-16</p> <p>845 679 2388</p>	<p>MONOTYPE with Kate McGloughlin April 8-10</p>	<p>IMPRESSIONIST APPROACH TO LANDSCAPE PAINTING with Joan Jardine May 31-June 1</p> <p>wsart@earthlink.net</p>
<p>THE PRINT SHOW A national competition of traditional hand pulled prints. Juried by Richard Pantell and Karen Whitman.</p> <p>April 26-May 31 Reception, Saturday, April 26, 3-5 PM</p>	<p>COLLAGE with Robert Ohnigian April 8-10</p>	<p>for a complete listing of all classes and events visit woodstockschoolofart.org</p>  <p>woodstock School of Art</p>
	<p>ABSTRACT COMICS with Meredith Rosier April 27</p> <p>MASTERING THE PALETTE KNIFE with Mary Anna Goetz May 3-5</p> <p>ENCAUSTIC TECHNIQUE with Fawn Potash May 7-June 4, Wednesdays</p>	

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Film *Strained Pulp*

By HENRY P. RALEIGH

MR. A. O. SCOTT, the New York Times film critic, is credited with coining the term "strained pulp." This of course has nothing to do with orange juice but refers to an emerging new film genre or perhaps a sub-genre in search of a definition or perhaps because there is little of critical worth nowadays. "Pulp" in the arts, while generally understood to mean the lowbrow, low-rent, the cheaply sensational and the exploitative, is yet somewhat of a sticky wicket in criticism. A thin and tremulous line too often divides low pulp from high art and no ore so than in contemporary film. What is one person's grind-house movie is another's artistic triumph. The "so bad its good" aesthetic is one of the achievements of post-modern art.

Strained pulp may be taken in a literal sense- a distillation that uncovers the essence of pulp, its unapologetic directness and its wide-open earnestness and yes, at times even its amateurish, comic book innocence. In short, purification that still leaves us with pulp but much improved- or something. It might be a nostalgia for simpler times that motivates a refreshing of the pulp form. We are weary of the endless parades of super heroes battling super sized evil in CGI splendor. We yearn for that ordinary, every day hero we would like ourselves to be — one sufficiently, not overwhelmingly, touched by attractive tragedies- just as we are. We miss those shadowy noire worlds where walk the Alan

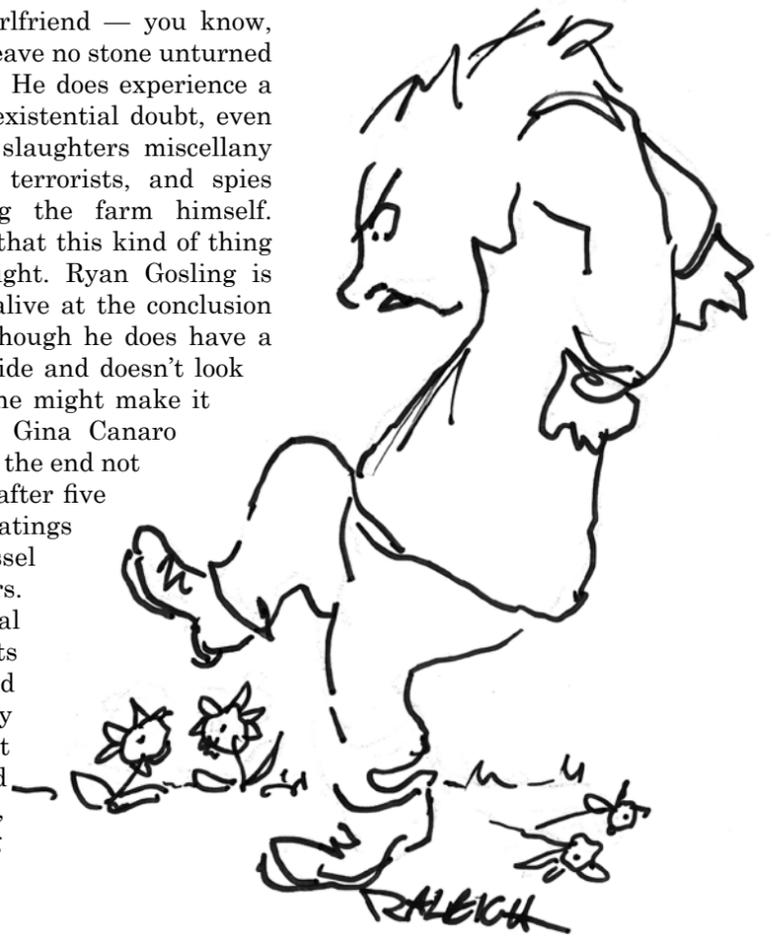
Ladds, the John Garfields, the Robert Mitchums and a Pam Grier or two for the ladies. Filter out the troublesome lumps, whatever they may be and we are left with, so to speak, strained pulp and a smaller considerably less expensive film.

Films often cited as having given birth to this new genre are seemingly a re-jiggering, but not a re-do, of older pulp movies. "The American" in 2010 is remarkably similar to the 1969 "Hard Contract" with James Coburn. The 2011 "Haywire" directed by Steven Soderbergh pays unblushing respect to the 1990 French pulp "La Femme Nikita." "Drive" in 2011 originally began as "Getaway" in 1941, pops up again in 1972 with Steve McQueen and lives once more with Alex Baldwin before going totally noire with Ryan Gosling.

Straining not only purifies pulp form but it can have a devastating effect on the id of its principal characters. Gosling in "Drive" shows good behavior, compassion, soft on children, a non-smoker to boot, yet remorselessly breaks fingers with a hammer, pounds bullets into skulls and stomps heads to a bloody mush. Gina Carano kicks Channing Tatum unconscious in the first sixteen minutes of "Haywire", kidnaps a young man, steals his car and in motherly concern makes sure his seat belt is buckled before escaping. George Clooney, "The American" right off the bat kills a would-be assassin and thoughtfully does in his

companion girlfriend — you know, just in case, leave no stone unturned kind of thing. He does experience a good deal of existential doubt, even regret as he slaughters miscellany of assassins, terrorists, and spies before buying the farm himself. We all know that this kind of thing is like, all right. Ryan Gosling is more-or-less alive at the conclusion of "Drive" although he does have a knife in his side and doesn't look too good yet he might make it for a sequel. Gina Canaro still stands at the end not a bit winded after five merciless beatings and a passel of murders. Gina is a real martial arts champion and that probably explains it. It might be noted that vicious, unremitting foot stomping is popular among the new pulp characters, almost the weapon of choice it might be said. L. L. Bean might consider introducing a special line of boots for this sport.

In sum it's not always easy to distinguish strained pulp from your average B movie. One fairly sure clue however is the cast line-up- strained pulp goes for the leavening of a modest film with a sprinkle of well-known actors. A case in point



is the recent "2-Guns", a buddy/cop movie (a pulp genre all unto itself) now headlined by Denzel Washington and Mark Wahlberg. You see that's what straining gets you- an improvement.

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Calendar

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Wednesday, April 30

10th ANNUAL SMALL WORKS SHOW Mamaroneck Artists Guild 126 Mamaroneck Ave Larchmont NY 914-834-1117 free (thru MAY 24) www.mamaroneckartistsguild.org

Thursday, May 1

GAIL LEVIN - N.A.W.A.'s 2014 Honoree National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 free (thru May 27) www.thenawa.org

LESLIE JENKINS presents Union's Youngest Artists Les Malamut Art Gallery 1980 Morris Ave Union NJ 908-241-5874 free Union teacher Leslie Jenkins presents the artwork of her young students. LesMalamutArtGallery.wordpress.com/

MAJESTIC LIGHT ~ Paintings by MITCHELL SALER and MIKE JAROSZKO Wallkill River School 232 Ward Street (17K) Montgomery NY 845-457-2787 free Mike Jaroszko-Hoeffner Farms; Mitchell Saler-Pierson's Farm; Reception: Saturday, May 3, 5-7pm www.wallkillriverschool.com

Friday, May 2

BIG, FAT & JUICY Pelham Art Center 155 5th Ave Pelham NY 914-738-2525 Reception with free hands on workshop & lecture May 2, 6:30-8pm. www.pelhamartcenter.org

GALLERY 66 NY presents new work by DONALD ALTER and GALELYN WILLIAMS Gallery 66 NY 66 Main St. Cold Spring NY 845-809-5838 free Meet the artists at the opening reception on May 2nd from 6-9pm. www.gallery66ny.com

REGIONAL JURIED ART SHOW Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 Opening Reception 5-7pm free (thru May 30) www.cooperstownart.com

SPRING CRAFTS AT LYNDHURST Artrider Productions Inc Lyndhurst estate 635 South Broadway Tarrytown NJ 845-331-7900 300 artists, 40 specialty foods/concessions, demos, kids activities. Fri 10-5, Sat 10-6, Sun 10-5. www.artrider.com

TOM GARDNER Recent Work West End Gallery 12 West Market St. Corning NY 607-936-2011 Reception 5-7:30pm free (thru June 6) www.westendgallery.net

Saturday, May 3

23RD ANNUAL Regional Juried High School Art Exhibition The Hyde Collection 161 Warren Street Glens Falls NY 518-792-1761 charge www.hydecollection.org

ABSTRACT PASTELS BY SUSAN WADSWORTH Valley Artisans Market 25 East Main St. (Rte. 372) Cambridge NY 518-677-2765 free Reception, 2-4 p.m.

ASK May Art Exhibit Solo Show: MATTHEW ZAPALLA; Members: 8"x8" for \$50. ASK Arts Society of Kingston ASK Gallery 97 Broadway (Rondout) Kingston NY 845-338-0331 free Opening Reception, May 3, 5-8 pm. Sale of Member Art is Fundraiser for ASK. www.askforarts.org

GARDINER OPEN STUDIO TOUR (GOST) D. M. Weil Gallery 208 Bruynswick Road New Paltz NY 845-255-3336 10-5pm free Tour begins at D.M. Weil Gallery for a dozen local artists' studios. www.gostartists.org

ILENE PALANT, stone sculpture & photography. PHYLLIS BARON paintings; Members show b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 6-9pm Come to celebrate the artists. free (thru May 31) www.bjspokegallery.com

RHYTHM AND REPETITION in 20th Century Art The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 charge (thru Aug 10) www.heckscher.org

TERRA FIRMA Dance Theatre Showcase Performance at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 PM charge www.kaatsbaan.org

THE SYMPHONY OF WESTCHESTER All-Gershwin Concert Christopher J. Murphy Auditorium - Iona College 715 North Ave. New Rochelle NY 914-654-4926 8pm charge www.thesymphonyofwestchester.org

URBANLIGHTS Blue Door Gallery 13 Riverdale Avenue Yonkers NY 914-375-5100 Opening Reception 2 -5pm free (thru May 24) www.bluedoorartcenter.org

Sunday, May 4

GARDINER OPEN STUDIO TOUR (GOST) D. M. Weil Gallery 208 Bruynswick Road New Paltz NY 845-255-3336 10-3pm free Tour begins at D.M. Weil Gallery for a dozen local artists' studios. www.gostartists.org

Monday, May 5

84th ANNUAL OPEN JURIED EXHIBITION National Art League 4421 Douglaston Parkway Douglaston NY 718-224-3957 charge (thru May 31) www.nationalartleague.org

Saturday, May 10

"ALTERED BOOKS" WITH LAURA CANNAMELLA Lapham Gallery 7 Lapham Pl Glens Falls NY 518-798-1144 TBA free www.larac.org

KRISTEN LYON AND JOE CONCRA 2 SOLO SHOWS bau Gallery 506 Main St. Beacon NY 845-440-7584 Reception 6-9pm (thru June 8) www.baugallery.com

OLIVA Contemporary Dance Project Showcase Performance at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 PM charge www.kaatsbaan.org

RIVERSIDE ART AUCTION AND EXHIBITION Garrison Art Center The Riverside Galleries 23 Garrison's Landing Garrison New York 8454243960 Live Auction May 10 at 5pm. free Silent auction closes May 18 garrisonartcenter.org

"WATERCOLORS WITHOUT BOUNDARIES" BY BRIGITTE LORITZ Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru May 30) www.harrisonpl.org

Sunday, May 11

ALL THE RAJ: FREDERIC CHURCH AND LOCKWOOD DE FOREST- Painting, Decorating and Collecting at Olana 5720 State Route 9G, Hudson, NY 12534 Hudson NY 518-828-0135 charge (thru Nov 2) www.olana.org

AMERICAN STRING QUARTET IN CONCERT St. George's Church Newburgh Chamber Music 105 Grand Street Newburgh NY 845-534-2864 3-4pm charge www.newburghchambermusic.org

Tuesday, May 13

DON RESNICK: ESSENCE of Place- landscape paintings, drawings, watercolors, sketchbooks Hofstra University Museum, Emily Lowe Gallery Hempstead Turnpike, Hofstra University Hempstead NY free (thru Aug 15)

Wednesday, May 14

GAIL LEVIN EXHIBIT- N.A.W.A.'s 2014 Honoree National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 3-5pm All are invited and welcome. free (thru May 27) www.thenawa.org

Thursday, May 15

FUTURE ART MASTERS EXHIBITION online Student Exhibit American Artists Professional League www.aaplinc.org/online_fame_14.htm (thru May 10) www.american-artistsprofessionalleague.org

SHARON KLASS: VISUAL MOMENTS Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 free (thru June 1) www.sharonklassart.com

Friday, May 16

"FOR ENGLAND...FOR LOVE" Sullivan County Dramatic Workshop Rivoli Theatre 5243 Main Stt S. Fallsburg NY 845-436-5336 charge scdw.net/ (thru May 18)

MAUDE BAUM & CO Spring Salon eba Theater 351 Hudson Ave at Lark Street Albany NY 518-465-9916 8pm charge www.eba-arts.org (thru May 18)

Saturday, May 17

AotL SPRING COLLABORATIVE SHOW Arts on the Lake 640 Route 52 Carmel NY 845-228-2685 Reception 1-5pm free (thru May 26) www.artsonthelake.org

BERGEN SYMPHONY ORCHESTRA Spring Concert First Presbyterian Church 150 East Palisade Avenue, Englewood NJ 413-446-6266 7:30pm charge

DON RESNICK: ESSENCE OF PLACE Hofstra University Museum Emily Lowe Gallery Hempstead Turnpike Hempstead NY 516-463-5672 Opening Reception 4:30-7:30pm free (thru Aug 15) www.hofstra.edu/museum

FINE ART AND CRAFTS AT VERONA PARK Rose Squared Productions, Inc. Verona Park 542 Bloomfield Ave Verona NJ 908-874-5247 free www.rosesquared.com

Continued on Page 24

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Fiction

Grandine is the Italian Word for Hail

By STEPHEN GRAF

THE FIRST THING I noticed about her wasn't that she was beautiful, although she was—very. Seated in the final pew of Santa Croce Church alongside a row of flickering votive candles, she seemed somehow sacred, as though the church itself had given birth to her like Athena springing full-grown from Zeus's head. Spiraling overhead hung a frescoed ceiling, where half a million heartfelt prayers had floated across the centuries.

It wasn't her shimmering, black hair, cascading in ringlets around her tanned shoulders, nor was it the delicately sculpted lines of her face that caught my eye. No, it was her book, which initially captured my attention. Machiavelli's stony visage stared disapprovingly at her from the icy depths of his sepulcher just a few steps away, but she was oblivious. Right there, in Santa Croce church, in the shadows of Dante's vacant tomb, she sat reading a book. And it wasn't the Good Book, either.

The scent of melted wax and

incense burned in my nostrils as I stood frozen in the aisle, like Lot's wife watching Sodom ignite. From the massive, stone pillars that lined the aisle, marble cherubs hid their faces in shame at being revealed for the impostors they were. I realized then that I knew her already, that I'd felt the warmth of her soft skin and had tasted her full, red lips countless times over a thousand solitary days and a thousand interminable nights.

Just then, the bells sang out five times from the steeple. Moments later, the caretaker began rolling down the center aisle, sweeping sightseers and worshippers alike into Florence's teeming streets. A tour group made up of retirees from Wisconsin shoved their way toward the door, tossing us together on a wave of bodies. Our eyes met as she was stashing the book in her handbag. From somewhere miles away, I heard my voice ask: "What're you reading?"

Her smile was sweet and just a little sad, like a portrait of the

Madonna holding baby Jesus. She replied: "Non parlo l'inglese."

Outside, pregnant, coal black clouds had turned the sweltering August afternoon somber. The vendors who lined the Piazza Santa Croce were scurrying to pack in their stands before the storm hit. An ominous wind tore down the near-deserted square, rattling a canvas banner that hung from the front of a nearby gallery. On the steps of the church, I glanced over my shoulder and caught sight of a stone gargoyle glowering down at me from the eaves. She grabbed my elbow and squeezed it, saying: "Andiamo!"

Arm-in-arm, we traversed the square. Gusts of wind ruffled her white, silk skirt, forcing her to use her free hand to hold it down. We turned onto the Lugarno Delle Grazie and headed toward the Ponte Vecchio. Her wooden heels clattered on the cobblestone as we wordlessly passed rows of solemn gift stores. From within their protective cocoons,

merchants and customers alike peered out blankly at us.

Out of the west, a peel of thunder boomed across the seamless skyline. Two teen-aged, Italian boys roared past on motor scooters, forcing us to leap onto the sidewalk. To our left, the Arno River churned, choppy and brown.

When we reached the Ponte Vecchio, the first raindrops began to fall. The intoxicating aroma of pizza and roasted chicken still hung thick in the muggy air although the vendors had already shut their kiosks up tight. We picked up our pace as we started across the Ponte Vecchio. The tiny wooden shops hunched, side by side, atop the stone bridge, were filled to the bursting point with humanity. For centuries, these humble cottages had housed butchers and blacksmiths, but now dealt exclusively in jewelry and collectibles. Outside, mobs of tourists spun like tops, desperately searching for refuge from the coming storm.

Jagged bolts of lightning began to rip apart the western horizon. Still holding hands, we were practically running when we reached the opposite shore. The rain began to pour down in sheets, plastering our light, summer clothes to our bodies. We ducked under the awning of a men's clothing store. "SALE" signs—in English for the tourists—filled the plate glass storefront.

As she wiped the water from her face, I gazed at her, trying desperately to preserve every feature in my memory. Her rain-soaked skirt and blouse clung to her, revealing every exquisite curve of her body. Michelangelo, reposing across the river in Santa Croce with Galileo and Machiavelli, never dreamed of so perfect a figure. I glanced away quickly, fearful of being caught staring.

Together, we sat on the stoop watching fat raindrops slap against the dirty sidewalk. It was then that I heard the first *Pop!* Another *pop!* quickly followed, then another and another. We exchanged curious glances. I looked out at the street again and hail the size of Ping-Pong balls began bouncing off the road surface. She laughed and pointed, shouting over the din, "Grandine!"

Several strands of hair, banded together by the rain, had fallen across her cheek, which she hadn't bothered to brush away. I could see the hailstones dancing like tiny white sparks across the deep, brown pools of her eyes. In that moment, I loved her and I knew I'd never see her again.

Grandine is the Italian word for hail.

(Stephen Graf lives in Pittsburgh, PA 15202)



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Opportunities

Performers: Ajkun Ballet Theatre, NY Seeks enthusiastic young dancers (pre-K to young teens) for summer production "La Fille Mal Gardée" August 2014 at the Egg, Albany, NY Info at email or website. Aug 4 ajkun@aol.com www.ajkunby.org

Artists: American Artists Professional League, 47 Fifth Ave., NYC 10003. Call for Entries for the 86th Grand National Exhibit Nov 10-21 at the Salmagundi Club, NYC. Accepting Oil/ Acrylic, Graphics, Pastels, Sculpture, Watermedia & Mixed Media. Send #10 SASE to AAPL or visit website. Deadline Sep 6. office@aalplinc.org www.americamartist-professionalleague.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@aalplinc.org www.americamartist-professionalleague.org

Artists in the NorthEast: Arnot Art Museum, 235 Lake St, Elmira, NY 14901 (607) 734-3697 Seeks work for 74th Regional Exhibit June 20-Aug 9. Download application from website Deadline April 25 arnotartmuseum.org

Artists and Craftspeople: Art League of Long Island, (631) 462-5400 Seeks entries for 47th Annual Art in the Park Fine Art & Craft Fair, to be held at the Hecksher Museum Park, Huntington, NY May 31-June 1. Prospectus available online. Deadline May 9. www.artleagueul.net

NYC Artists, All Media: ARTCONDO, Collective Building Purchasing Opportunity, 1013 B'way, Brooklyn, 646-245-9801. Seeks artists for community-based project. email or visit website for full details. ArtCondo2013@gmail.com www.ArtCondo.com

Artists: Artists-Creative Impulse, Liberty, NY 845-292-7027 Seeks artists for Gallery Exhibits (approx 30 days) Call Sue Petry for appointment or visit website for info. www.creativeimpulsetore.com

Artists: Arts Society of Kingston (ASK), 97 B'way, Kingston, NY (845) 338-0331 Seeks entries for Regional Juried Exhibition Apr 5 - 26, 2014. See website for prospectus. Deadline Apr 1. communications@askforarts.org • www.askforarts.org

Digital Artists: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks entries for "Digital Magic" exhibition. Download full details from website. www.bjspokegallery.com.

Sculptors: Blue Door Artist Association, 13 Riverdale Ave, Yonkers, NY (914) 375-5100 Seeks sculptures for outdoor installation on Waterfront Promenade and other locations. Email jpgs and contact information or call 914-965 3397 Ongoing deadline eselpe@optonline.net www.bluedoorartcenter.org/artists/current

Artists: Bowery Gallery, 530 W 25th St., NYC 10001 (646) 230-6655 Seeks entries for Juried Show 2014 on July 29 - Aug 6. Opening Reception July 31, 5-8pm. Juror: David Cohen, editor and publisher of artcritical.com. Formerly gallery director at the New York Studio School and art critic at the New York Sun, Cohen is founder-moderator of The Review Panel, the lively critics forum hosted by the National Academy Museum. His work has appeared in Art in America, New York Times Book Review, Slate, Artnet, Modern Painters, and other publications. He currently serves as visiting associate professor at Pratt Institute. Download prospectus from website. Deadline Midnight, April 15. Online submissions only; \$35 for 3 images; \$5 each additional image, maximum 6 images. www.bowerygallery.org

NY Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. REGIONAL JURIED EXHIBITION May 2 - May 30. JURORS: Charles Bremer and Edmond Rinnooy-Kan. Possible \$2400 in prizes. Actual artwork juried (no slides) Prospectus: available online at or send #10 SASE ATTN: regional juries exhibit Deadline Apr 25/26 www.cooperstownart.com

Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. 79th NATIONAL JURIED EXHIBITION July 11-Aug 15. JUROR: Sondra Freckelton. All media. Possible \$3200 in prizes.

Catalog. Prospectus available online or send #10 SASE to "National Exhibition" Deadline May 15 www.cooperstownart.com

Craftspeople: Dutchess Community College Foundation seeking crafters for 43rd Annual Holiday Craft Fair, Nov. 29 & Nov 30. Hand crafted items only. For more information call Diane Pollard (845) 431-8403 or visit website. www.sunydutchess.edu/CraftFair

2-D Media Artists: East End Arts Council, 133 East Main St., Riverhead, NY 11901. 631-727-0900 x 302 Seeks entries for 3rd Annual Nat'l Juried Show "The Creative Process". Online apps only. Jurors Gerald Peters and Peter Marcelle. Call, email or visit http://www.eastendarts.org/gallery/national-show2014 for prospectus. Deadline Apr 8 stephanie.smith@eastendarts.org www.eastendarts.org

Artists & Sculptors: Easton, CT Arts Council (203) 374-0705 or (203) 261-0175. Seeks entries of original sculpture, painting, drawing for Regional Open Juried Fine Art Show May 15-Jun 7 at the Easton Public Library, 691 Morehouse Rd. Award-winning artist, illustrator, educator Joel Spector juror/judge. E mail or (203) 374-0705 or (203) 261-0175 for details, info. Deadline Apr 26 info@eastonartscouncil.org www.eastonartscouncil.org

Workshop Presenters, Food Vendors: Fulton-Montgomery Community College, 2805 State Highway 67, Johnstown, NY (518) 848-3552 Seeks participants for Buck Moon Arts Festival July 12, 13. Email for entry specifics, or download application Deadline May 31 Debra.Kolsrud@fmcc.suny.edu fmcc.edu

Photographers: Garrison Art Center, 23 Garrison Landing, Garrison, NY (845) 424-3960. Seeks entries for "PHOTOcentric 2014" a juried exhibition Sept 13 - Oct 28, 2014. Open to all photographic mediums. Jurors: Marvin Heiferman. Awards \$3,400 plus publication in Exhibition Book and more. Download prospectus from website. Call or info@garrisoncenter.org for questions. Deadline for early entry discount May 14. info@garrisonartcenter.org www.garrisonartcenter.org

Artists: Harrison Council for the Arts, Harrison Public Library, Bruce Avenue, Harrison, NY 10528 (914) 835-0324. Seeks entries for 2015 Exhibition schedule. Call or write for complete details. In person submission on May 16. cpepone@yahoo.com www.harrisonpl.org

Artists: Hudson Valley Art Association, Inc. seeks original Painting, Drawing and Sculpture. for 82nd Annual National Juried Exhibition September 2014 at the Salmagundi Club, NYV Download prospectus from website Deadline: May 1. www.hudsonart.org

Artists Craftspeople: Hudson River Art Fest June 8, noon-4 p.m., Cornwall-on-Hudson, rain or shine. 10x10' space under tent (first-come, first-served) or bring pop-up tent: \$40; \$35 if postmarked by May 15. Details, applications: 845-534-4200; www.cornwall-on-hudson.org.

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Spring Juried Show April 27-May 23 Download prospectus at website. Receiving Apr 25 1-4pm; Apr 26, 10-1pm kent.art.assoc@snet.net www.kentart.org

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Member Show Mar 9-April 20. You may join at receiving. Download prospectus at website. Receiving for jurying Mar 8, 11-2pm www.kentart.org.

Artists: La Macina di San Cresci. Seeks applications for residencies 2014. NO DEADLINE. All-year openings. Contact http://www.chianticom.com/en/residency-program-details. NO FEES. info@chianti.com www.chianticom.com

Artists, All Media: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking work in all media for 10th Annual Small Works Show, April 30-May 24. Max. 15" framed in any direction. Juror: Bartholomew Bland, Director of Curatorial Affairs at the Hudson River Museum. SASE for prospectus or download application. Deadline: Mar 14. www.mamaroneckartistsguild.org.

Interns: Nassau County Film Office, Mineola, NY 516-571-3168 Seeks interns (film, video, photography) email Debra Markwitz for full info. Deadline Ongoing DMarkowitz@nassauCountyNY.gov www.LongIslandFilm.com

All Media except photography and craft: National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for 84th Annual Open Juried Exhibition, May 5 - May 31, 2014. Juror &

Judge Robert W. Pillsbury, Pres of Salmagundi Club, NYC. \$2000 in awards. Send SASE or download prospectus from website. Deadline Mar 28. www.nationalartleague.org

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

Artists: National Society of Painters in Casein & Acrylic, 969 Catsauqua Road, Whitehall, PA 18052 Seeks entries for 60th Annual Juried Exhibition, at the Salmagundi Club, June 9-20. Over \$15,000 in cash prizes and medals. Daniel E. Greene, NA Juror of Awards For prospectus write: D. Wels, Corresponding Secretary, 1710 First Ave., Apt. #245, NY, NY 10128 or visit website. Submissions by CD only Deadline: April 19. doug602ku@aol.com www.NationalSocietyofPaintersinCaseinandAcrylic.com

Soft Pastel Artists: Pastel Society of America. Seeks entries for 42nd Annual Juried Exhibition "Enduring Brilliance" at National Arts Club, NYC, Sept 2-27 Send SASE (#10) PSA, 15 Gramercy Park South, New York, NY 10003 for prospectus. Info: 212 533 6931 or download from website. Deadline for CD: June 16 psaoffice@pastelsocietyofamerica.org www.pastelsocietyofamerica.org.

Artists over 75: Putnam Arts Council, 521 Kennicut Hill Rd., Mahopac, NY, 845.803.8622 Seeking entries from artists 75 and over. Submit 2 pieces of original fine art for Annual Art: A Lifelong Journey June 1-June 22. Cash awards Drop off date May 25, 1pm. Call for details or visit online for prospectus Deadline May 25. www.putnamartscouncil.com.

Landscape Artists: RedHook Community Arts Network (RHCAN), 7516N Broadway, Red Hook, NY Seeks entries for juried landscape painting exhibition May 23-Jun 22. Juror: Albert Shahinian. Visit website for details and prospectus. Deadline Apr 14 redhookcan@gmail.com www.rhcan.com

Sculptors: RedHook Community Arts Network (RHCAN), 7516N Broadway, Red Hook, NY Seeks entries for 2nd annual Sculpture Expo 2014 Jun thru Nov. Visit website for details and prospectus. redhookcan@gmail.com www.rhcan.com

Hudson Valley Artists, All Media: Samuel Dorsky Museum of Art SUNY New Paltz 75 So. Manheim Blvd. New Paltz, NY 12561 (845) 257-3844. Seeks Hudson Valley artists for 2014 Edition of the Hudson Valley Artists Series "Worlds of Wonder" Jun 21- Nov 9. Award. Visit website for info. Deadline Mar 24. www.newpaltz.edu/museum/news.cfm

Artists, All Media: Saunders Gallery of Fine Art seeks entries for 10 x 10 show May 3-Jun 8. Website for prospectus/entry form. bjsartworks@aol.com www.saundersgalleryoffineart.com

Artists all media in CT, DE, MA, MD (D.C.) ME, NH, NJ, NY, PA, RI, VT: Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT 06840 (203) 966-9700 x26. Entries for 64th Annual Art of the Northeast USA May 31-July 26; Best in show \$3000 & solo exhibit. Apply at http://www.silvermineart.org/art/call-for-entries.php Deadline Apr 25 www.silvermineart.org

Sculptors: Studio Montclair, 108 Orange Road, Montclair, NJ 07042 (973) 744-1818. Seeks entries for the Art in the Garden Aug 3-Oct 13 in the Greenwood Gardens, Short Hills, NJ. Juror: Karen Wilkin. Existing or proposals for site-specific works may be submitted for consideration, and innovative works are encouraged. The exhibition will include invited and juried sculptors. SASE for prospectus or download from website www.studiomontclair.org. Deadline March 30, 2014

Artists: Terra Vivente Art Studio, Guardia Sanframondi, Italy Is offering one-month residencies to emerging and established artists in Campania during July/August. Email or visit website for details. Deadline April 1 hwadsley@telus.net terraviventiartstudio.com

Artists: TerraNova Collective soloNova Arts program. The soloNova Arts showcases innovative solo artists representing various artistic disciplines, cultures and perspectives seeks performers or theatre artists with solo shows at any stage of development. Download applications from website. Deadline March 10. www.terranovalcollective.org

Individuals, organizations, institutions

within the artistic and cultural community: The Ibsen Scholarships award, Norway seeks projects in the field of drama and performing arts that act as incentives for critical discourse in regards to existential and society-related subject matters concerning Henrik Ibsen and his plays. For further information and application go to website: www.ibsenawards.com Application Deadline April 30, 2014 hildeguri@teateribsen.no

Artists: The Main Street Petite Gallery of the Huntington Arts Council, 213 Main St., Huntington, NY 11743, (631) 271-8423 Seeks artists for juried portrait show, Apr 10-May 12; Visit website to download prospectus Deadline Mar 7 www.huntingtonarts.org/call-to-artists-portraits-2014

Photographers: The Main Street Petite Gallery of the Huntington Arts Council, 213 Main St., Huntington, NY 11743, (631) 271-8423 Seeks entries for photographs that represent L.I. Please visit website to download prospectus Deadline Friday Apr 17 www.huntingtonarts.org/?p=3227

Artists: The Museum of Art- Deland, 600 N. Woodland Blvd, Florida 32720 (386) 717-4344 Seeks entries to Wearable Art III May 17, 2014. A fundraising event to support arts education. Shipped entries will not be accepted. Download entry form. Deadline March 10 Dickson@moartdeland.org moartdeland.org

Artists, All Media: Unframed Artists Gallery, 173 Huguenot St., New Paltz, NY 12561 (845) 255-5482. Seeks entries for exhibit "Art Speaks" Apr 5th to Jun 16th. Visit website for info or call Shannon Adria (401) 447-1647 / Josh Otero (914) 907-9427. Deadline Mar 8. unframedartist@yahoo.com www.unframed-artistsgallery.com.

US & International 2D/3D Artists: Viridian Artist Inc. 548 West 28th St, New York, NY 10001. Seeking entries for 25th Annual International Juried Competition. Juror: Katherine Brinson, Associate Curator, Guggenheim Museum, NYC and acquiring works of emerging artists for the museum's permanent collection. Cash Prizes, Power Point Presentation, Group Exhibition Jul 1 - 19. \$45/3 jpgs, \$5 each additional. SASE for prospectus or download from website. Deadline Apr 11 www.viridianartists.com/submission/ www.viridianartists.com.

Artists, Craftspeople: Warwick Applefest, PO Box 22, Warwick, NY 845-987-8300 Seeks artists who make handcrafted items for Applefest Festival Oct. 5, 2014. Forms and guidelines on website. Early bird deadline June 1 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 84th outdoor "Art in the Village" exhibit May 24, 25, 26; May 31 & June 1 Go online for registration form and info. jrm.wsoae@gmail.com www.washingtonsquareoutdoor-artexhibit.org.

Photographers: Westchester Photographic Society, (914) 837-5353. Seeks entries for 5a Digital Color and Open Mind Westchester Photographic Society's Digital Color and Open Mind Competition; rated by professional judge. Call or visit website for full information. Deadline Mar 14. www.wpsphoto.org

Photographers: Westchester Photographic Society, (914) 837-5353. Seeks entries for Photography Competition Digital Black and White Prints. Call or visit website for full information. Deadline Apr 4 www.wpsphoto.org

Artists, Craftspeople: White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY 10605 (914) 949-7909 or (914) 993-8271. Seeks entries for 52nd Annual Juried Show, May 31 & Jun 1, 2014, 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, Craftspeople (Especially painters & glassworkers): Window on the Arts Festival, Klumpp Park (607) 242-3282. Seeks entrants for 7th Annual Festival on Sep 13. email or call for details. Deadline May 15 skyblue1926@aol.com www.windsorpartnership.org

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

Theatre *When is a play not a play?*

By ROBERT W. BETHUNE

VERY RECENTLY, Terry Teachout wrote, "The script of a play is not a finished product: It's a set of instructions. A play is not a play until it's performed, and unless it's a one-person play that is acted, directed and designed by the author, many other people will be deeply involved in the complicated process that leads to its performance."

That's an excellent summary of the position many, perhaps most, theater artists take today, and have done for some time. I can go one step further without getting out of my comfort zone: that the author of a play is not in a privileged position with respect what the author wrote. Artists, writers, playwrights worthy of a dose of sodium chloride work from levels of which they are not fully aware, indeed, of which they may be completely unaware, levels that can be seen by others in the work, but very likely not by the person who wrote it.

However, there is a major problem when Frank Galati, one of today's hotshot directors, decides to take Brian Friel's *Philadelphia, Here I Come!*, a major play by a living play-

wright, cut dialog, delete characters, add music and dance and generally re-shape the play to suit his own wishes. No, it's not the legal problem, though that certainly comes into play. It came into play to the extent that Brian Friel yanked the rights until Galati and Asolo Theater agreed to stage the play as written.

It's actually a simple matter of respect for a fellow artist. Even if Brian Friel were not one of the most important living playwrights, even if he were an unknown delivering his first play, he deserves to be respected by his fellow artists for the work, talent, time and skill he put into the script. Just a simple matter of respect—yet somehow, in today's world of creative practice, somehow this simple matter turns out not to be so simple. There are quite a few of today's creative people who need to take a good look in the mirror.

Of course it is true that a script is incomplete without the production, as so many theater artists point out. Why is it that so few people other than playwrights understand that the production is incomplete without the script? Is there any such thing as

an element of the art of theater that is complete without all the other elements? Didn't we figure that out, uh, hmm, let me see, about 2,500 years ago, when Aristotle noticed that fact?

It's obvious that the matter changes when the playwright is dead. Unfortunately, death cuts off collaboration. Even in that case, if you mean to mess with the text, you still need to work with the author's estate, simply out of respect for the memory of that artist, your fellow in the creative endeavor.

If any theater artist thinks he or she has the right to just play fast and loose with somebody else's work, somebody who is alive, that person has no concept of the meaning of mutual respect among artists, no understanding of theater as a collaboration (as opposed to a series of power plays) and therefore no business working in the theater at any level.

Last but not least, if the urge to expand your personal creativity gets hold of you to the extent that this play or that play will no longer serve you, than don't Osterize somebody else's work—*write your own!*



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UNIVERSITY OF NEW MEXICO PRESS: Buen Gusto and Classicism in the Visual Cultures of Latin America (Ed.) Paul B. Niell / Stacie G. Widfield. 328 pp.; 6 1/4 x 9 1/4; 85 Halftones; Index. \$65.00 Hardcover. *****
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This is only a partial list of events! Visit our website for complete, up-to-date listings.

March 28 - April 27, TREMAINE GALLERY May 2 & 3, 7:30pm ; May 4, 2:30 pm
Darlene Charneco: Painting & mixed media. HOTCHKISS DRAMATIC ASSOCIATION - *Prelude*
 Reception: Saturday, April 5, 4 - 6pm *to a Kiss* by Craig Lucas. (Ticket & reservation
 information: 860-435-3203)

April 4, 7pm — WALLINGFORD SYMPHONY
 ORCHESTRA. Free admission. May 11, 7:00 p.m.
 SPRING CHORAL CONCERT IN THE HOTCHKISS
 CHAPEL. Free admission.

April 11 & 12, 7:30pm; April 13, 2:30 pm
 SPRING DANCE PERFORMANCE, HOTCHKISS
 DANCE COMPANY. Free admission. May 23, 7 p.m.
 HOTCHKISS ENSEMBLES: THE HOTCHKISS
 ORCHESTRA & RIGHT BRAIN LOGIC. Free
 admission.

April 17, 7pm — MIDORI, VIOLINIST. Free
 admission; seating is first come, first-served.

THE HOTCHKISS SCHOOL - 11 INTERLAKEN ROAD, LAKEVILLE, CONNECTICUT

Fiction *The Fat Lady*

By DEVI SNIVELY

I OWE YOU all an apology. You see, I'd been told it's never over until the Fat Lady sings, so you can imagine my surprise when she showed up on my doorstep. She pretended to be the Avon Lady but I saw through her flimsy charade and did what anybody in my position would have done—I bound her to a chair and gagged her. I then dragged her down the stairs and hid her in the cellar.

I went on about my day-to-day business after that and, no longer living under the threat of her unwanted appearance, forgot about her. I forgot about a lot of things. Time lost all purpose without an impending deadline. And in time's absence, I lost all perspective. Without it, I gave up whatever it was I used to do and adopted a life of leisure or—as some might call it—sloth. She might be there still if it weren't for that big storm.

The rain poured down so hard that I decided to check the basement for flooding. I never had gotten around to replacing that broken storm window. After all, it wasn't like *not* doing so was gonna kill me. But at the time I had nothing better to do and figured it might be nice to feel useful for a change—or relieve the tedium at any rate. That's when I saw her, still

tied to the chair. At least, I think it was her.

The Fat Lady was no longer fat. With no food or water, she'd become little more than shriveled flesh and brittle bones. I had to look away. She was ghastly. Nonetheless, I did take some comfort. I'd heard nothing about what happens when the *Malnourished* Lady sings. As such, I decided to chance it and let her go.

I was in luck. She had lost her voice due to severe dehydration. Even if she gained back the weight, she would never sing again. She could hurt me no more. I helped her outside and gave her some money for the bus. That was 5,000 years ago.

I don't look so agreeable myself anymore and I smell even worse. I can barely move for the crippling arthritis and that's just as well—there's no more room for mobility. Since the disappearance of the Fat Lady the world has become so overpopulated that I don't dare get up for fear of losing the one-by-one square foot of space I've clung to all of these years. It's all I've got left. Well, that and endless time and my single remaining hope—that somehow, someday the Fat Lady will return and sing her song for me.

(Devi Snively, former ballerina, writer, filmmaker, and teacher, lives in Mishawaka, IN)



Letters

Continued from Page 16

To the Publisher:

Wow, excellent article["Travel & Culture": January 2013 Online]...we loved it. Thank you very much. It was delightful...

Tatyan Camacho
Liga de Arte de San Juan
San Juan, PR

To the Publisher:

Dear Cornelia Seckel and Raymond Steiner,

A friend in London just sent me the link to your story on Motherwell by Marybeth Weston. It is extremely good and he sounds like he is actually speaking. I say this because I worked for him for three years in the '70s.

Keep up the good work. So little in the contemporary art press is even readable these days.

Very best,
John E. Scofield
Sharon, CT 06069

To the Publisher:

This is a beautiful article [in the *ART TIMES* Winter 2013 issue] to honor the 100th Annual Exhibition of Allied Artists of America.

I am sure both Tom Valenti and Gary Erbe will be very pleased

I also like the beautiful photo of award winners Daniel Greene and Wendy Caporale.

I will see them both tomorrow night at the Artist's Fellowship Meeting at the Salmagundi Club.

All the best, and thank you,
Roger Rossi, NYC

To the Publisher:

Thank you so much for your review of the Pastel Society of America's 41st Annual Open Juried Exhibition in your Winter 2013 column *Culturally Speaking*. Pencil PSA in your calendar of events for 2014. The awards ceremony and diner for the 42nd Annual Exhibition will be held Sunday, September 14, 2014 in the national Arts Club Grand Gallery. I hope you will be able to join us for the celebration. Below is the complete calendar of events for the 42nd.

Thank you again for your continued support of PSA. Please give our best wishes to Ray.

Warm regards,
Jimmy Wright
PSA President, NYC

To the Editor:

Mr. Steiner, thank you for Art Essay Part III — as an artist with lots of stupid paintings let one say that I bought a stupid oil painting that is on my wall near a window above my stairway — One day the sun was glowing on the painting and lo and behold it lifted up my spirit in such a way that I just sat on my stairs and stared at the stupid painting with such delight.

Sincerely, one of many stupid artists!

Happy Holidays,
Chris Stevens

To the Editor:

Enjoyed your recent article on Looking at Art and especially liked the referenced quote from Will Barnet. It made me smile to think about him.

Sincerely,
Jo Anne Kalish
Milford, PA

You can still read these essays published exclusively online in January and February

Beauty in Silla: the Korean Exhibition at the Met by Kathleen Arffmann

arttimesjournal.com/art/reviews/feb-14-online-kathleen-arffmann/silla-the-korean-exhibit-at-the-met.html

Pencil Nex – New Generation Art in Eastern Europe, after the Communist struggle by Damian Targan

arttimesjournal.com/art/Art_Essays/jan-14-online-damian-targan/pencil-work.html

Success Was Self-Taught By This Artist by James C. Weaver

arttimesjournal.com/art/Art_Essays/jan-14-online-james-c-weaver/chris-roberts-antieu.html

At Home with Robert Motherwell (1915-1991) An Interview by Marybeth Weston

arttimesjournal.com/art/Art_Essays/jan-14-online-robert-motherwell.html

What is African Art? A Question of Identity at Harare's latest Gallery by A.A.V. Amasi

arttimesjournal.com/art/Art_Essays/jan-14-online-a-a-v-amasi/african-art.html

Public Art Inspires Change in Milwaukee's Dilapidated Areas by Sarah Flagg

arttimesjournal.com/speakout/jan-14-online-sarah-flagg/milwaukee-public-art.html

A Different use of Space for Dance by Dawn Lille

arttimesjournal.com/dance/jan-14-dawn-lille/boris-charmatz.html

In Praise Of Oscar by Henry P. Raleigh

arttimesjournal.com/film/jan-14-henry-p-raleigh/oscars.html

Flight at the Royal Welsh College of Music and Drama (RWCMD) By Leslie Herman

arttimesjournal.com/music/jan-14-online-flight-rwcmd-leslie-herman.html

San Juan Puerto Rico, a travel report from Cornelia Seckel

arttimesjournal.com/Travel_and_Culture/jan-14-puerto-rico/old-san-juan-puerto-rico.html

Theatre: Supply & demand: the actors payment for National Tours by Robert W. Bethune

arttimesjournal.com/theater/feb-14-online-robert-w-bethune.html

Violence in Film by Henry P. Raleigh

arttimesjournal.com/film/feb-14-henry-p-raleigh/violence-in-film.html

A few Days In Cordoba: Mauricio Lasansky and Stefan Zweig by Nina Barragan

arttimesjournal.com/art/Art_Essays/feb-14-nina-barragan/mauricio-lasansky-and-stefan-zweig.html

Peek & Piques! Why artists and artwriting? by Raymond J. Steiner

arttimesjournal.com/peeks/feb-2014-online-artwriting.html

Culturally Speaking: Openings, videos, events by Cornelia Seckel

arttimesjournal.com/CultSpeak/feb-14-online/openings-meet-ups-videos.html

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arttimesjournal.com

To the Editor:

I always look forward to reading your writings in the *ART TIMES* which is always available in our Art Gallery, **The Artery**, in Milford, PA.....I especially remember the article you wrote about Chen Chi; his watercolors were a big influence on me and many others.

Sincerely,
Alvin Rosser
Goodyear, AZ



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The next issue is Summer 2014 (June, July, August)

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**Many more calendar listings online at
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2014 SPRING SHOW
May 24, 25, 26
(Memorial Day weekend)
May 31 and June 1
(the following weekend)

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Calendar

Continued from Page 18

Sunday, May 18

FINE ART AND CRAFTS at Verona Park Rose Squared Productions, Inc. Verona Park 542 Bloomfield Avenue Verona NJ 908-874-5247 free www.rosesquared.com

THE CHAPPAQUA ORCHESTRA performs Broadway Showtunes Horace Greeley High School Auditorium 70 Roaring Brook Road Chappaqua NY 914-262-7893 3pm charge www.chappaquaorchestra.org

Friday, May 23

50 SQUARE Garrison Art Center The Riverside Galleries 23 Garrison's Landing Garrison New York 8454243960 Opening reception 6 to 8pm free (thru June 22) garrison-artcenter.org

PO JAZZ ON HUDSON: Poetry is Jazz, Jazz is Poetry Blue Door Gallery 13 Riverdale Ave Yonkers NY 914-375-5100 7-9pm donate www.bluedoorartcenter.org

Saturday, May 24

84th WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square East & University Place (212) 982-6255 www.wsoae.org

CATHARINE LORILLARD WOLFE ART CLUB Annual Members' Exhibition 2014 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru June 6) clwac.org

INTERSECTION TRIO Windham Chamber Music Festival Windham Civic Center Concert Hall 5379 State Route 23 (Main Street) Windham NY 518-734-3868 8 PM -10 PM charge www.windhammusic.com

JANE BLOODGOOD-ABRAMS, RECENT PAINTINGS Mark Gruber Gallery 17 New Paltz Plaza New Paltz NY 845-255-1241 Opening Reception 5-7pm free (thru July 12) markgrubergallery.com

JENNIFER MULLER/THE WORKS at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 PM charge www.kaatsbaan.org

NAKAZATO/ TURJANSKI-VILLARD LOOK| ART GALLERY 988 South Lake Boulevard Mahopac NY 845-270-0243 Opening Reception 6-8pm free (thru June 15) lookartgallery.com

ORLI AUSLANDER Woodstock Framing Gallery 31 Mill Hill Road Woodstock NY 845-679-6003 Opening Reception 5-7pm free (thru July 12) www.WFGgallery.com

Sunday, May 25

84th WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square East & University Place (212) 982-6255 www.wsoae.org

Monday, May 26

84th WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square East & University Place (212) 982-6255 www.wsoae.org

Thursday, May 29

FIBER ART BY CHARLENE LEARY Valley Artisans Market 25 East Main St. (Rte. 372) Cambridge NY 518-677-2765 free (thru June 24)

"LUV" The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 Performances Thursday-Saturday at 8pm, Sunday at 3pm charge (thru June 22) www.schoolhousetheater.org

Saturday, May 31

47th ANNUAL ART IN THE PARK Art League of Long Island, Heckscher Museum Park, 2 Prime Ave Huntington (631) 462-5400 10-5pm www.artleagueli.net

84th WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square East & University Place (212) 982-6255 www.wsoae.org

A CURRENT VISION National Association of Women Artists, Inc. Whistler House Museum of Art 243 Worthen Street Lowell MA 212-675-1616 Reception: Saturday 2-4pm free (thru June 28) www.thenawa.org

ART OF THE NORTHEAST Silvermine Arts Center 1037 Silvermine Road New Canaan CT 203-966-9700 Opening Reception 6-8pm free (thru July 26) www.silvermineart.org

THREE PERSON EXHIBIT WITH DIANE BAUER, MARIE COLE AND SUSAN PICARD Tivoli Artists Gallery 60 Broadway Ti NY 845-757-2667 Opening Reception 6-8pm free (thru June 22) www.tivoliartistsgallery.com

52ND ANNUAL White Plains Outdoor Arts Festival - White Plains Outdoor Arts Festival Tibbits Park One North Broadway White Plains NY 866-210-7137 (thru Jun 1) www.whiteplainsoutdoorartsfestival.com

~ Submit your listings online at arttimesjournal.com ~ 



HUDSON VALLEY ART ASSOCIATION

82nd Annual National Juried Exhibition

Salmagundi Club Upper Gallery, Sept. 2014
Deadline for entry, May 1st

HUDSONART.ORG
for more info

