



INSIDE:
Raleigh on Film; Tobey on Marie Danforth Page;
Seckel's "Cultural Scene; Lille on Dance & Fashion;
Duffy on Theresa Bernstein;
Wersal 'Speaks Out' on Hope & Healing;
Steiner on "Standing Inside the Artist",
New Art Books; Short Fiction & Poetry;
Extensive Calendar of Cultural Events...and more!

ART TIMES

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Spring 2015 (March/April/May)



Frank Duveneck (American, 1848–1919) *Marie Danforth Page*, ca. 1889
 Oil on canvas 38 x 25 ¼ in. Courtesy of Cincinnati Art Museum;
 Gift of the Artist, 1915.100

Out of the Shadows: Marie Danforth Page

ized portraits of women and notably of children, themes that could be both a trap and an opportunity. Domestic subjects fit a popular demand and could be painted in private settings and from studios at home. In fact, Danforth Page's studio was entrenched in the woman's sphere, on the third floor of her Boston home. Critics were comfortable praising her portraits as both natural and appropriate. For an artist focused on building a career, this careful production was neither surprising, nor unique to Danforth Page. Like other women artists of her generation, what made her work outstanding was not its themes, but rather *how* she portrayed her sitters—the source for her creative expression.

Danforth Page did not seem to rail against these strictures. Indeed, she excelled in conservative Boston, where the Gilded Age, stretching from the 1870s until the start of World War I, epitomized the backlash that hardened old-fashioned gender roles. In art, displays of manly virility, discipline, and athleticism were celebrated, making stars out of male artists. Women were to be treasured as deco-

ration, as cherished possessions. Even women's role as consumer centered on creating and nurturing a beautiful Victorian home, in essence, constructing their very own gilded birdcage, one source of the era's name.

Cannily, Danforth Page successfully straddled societal expectations with the growing demand for parlor-sized, intimate portraits. She crafted her successful painting business, first by copying famous works of earlier artists such as Gilbert Stuart (1755-1828), then transitioning to commissioning 7 to 8 portraits from prominent families a year. By the 1920s, she charged a respectable \$1000 for a full-length portrait. After they married in 1896, Dr. Calvin Page, a research bacteriologist, supported her career as a portrait artist, and her earnings provided a substantial portion of the family income, essential to maintaining the Page's Back Bay home.

Continued on Page 11

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

By RENA TOBEY ©2015

BY THE LATE 1800s, a social divide among American women prefaced radical changes coming in the new century. Traditional women still celebrated the protective sanctuary of the private sphere, a moral and domestic haven for the family. The 'Cult of True Womanhood' valued piety, purity, and submission. Increasingly though, even these women embraced new roles as

consumers that propelled them out of the home into the public sphere of money, commerce, and politics. Women artists were also caught in a bind between the spheres. Even as professionals, bringing in respectable incomes from their work, they were pinned to conventional, private sphere subject matter.

Marie Danforth Page (1869-1940) built a reputation and a successful career making sensitive, particular-

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Commentary and Resource for the Fine & Performing Arts

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Letters

To the Publisher:

Cornelia, thank you so much! It is a great article and I appreciate your inclusion of my horses and the wonderful words you wrote about them.

I am starting an owl series and will keep you posted on their progress.

Happy Holidays to you and yours~

StevieJo Lake
Fredericksburg, Texas

To the Publisher:

I just read about your Fredericksburg trip and what an awesome getaway for you! I know it's also work for you but that sounds like a lovely place to spend some time. I really enjoyed reading the article - so many interesting and different things to do and see. I may be one of the people you have inspired to go there sometime.

I hope you and Ray are doing o.k. both healthwise and otherwise. We get a lot of nice comments on "The Golden Age".

It is a beautiful picture and everyone who sees it loves it. We have always gotten the same feedback on "Brewing Cloudburst".

Jack just popped his head in (that's as close as he gets to a computer) and he asked me to tell you that with the holiday season approaching, that always makes him feel closer to the people he cares about and loves and he has been thinking of you two a lot lately. Ditto Me.

It looks like you are in for bad

Peeks and Piques!

WHEN I WAS commissioned by Rosina Florio, former Director of The Art Students League of New York, to write a history of the school some 20+ years ago, she made it clear to me that she didn't want a "dry-as-dust" narrative, but rather an "anecdotal collection that would characterize the spirit of the League". To aid me in the making, she sent out a letter to all current and past students to contact me if they had a tale to tell. I had a surprising number of responses (some even from such celebrities as Charlton Heston, one-time model at the League*), but one that stood out in my mind was from Sudjana Kerton (an artist from Indonesia) who shared the following anecdote with me — most likely because it had stood out in his mind years later. A student of Yasuo Kuniyoshi, former instructor at the League (who, along with his wife, were Woodstock, NY, acquaintances of mine), Kerton vividly recalled an incident in which Kuniyoshi was 'critiquing' his work during class, saying to him (and the class in general), "There is something missing, something I don't see, do any of you know what is missing?" Several fellow students mentioned color or composition, and such. At which point, Kuniyoshi took Kerton's right hand and placed it over Kerton's heart. "You," he said. "I don't see you in your painting."** Kerton's story stayed with me ever since and was forcibly thrust into my mind (and artistic biases, I might add) a few years ago when the Pastel Society of

America asked me to do "a walk and talk" at one of their annual exhibitions. I'd never done such a thing (I find it difficult to put the language of images into a language of words — especially "on the spur of the moment" without my usual practice of letting the art gestate in my head for some time). Anyway, I had come to a large still life that was nearly technically perfect in its execution and all I could think of was "there's no 'you' in there." I couldn't really explain to my listeners what I meant, but a few feet away was a smaller floral still life (not quite so perfect in its rendering) which featured a vase-full of fresh sunflowers — with one blossom hanging over the side, seemingly on "its last legs." Why did the painter include that? Why 'spoil' a perfectly lovely floral? A whim? Merely an exact replication of the bouquet that was standing before her? She could have easily ignored the dying sunflower and simply made a pretty little floral. But she did include it and I think it had something to do with Kuniyoshi's admonition to his student. She put something of herself in the painting and, whether willingly or not, became what the French call an *artiste engage'*. I tried to explain myself (probably badly) in my preference of the floral over the exquisite array of vases and dishes, each piece discrete and meticulously limned, laid out on a cloth-covered table in the large-scale painting a few feet away. The painter of the vase of flowers succeeded in "getting herself" into her painting... I saw her in the flo-

ral still life along with her meticulous (if not perfect) brushstrokes. Putting "oneself" into a work of art seems not always intended (or even understood) by the artist. In my discussions with artists many have told me that what I "see" had no conscious role in their artwork and, if present, it came unsolicited (often disregarded or even denied); many are reluctant to talk about this phenomenon — and certainly unwilling or embarrassed to speak of this unintended inclusion (as the Italian Renaissance artists once did) as a "divine inspiration." More than a few have said outright that my "seeing" such things in their work was more a product of my personal predilections than their intentions. I do not know which is 'correct', but thanks (I think) to Kerton's anecdote of Kuniyoshi's teaching, I now find myself not only wanting to "stand in the artist's shoes" but to "stand inside the artist" in an effort to "get" it all.

Raymond J. Steiner

* Other 'celebrity artists' who attended the League were: Jacqueline Kennedy Onassis; John & Lionel Barrymore; Claudette Colbert; Duke Ellington; Jane Fonda; Peter Falk; Arlene Francis; Gene Hackman; Kim Hunter; John Huston; Piper Laurie; Roger Miller; Zero Mostel; Walter Slezak; Esther Williams, Calvin Klein; William Paley; Kenneth Rexroth; Henry McBride; Clement Greenberg; and Madonna (as Heston, not a student but as a model.)

**Letter to the author dated July 20, 1992.



weather - take good care of yourselves.

Dodie Paquette
Tallmadge, Ohio

To the Publisher:

I want to thank you for the mention in 'art times' -

I'm so glad you highlighted Stevie's (Stevie Jo Lake) horses - she is a good friend and does amazing work with copper -

Please consider 'navajo grill' a watering hole to hang out in if you get to our part of the country again - we'll keep you well fed and informed as to the art scene in this little burg (as best we can) -

Again, thank you for your kind words -

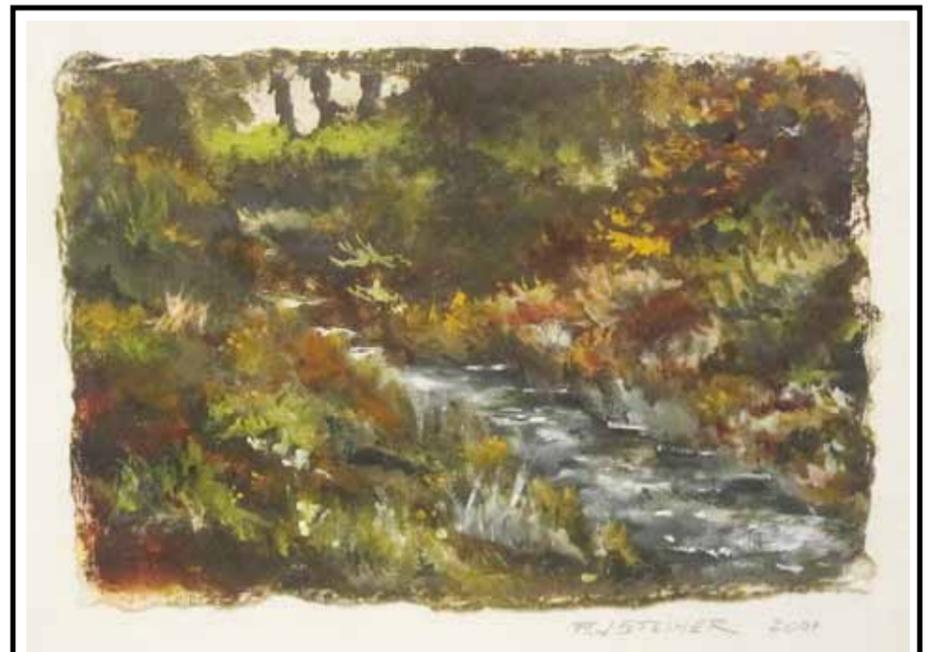
Mike Raymer Navajo Grill
Fredericksburg, Texas

To the Publisher

It was such a delightful surprise to receive your email and the link to your outstanding article. My heavens, what research you did to create this fine piece. Even though Tony and I were with you on the tour, we learned so much from your work. Brava. Tony and I really enjoyed your company and perhaps our paths will cross again thanks to Geiger. Please stay in touch, best regards

Joanne and Tony DiBona
San Diego, CA

Continued on Page 22



Brook, oil on paper by Raymond J. Steiner

Works on Paper

Kate McGloughlin Juror

March 7 — April 6

Opening reception Mar 7, 5-7pm

Raymond J. Steiner will have 2 paintings included in this group exhibition

Red hook Community Arts Network (RHCAN)
7516 North Broadway, Red Hook, NY
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Speak Out

Hope and Healing

By LISA WERSAL

THE WINTER ISSUE of *Art Times* is noteworthy, not just for its reviews and opinions, but for its opinions *about* opinions, which prompted my own...

In his column "To See or Not To See," Henry Raleigh is circumspect about his profession of film criticism, displaying tongue-in-cheek anguish over the discord among film critics on Woody Allen's most recent film, "Magic in the Moonlight." Raleigh is in a dilemma over whether "to see or not to see" the film. An option he did not consider would be to *not* go and pretend he *did*. Or, there's always the *Mission Impossible* strategy -- go, but destroy all evidence of having gone. I am not a Woody Allen fan, so the solution to Raleigh's conundrum would be an easy choice for me. Having seen a few of Allen's films, I would say that I've already seen a few too many.

In "Peeks and Piques," Raymond Steiner forcefully sticks to his guns,

defending his "long view" of art. Though he has touched on this topic before, this articulate and well-laid-out explanation got through to me like no other. As a faithful reader, I feel some relief at having reached a level of concordance with our esteemed curmudgeon editor. I understand him now.

Lastly, I will highlight music columnist Leslie Herman's "Healing the World with a Song," in which she invites inner-reflection -- on meaning, motivation, and emotional depth -- as we strive to heal our world. She asks, "...are we rising up, and are we moved as powerfully and profoundly as we should [be]?" In between the lines, there's an unspoken challenge for musicians and music lovers alike, to move and be moved, to find inspiration, to make a difference. She closes by advising us to keep a song in our hearts.

The song held in my heart these

days is "Justice," by Minnesota musician Kevin Anderson. The lyrics of this song advise that we not hate people because of whom they love, and that we not love and adulate people because of whom they choose to hate. Anderson is a Catholic priest, and his latest CD, "Hope: Vision of Soulfulness," is my favorite collection of music by Catholic religious since the Medical Mission Sisters ushered in the era of the "guitar mass" with their "Joy is Like the Rain" album of the 1960s. Anderson's CD contains many spiritual references, and clearly fits the Christian music category, yet his consciousness-raising and prompting of listeners toward social action is reminiscent of 1960s folk music.

Another song from Anderson's CD speaks directly to his title concept of hopefulness, with lyrics: "Without hope, I can't. Without me, hope won't." Similar phrasing recurs throughout the song, for example,

"Without peace, I can't. Without me, peace won't." This song emphasizes that our high ideals and good intentions are for naught, if we don't put them into action, if we don't rise up. In this regard, Anderson and Herman seem kindred spirits, encouraging our commitment to purpose.

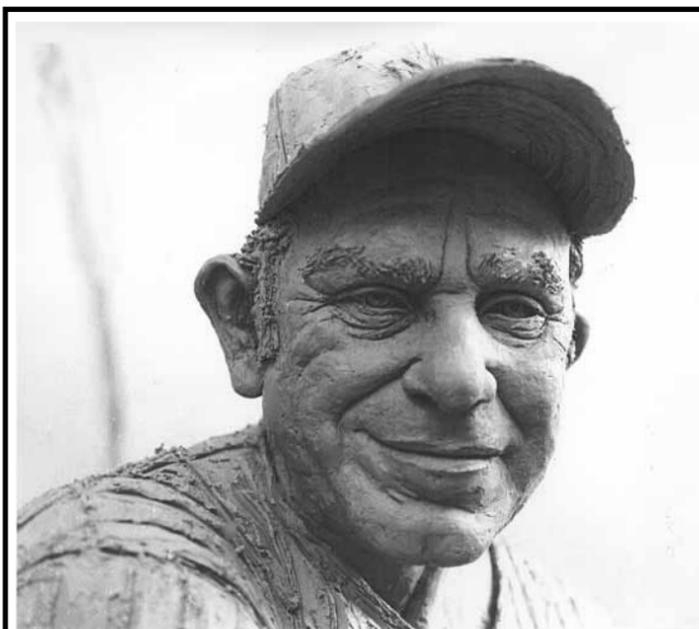
Can music heal the world? Well, music has certainly been an integral and healing force in my life, so perhaps my best response is to mirror Anderson's turn of phrase: Without music, I can't. Without me, music won't.

(Lisa Wersal is a writer and musician from Vadnais Heights, Minnesota. More info on Fr. Kevin Anderson's CD, along with a short video of him singing, can be found at <http://visitor.stedio.org/concert-debuts-priests-musical-self-retreat-cd/>).



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Rhoda Sherbell, NA

A Woman's Point of View

April 12 — June 7, 2015
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~
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(June, July, August)

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

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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.

Sunday March 1

ANNUAL MEMBERS' SHOW Putnam Arts Council Belle Levine Art Center 521 Kennicut Hill Rd. Mahopac NY 845-803-8622 Opening Reception 3-5pm (thru Mar 20)

BEYOND BRUSHWORK Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Opening Reception 4-6pm free (thru Mar 29)

DE BLASIIS CHAMBER MUSIC SERIES WITH ASHU, CLASSICAL SAXOPHONIST The Hyde Collection Art Museum 161 Warren Street Glens Falls NY 518-792-2383 charge

EMBRACING TRANSFORMATION: THE JOURNEY AND THE CROSS BY JANET MCKENZIE Wisdom House Retreat and Conference Center Marie Louise Trichet Art Gallery 229 East Litchfield Rd Litchfield CT 860-567-3163 free Fifteen oil on canvas paintings depicting The Way of the Cross and the Resurrection.

INFLUENCES: A GROUP EXHIBITION Upstream Gallery 8 Main Street Hastings-on-Hudson NY 914 965-3397 Opening Reception 2-5pm (thru Mar 22)

LA CAGE AUX FOLLES UP IN ONE PRODUCTIONS CENTER for Performing Arts at Rhinebeck 661 Rte 308 Rhinebeck NY 845-876-3080 charge (thru Mar 22)

MARGARET LANZETTA: THE CHANTEUSE AND A LOADED GUN Kenise Barnes Fine Art 1947 Palmer Avenue Larchmont NY 914-834-8077 (thru April 11)

MARLENE WIEDENBAUM PASTELS & SARA PRUIKSMA MIXED MEDIA Clement Art Gallery 201 Broadway Troy NY 518-272-6811 free (thru March 25)

RAYCHEL WENGENROTH: THE SPARK THAT STILL IGNITES Peters Valley Craft Center 19 Kuhn Road Layton NJ 973-948-5292 free (thru Mar 29)

"REMEMBERING SUMMER: PLEIN AIR PAINTINGS OF CONNECTICUT" BY ANDA J. STYLER AND "BEYOND BRUSHWORK" Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Opening Reception 4-6pm free (thru Mar 29)

SELECTED WORKS FROM THE WJC COLLECTION Woodstock Jewish Congregation Gallery Lev Shalem, 1682 Glasco Turnpike (off Rt. 212) Woodstock NY 845-679-2218 free (thru March 17)

STATE OF THE ART 2015 Studio Montclair 33 Plymouth Street Montclair NJ 973-744-1818 free Opening Reception: Friday, January 23, from 7 to 9pm

TANGO MEETS SWING WITH DANCER NINA JIRKA AND THE BERNSTEIN BARD QUARTET Unison Arts Center Unison Arts Center 68 Mountain Rest Road New Paltz NY 845-255-1559 3-6pm charge

WORKS ON PAPER Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 free (thru Mar 22)

Tuesday, March 3

ART MATTERS: A MULTI-MEDIA EXHIBITION National Association of Women Artists, Inc Florida Chapter Northwood University, Florida Campus, Jeanette Hare Gallery 2600 N. Military Trail West Palm Beach FL 561-346-7942 Opening Reception 3-5pm free (thru May 8)

THE EVOLUTION OF COLOR AND TEXTURE Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 free (thru Mar 28)

Thursday, March 5

GARI MELCHERS: AN AMERICAN IMPRESSIONIST AT HOME AND ABROAD & LECTURE: "GARI MELCHERS IN CONTEXT" Bellarmine Museum of Art 1073 North Benson Road Fairfield CT 203-254-4046 Lecture 5-6 pm; Opening Reception 6-8 pm. Free (thru May 22)

SEEROON YERETZIAN - I Exist National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Reception 5-8pm free (thru Mar 27)

Friday, March 6

EHUD ETTUN TRIO IN CONCERT The Buttonwood Tree Middletown CT 8pm - 10pm charge

"THE EFFECT OF GAMMA RAYS ON MAN-IN-THE MOON MARIGOLDS" The Schoolhouse Theater 3 Owens Road Croton Falls, NY 914-277-8477 Performances Thur.—Sat. at 8pm, Sun. at 3pm charge (thru Mar 29)

THE NEWBURGH PAINTINGS DR. MARTHA ZOLA SUNY ORANGE CULTURAL AFFAIRS Mindy Ross Gallery, Kaplan Hall, SUNY Orange the corner of Grand and First Streets Newburgh NY 845-341-9386 Opening Reception 5-7pm free (thru May 21)

Saturday, March 7

CABIN FEVER REMEDY - ART EXHIBIT Fine Line Art Gallery 319 Main Street South Woodbury CT 203-266-0110 Open House Art Reception 11am-4pm. Free (thru Mar 7)

EBA SPEAKEASY - THE SWANKIEST JOIN IN Town! EBA Theater Hudson at Lark Albany NY 518-465-9916 7pm charge

ISMS CONTEMPORARY ART EXHIBIT & SALE Crawford Gallery of Fine Art 65 Main St, Pine Bush, NY (845) 744-8634 Opening Reception 5:30 (thru April 1)

NANCY GHITMAN: "COW PORTRAITS" 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening reception 3-6pm (thru Mar 29)

THE EVOLUTION OF COLOR AND TEXTURE Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Opening reception 3-5 pm. Meet the artist Sundays March 8, 15, & 22 from 12-3 pm. free (thru Mar 28)

WORKS ON PAPER Red Hook Community Arts Network (RHCAN) 7516 North Broadway Red Hook NY 845-758-6575 Opening reception 5-7pm free (thru April 6)

Sunday, March 8

KENT ART ASSOCIATION ANNUAL MEMBER SHOW I The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru Apr 12)

Tuesday, March 10

YIDDISH PRINCESS, YIDDISH ROCK BAND, IN CONCERT The Allen and Joan Bildner Center for the Study of Jewish Life at Rutgers University Victoria J. Mastrobuono Theater 85 George St. New Brunswick NJ 848-932-2033 7:30 p.m. free

Thursday, March 12

STROKES The 345 Gallery 104 Street (bet. 1st and 2nd Ave) New York NY 845-986-0986 Opening Reception 6-9pm free (thru April 5)

Continued on Page 6

SUMMER
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Pre-college Institute
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Get Social

Artists: Increase Your Exposure on Twitter

Publisher's Note:

We are so pleased to have Mary Alice as a contributor. She is offering good advice and direction for promoting work and understanding Social Media.

Cornelia Seckel

By MARY ALICE FRANKLIN

Mary Alice Franklin's recurring "Get Social" column is designed to help artists build their social media presence.

TWITTER MAY SEEM like a foreign, overwhelming world with which to become acquainted. When looking to develop a thriving, engaged audience, it can be difficult to assess where to begin. Knowing helpful tips and best practices can help build your social foundation and attract relevant followers: target local and industry influencers, learn what is best for your individual account, actively become a team player and, of course, be "visual." You are an artist, after all. The biggest key to increasing exposure is to produce information worth following and engage with your community.

It is important to note that in the world of social media, numbers aren't everything. Your focus shouldn't be on how many followers you have, but on the value of those followers. If you are utilizing the platform properly, chances are that your fans will be like-minded individuals or companies with whom you can connect and engage.

FOLLOW THE TREND:

Engaging in popular and relevant subject matter is an excellent way to attract new followers. If you don't know where to begin, let hashtags be your guide. Represented by the # symbol, hashtags are used to mark keywords or topics. Clicking on the hashtagged word allows you to see all other posts that mention the same keyword, making it a great way to find (and be found by) people with similar interests. In turn, this drives new followers to your account and your work. You can take part in industry discussions by including hashtags on your related tweets as well as responding to, and following, others whom you find interesting.

You don't need to exclusively focus on interacting with other artists to become noticed by relevant people. Twitter displays the ten most popular keywords – "trending topics" – at any given time. Take note of these popular topics, or any pop culture happenings, and participate in any discussions related to your work. Sometimes, breaking outside of your community can make you even more relevant. Do you sell fashion illustrations? Then watch the Grammy Awards and comment on the red carpet looks. Does your work ponder the boundless existence of the universe? Then watch Neil deGrasse

Tyson's new show and tweet about how it inspires your work. People who are also following these popular shows on Twitter may share or engage with your tweets. Just remember to always be a part of the conversation as opposed to simply "selling" your work.

EXPLORE OTHER ACCOUNTS:

Get to know the tastemakers in your industry and follow the accounts that you want to model yours upon. Use Twitter's search bar to look for users by name ("Metropolitan Museum of Art") or by keyword ("art museum"). These accounts will give you inspiration for your own. Strengthening your tweets will make your account worth following; so learn from the best – museums and galleries, artists, suppliers, nonprofits and industry publications. Some wonderful models and influencers include the New York Times Arts, Americans for the Arts and Hyperallergic.

Investigate what accounts your influencers follow. If The Louvre finds an account valuable, perhaps so will you. Go to the profile of the accounts you most admire and click on their "following" link. Read the bios and observe the tweets of some of these accounts to discover which ones are valuable to you as well. Remember that an account doesn't need to be famous to be helpful to you. While there is no guarantee, by following someone, they may follow you back. For that to be the case, you should always be posting informative, relevant and inspiring posts as well.

MAKE YOUR ACCOUNTS KNOWN

It is unlikely that anyone will discover you unless you put yourself out there. Make sure your social accounts are included on anything and everything that you make public. This is one of the simplest, and most effective, ways to gain new followers and exposure. Your Twitter account should be listed on all materials that promote your artwork: business cards, website, blog, other social platforms, email signature, any postcards or collateral released, e-blasts, etc. Chances are that if someone is already exploring your blog, or being handed your business card, they are already interested in your work. Including your social networks will help you to make the most of their initial interest.

Since your bio, profile picture and cover photo (the banner across the top of your page) are among the first things seen by new visitors, you should make sure that these materials are representative of your work. This information should also be consistent across all platforms to increase your branding and recognition.

NURTURE A COMMUNITY:

Just because Twitter is part of the vast Internet doesn't mean that you shouldn't connect to those who live in your area. Making meaningful connections to individuals or companies

with local accounts can produce important relationships.

Be sure to take note of the Twitter accounts of local colleagues or locations such as nearby galleries and stores. We're a close community, and a supportive one, so giving a shout out to these places can help build a relationship with them. Just as in the "real world," a kind digital word can go a long way. Posting a photo with "I got this wonderful new brush at @MaggiesArtSupplies. They were so great with helping me to find just what I needed!" is likely to be retweeted, or responded to, by Maggie's Art Supplies.

Just sitting behind your computer can only do so much. It's great to also meet local influencers by joining and attending meet-ups, networking events and local lectures. After becoming acquainted, consider hosting a TweetUp with nearby tweeters. A TweetUp is a get-together for people on Twitter to meet up and network in person. Invite artists, art collectors, gallery owners and anyone serious about art. Don't forget that businesses, hotels, galleries and independents all buy art and can be valuable contacts.

Networking in person is a great way to create and further grow these valuable connections and can produce a great brainstorming opportunity. If it is successful, you may even consider making it a regular occurrence by encouraging everyone to reconnect a few times a year.

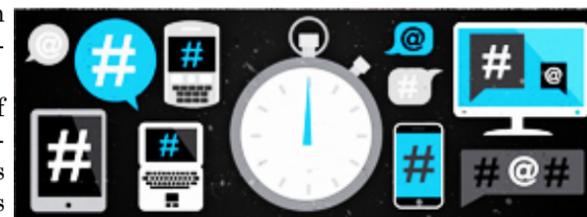
KNOW YOUR OWN ACCOUNT:

Increase your exposure by getting your tweets "out there" at the right time. Content matters tremendously, but so does timing. The proper combination of the two is truly what makes the difference in your ability to reach your audience. A brilliant article that is tweeted when no one is paying attention will still fall on deaf ears. A meandering or innocuous statement when all eyes are on you will be a wasted opportunity.

Though the answer differs for every industry, knowing what days, or time of day, you get the most response and engagement can help to assess best practices for your own particular account. That said, an increasing number of users are accessing their social networks via mobile devices. So busy times for social media tend to include midday during lunchtime and during the morning and evening rush hour commutes.

INTERACT:

It isn't enough to just broadcast your thoughts. You must share, interact, engage and be proactive in your Twitter use. Instead of simply retweeting,



respond to other people's tweets, ask questions to encourage dialogue and share other people's information. This last piece can seem counterintuitive, but when you build a relationship with another tweeter, they're likely to return the favor. This thereby helps your tweet to extend into their web of followers.

"Tag" anyone mentioned or referred to in your tweets. To tag, apply an @ symbol to the beginning of the person's account name. This acts as a notification for that person and lets them know that you are speaking to, or about, them in your post. Keep in mind that these tags are public.

When an entity sees that you are promoting them or their work, they will be more likely to favorite, tweet or retweet (much like Maggie's Art Supplies). For instance, when I post this article on Twitter, I will include @ArtTimesJournal in my tweet. In that instance, *Art Times* will get a notification that I mentioned them in a post and they may retweet it. This benefits *Art Times* by giving them an opportunity to show their followers that others are enjoying their paper and website.

BE VISUAL

Visual content, especially for an artist, is vitally important for success on Twitter, and social media in general. The first step is to beware of proper etiquette and usage. Make sure the image is relevant to the textual content and displayed properly to get the most out of the post. Knowing the proper dimensions at which to resize the image will prevent it from getting cropped or displayed unsatisfactorily (though it can change from time to time, right now the proper dimensions are 440x220px). It is also imperative that you respect the work of fellow artists by not posting copyrighted visuals and by getting permission when you wish to use someone's work.

As posts appear and disappear quickly from someone's Twitter feed, a striking image will make your tweet stand out in the mix. You are an artist – let your work reflect that through a visually compelling account.

Mary Alice Franklin is a Writer and Social Media Manager with an arts and culture focus. She currently works at ArtsWestchester and as a freelance writer and social media contractor. For more information visit: www.maryalicefranklin.com.



Go online arttimesjournal.com and read other essays by Mary Alice Franklin about Social Media

Calendar

Continued from Page 4

Friday, March 13

COMFORT AND COLOR: Members of the Country Quilters Guild of Pine Bush and Warwick Valley Quilters Guild Orange Regional Medical Center 707 East Main Street Middletown NY 845-333-2385 Opening Reception 4-6pm free (thru April 30)

KALIYUGA ARTS PRESENTS NATALIE SYMONS' LARK EDEN, A PLAY TOLD IN LETTERS Kaliyuga Arts Bridge Street Theatre 44 West Bridge Street Catskill NY 518-943-3818 charge

LOOKING FORWARD: GLANCING BACK + 6" X 6" FUNDRAISER National Association of Women Artists, Inc. Florida Chapter Armory Art Center - Montgomery Hall Gallery 1700 Parker Avenue West Palm Beach FL 518-330-8786 Opening Reception 6-8pm. free (thru April 11)

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

03/13/2015 SPRING CRAFT Morristown Artrider Morristown Armory 430 Western Avenue Morristown NJ 845-331-7900 charge

Saturday, March 14

KENT ART ASSOCIATION ANNUAL MEMBER SHOW I The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Awards Reception 2-4pm free (thru Apr 12)

SPRING CRAFT Morristown Artrider Morristown Armory 430 Western Avenue Morristown NJ 845-331-7900 charge

Sunday, March 15

ELLY WANE: Watercolors & Drawings Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Artist's Reception 2-5pm (thru March 29)

EVA ZEISEL: AHEAD OF THE CURVE DESIGN WITHIN REACH The Rye Arts Center Gallery 51 Milton Road Rye NY 203-614-0787 Opening Reception 3-5pm free (thru May 22)

SPRING CRAFT Morristown Artrider Morristown Armory 430 Western Avenue Morristown NJ 845-331-7900 charge

WESTCHESTER DEBUT OF THE VC3 CELLO TRIO Hudson Chorale Chappaqua Library 195 So. Greeley Ave Chappaqua NY 914-332-0133 3-4:30pm donate

Monday, March 16

The Gee's Bend Tradition Lehman College Art Gallery 250 Bedford Park Blvd. West Bronx NY 718-960-8731 Reception 6-8pm free (thru Apr 24)

Tuesday, March 17

CROSSING BORDERS: Memory and Heritage in a New America New York State Council on the Arts ArtsWestchester 31 Mamaroneck Ave. White Plains NY free (thru May 2)

Wednesday, March 18

SAFEGUARDING, PROTECTING AND INSURING YOUR ARTWORK PRESENTED BY MITCH PILNICK National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 6-7:30 charge

SPECTATORS OF LIFE: THE "ASHCAN" PAINTERS AND THE WORLD THEY KNEW SUNY Orange Cultural Affairs Gilman Center for International Education, Library Room 130 the corner of South Street and East Conkling Avenue Middletown NY 845-341-4891 7pm free

Friday, March 20

KATHAK ENSEMBLE DANCE PERFORMANCE SUNY Ulster Quimby Theater 491 Cottekill Road Stone Ridge NY 845-687-5262 7-8pm free

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

ZEM AUDU QUARTET New York State Council on the Arts ArtsWestchester 31 Mamaroneck Ave. White Plains NY 8:00pm charge

Saturday, March 21

CLICK! Selections from the GEORGE STEPHANOPOULOS Collection The Hyde Collection Art Museum & Historic House 161 Warren Street Glens Falls NY 518-729-1761 charge (thru May 31)

MONIKA JALILI- TWENTIETH CENTURY PERSIAN FOLK AND POPULAR MUSIC, AND CONVERSATION WITH EXHIBITING ARTIST NAZANIN HEDAYAT MONROE New York State Council on the Arts ArtsWestchester 31 Mamaroneck Ave. White Plains NY 8:00pm charge

SERGEI RACHMANINOFF AND RUSSIAN ORIENTALIA Close Encounters With Music The Mahaiwe Performing Arts Center 14 Castle St. Great Barrington MA 800-843-0778 6-8pm charge

SITE/MENTOR EXHIBITION The Riverside Galleries at Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 Opening reception 5-7pm free (thru Mar 29)

THOMPSON FAMILY FOUNDATION SCHOLARSHIP RECIPIENTS The Woodstock School of Art Robert H. Angeloch Gallery 2470 Rte 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm free (thru Apr 25)

Sunday, March 22

FURUYA SISTERS CONCERT at Crawford Park Mansion Crawford Park Mansion 122 North Ridge Street Rye Brook NY 914-417-9151 3pm charge

YONKERS PHILHARMONIC - ALL BEETHOVEN WITH GUEST CONDUCTOR TONG CHEN FAOS Saunders Trade High School 183 Palmer Road Yonkers NY 914-631-6674 3:00 pm free

Thursday, March 26

CREATING IPAD ART WITH JEAN MESSNER National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 6-7:30 charge

LUMINOUS RAGAS: INDIAN CLASSICAL MUSIC CONCERT WITH STEVE GORN SUNY Ulster College Lounge 491 Cottekill Road Stone Ridge NY 845-687-5262 7:30-8:30pm free

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

Continued on Page 10

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EAKINS

(A comparison drawn from the Metropolitan Museum of Art Bulletin, Winter 1994/95)

*We haven't much in common, you and I,
beyond a realistic view and opposition
to reverence for academic product.
Still, I wish the portrait I've painted
of my father in words were half as good
as the one you did of yours in oil.*

*I see that you were paid
eighty dollars for your first sale, a pittance
similar to the twenty-five I got for mine,
but having no assistant or lover
to complete what I lack in myself,
there the comparison ends.*

*Reading on, I charge you, Eakins –
not the public or the critics –
with disrespect for your talent,
though I'd best beware, for who knows
if the future might see me
in a similarly distorted light.*

Rosalie Calabrese
—NYC, NY

MEMORY OF A PAINTING

*I have been here day after, night after,
I need to leave, but am afraid.
It makes for strange company,
This memory of a painting—
Picasso's Weeping Woman—
Let it not be a reflection.
Her café, with its daffodil wall, is no true habitat.
She wears a gift-box ribbon at the top of her hat,
One ear's covered with the form of an hourglass,
The other's hidden as though exposure would damage—
Would damage. Where might she go?*

*Hair under the gift hat turns mauve and green,
Teeth almost force through roots whispers
Or are they hisses? Contents under such pressure,
This portrait threatens to burst
Through frame and time to the domain of sound—
Threat of hazard, realm of high alert,
Turn if you can. . . .
Memory of a painting—
Companion in Danger.*

Evelyn Hooven
—Warren,CT

**The Wren Goes To 't
(Lear Blasts His Daughters)**

*In the image of God? Hello?
No friendly, effervescent glow
is seen on them to show they know
the skyward branch on which they grow
from seed divining planters sow.
Not even a creative flow
of energies to humbly toe
the line and sideswipe Cupid's bow.
Instead, they passionately go
wherever Nature's currents blow,
like Juliet and Romeo
or any lovesick Jill and Joe,
to reproduce, as deer the doe,
successive souls in utero.*

Frank De Canio
— Union City, N. J.

GRACE

*Grace takes our hand
and shows our heart where to start.*

*Clouds moving across the sky
Seagulls soaring proud to fly
A pebble skips across still waters
Flowers blooming without borders
That is grace*

*A strong squeeze from your hands of sinew
Encouraging all to continue
Your smile flashing across a room
The wink that follows pushing away gloom
That is grace*

*Taking bold steps to fight instead of cry
A boundless spirit refusing not to try
You inspire us all
Showing us how to stand tall
That is grace*

*Because of you we have a face
That shows the world
What is grace.*

Rebecca Zagoory © 2009
—Tomkins Cove, NY

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2015

Karla Leopold is a California based sculptor who has exhibited internationally (www.karlaleopold.com)
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IPAD ART - CREATING IPAD ART, 3/26/2015
(6-7:30pm), teacher - Jean Messner (\$35.00)

Gamblin Paint Company, 4/7/2015 (6-7:30pm)
Strathmore Paper Company, 4/9/2015 (6-7:30pm)

Siri Huvstadt, 4/14/2015 (6-7:30pm)
The Blazing World, book presentation & signing

Northern Exposure: My Artist Residency
500 Miles from the North Pole, 4/30/2015,
presenter, Lisa Goren (6-8pm)

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Dance

Dance and Fashion

By DAWN LILLE

THE MUSEUM AT the Fashion Institute of Technology (MFIT) is, for many, one of the hidden institutions of New York City. Located on Seventh Avenue and 27th Street, it is accessible and a small gem of a museum. A recent exhibition, *Dance and Fashion*, was well researched, beautifully lighted and set, with excellent signage.

Dance historians often discuss the question of popular dance influences on the stage versus performance affecting the dance of ordinary people. This debate was, in a way, transferred to costumes and clothes in this exhibition. Since FIT is a school of fashion design, there was slightly more emphasis on fashion and fashion designers than actual costumes, although there were many. But it was an outstanding presentation.

Choreographed dance as indoor entertainment in the West goes back to Renaissance Italy, where men and women in court productions wore elaborate costumes often based on historical or mythical figures. At the end of the 17th century women began to appear on stage, originally in costumes and shoes that replicated what was worn socially. Throughout the 18th century this remained true, with women wearing corsets and heeled shoes and men leg baring knickers. By the end of the century women had shortened their skirts, corsets were disappearing and shoes were softer and heelless.

The exhibition began in the 1830's and 1840's – the Romantic era – by which time the ballerina, the ideal woman, wore a fitted short sleeved or sleeveless bodice with a flowing tulle skirt that ended mid-calf. She had started to rise on the tips of her toes in a softly constructed shoe, but by 1830 the box or front of the shoe began to be more supporting.

On display were costumes and related fashions from this period,



Costumes by Tara Subkoff for *Underland*, 2011. Choreography by Stephen Petronio, Stephen Petronio Company. Copyright Sarah Silver Photography.

including the Spanish style dress worn by the dancer Fanny Elssler (referred to by the critic Gautier as the “pagan” ballerina) for her famous solo “Cachucha.” In pale pink satin trimmed in black lace, a weighted hem and fitted at the waist, it resembles, yet contrasts with, the nearby white tulle typically worn by Marie Taglioni (whom Gautier called the “Christian” ballerina). Those white, ethereal costumes connoted the purity of the ideal woman of the time, represented by the ballerina, and the pointe shoes raised her even nearer to heaven.

Included in this section of a subtly lighted exhibition, with a shape that invited movement, were examples of the “classic” tutu that came into existence at the end of the 19th century. In this, the tightly fitted bodice remained, extending down to the

hip, and the skirt, composed of many layers of stiffened tulle, stuck out and stopped well above the dancer's knees. The trick to wearing this costume lies in the ballerina's ability to keep a perfect balance high up on her toes so that the tutu never tilts.

Barbara Karinska was the best-known ballet designer of the second

half of the 20th century. George Balanchine once said that he owed half the success of his ballets to her. Not only did she understand the dancer's body, which made it a joy to wear her costumes, but also, in their elegance and frequent use of jewels, they were works of art in themselves. Several examples of her creations were on display, outstanding among them her designs for the Balanchine ballet “*Jewels*,” with its three sections of Emeralds, Rubies and Diamonds.

The costume for a dancer should be designed and constructed with the realization that the wearer must be able to move with ease and fluidity. The costume

should not interfere with the movement and the dancer should not feel points of pressure or worry about the clothing falling off. The big difference between costume and couture is that the costume must be visible from a distance. In the case of dance the important element is that the costume is moved by what the per-



Lauren Lovette in costume by Iris van Herpen, for Benjamin Millepied's *Neverwhere*, 2013, New York City Ballet. Photograph by Erin Baiano.

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former's body does to it, an act that must also be visible from a distance.

There were several examples of fashion's influence on the stage. One saw three examples of deconstructed tutus by fashion designers: Jean Paul Gautier created a "proto punk" ensemble based on the Romantic tutu; Christian Lacroix had Karol

body in dramatic shapes, created a synthesis of fabric and body that has also been copied. Halston, one of her great admirers, later designed costumes for her company.

The Spanish flamenco costume, the bata de cola, is a full-length dress with a top fitted to the thigh and graduated layers of ruffles. It

they devised. No mention was made of the fact that a dancer can require a new pair of pointe shoes each night and that every dancer has her own eccentricities and requirements for a costume component that can cripple the foot.

Imelda Marcus was not alone in her passion for fashionable shoes

and those that are dance inspired run the gamut from the ubiquitous ballet flats to those seen in the video of Lady Gaga wearing the Lady Pointe shoes designed by Noritake Tatehana. They are 18 inches high and have elaborate ribbon crossings. Alexander McQueen's Titanic Ballroom Pumps of 2010 are huge fanciful platforms with very high heels and Christian Louboutin's shoe in black patent leather, again with stiletto heels, is called Fetish Ballerina.

The long hall outside of the formal exhibition space had one wall of large photographs of two dancers from the Paris Opera Ballet, Aurélie Dupont and Jérémie Bélingard, dressed in costumes from different ballet productions.

The pictures and a film, "Metamorphosis," were created by the photographer Ann Ray. In the film Dupont remains in a diaphanous costume from the ballet "Siddhartha," designed by Berio, and Bélingard is seen in many different outfits, including the clown from "Petrouchka." Without words, but with a musical accompaniment, "Metamorphosis" suggests that different costumes evoke different kinds of movement.

There was

also a video of many short excerpts from numerous ballet and modern dances, old and new, with varied costumes. These included Josephine Baker in ostrich feathers, Martha Graham covered head to foot in jersey, the Dunham Company in "Lag Ya," the Dance Theatre of Harlem's Creole "Giselle" and the shiny black costumes and knee high pointe shoes in Millepied's work. Since many of the costumes were displayed in the exhibition, it was fun to come back and look at them again on dancing bodies.

The most interesting moving image in the hall was David Michalek's video, which is a motion portrait of the ballerina Wendy Whelan. At first glance, this seems to be a fluid series of still photos of this dancer, clothed in a printed dress with flowing sleeves and many tiny pleats on a long body skimming skirt. But careful viewing reveals her body causing incremental movement of the material. The result is slow moving beauty, where the body and costume are one.

Valentino's long, red, ruffled, one shoulder dress for the ballet "Sophisticated Lady" (2012) at the New York City Ballet was among the many items enticingly displayed. It was a creation that made a woman wish to pull it off the mannequin and find an occasion on which to wear it, even more than the black Dior evening dress called "Cygne Noir." An exciting exhibition intertwining two art forms devoted to the human body, this project was successful.



Serge de Diaghilev's Ballet Russes, 1916.

Image courtesy of Fashion Institute of Technology | SUNY, Gladys Marcus Library Department of Special Collections.

Armitage's dancers in long polka dotted sleeves and a short pleated skirt; Tara Subkoff came up with a small tutu-like skirt and brassiere for a Stephen Petronio modern dance. Narcisco Rodriguez, who has also designed for this choreographer, says that the beauty of the dancer's body is always his starting point.

Iris Van Herpen called on fashion architecture and computer knowledge to produce the black plastic-like tutu- resembling costumes for Benjamin Millepied's ballet "Nowhere" at the New York City Ballet. Mark Happel, the costume director for that company and a designer himself, says that Dior and Balenciaga come to his mind whenever he thinks about classical ballet. The choreographer Twyla Tharp has turned to Isaac Mizrahi (whom Mark Morris has also commissioned), Gianni Versace and Norma Kamali for works she created for American Ballet Theatre, all on view at MFIT.

Sometimes the combination of fashion and dance does not work. Rei Kawakubo's designs for Merce Cunningham's "Scenario" were interesting to look at, with their padded protuberances, but they deformed the body and, reportedly, hindered movement.

The influence of dance costume on fashion can be seen most in the migration of rehearsal clothes – leotards, tights, wrap sweaters, jersey skirts, leg warmers – to ordinary dress wear. Martha Graham originally designed all her own costumes. Her use of jersey, that could be form fitting or stretched to engulf the

has long attracted the attention of women off stage. Oscar de la Renta and Ralph Lauren are outstanding examples of designers who have appropriated this look.

But it was the Diaghilev Ballets Russes (1909-1929), performing in Paris in the years prior to World War I, that had the most outstanding influence on fashion and on design in general. Leon Bakst's creations for Schéhérazade (generously represented at MFIT) launched an Orientalist style. There were Turkish trousers, tunics, turbans, sashes and the brilliant colors of magenta and red and pink in combination, popularized in the couture collections of Paul Poiret. This influence can still be seen later in the 20th century, especially in Yves Saint Laurent and Ralph Lauren.

The costumes for Katherine Dunham's company, many of which were on exhibit, were designed by John Pratt. He understood the intensity, the jazz and the ritual involved in her Caribbean influenced dances. The various sized and placed ruffles on his stage clothes almost allow one to visualize the movement.

Shoes have always been of major importance for the dancer, and ballet changed when women began to wear toe shoes and perform en pointe instead of wearing footwear that resembled the shoes of their time. In the Romantic section there were a pair of early toe shoes that looked embroidered. Anna Pavlova's pointe shoes had a more squared off toe box and a pair by the dance retailer Capozio showed the suede toe covering



Valentino, woman's costume for Sophisticated Lady, Fall 2012, lent by New York City Ballet. Photograph © The Museum at FIT.

Calendar

Continued from Page 6

Friday, March 27

26TH ANNUAL QUESTAR III HIGH SCHOOL INVITATIONAL The Arts Center of the Capital Region 265 River Street Troy NY Opening Reception 5-9pm in conjunction with Troy Night Out. free (thru April 18)

POET AND PERFORMANCE ARTIST FRANCIS MATEO WITH EXHIBITING VISUAL ARTIST PEPE CORONADO New York State Council on the Arts ArtsWestchester 31 Mamaroneck Ave. White Plains NY 8:00pm charge

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

Saturday, March 28

27TH ANNUAL BEAUX ARTS BALL-GALA MASKED BALL & BLACK TIE BISTRO Greene County Council on the Arts The Copper Tree Restaurant at Hunter Mountain Resort Hunter Mountain Hunter NY 518-943-3400 6:30-10:30pm charge

HOME ON THE RANGE, LANDSCAPES WE LOVE The Art Guild Elderfields Preserve 200 Port Washington Blvd Manhasset NY 516-304-5797 Opening Reception 3-5pm free (thru April 26)

MARGARET LENG TAN- EAST-WEST ENCOUNTERS, THE CONCERT PIANO RE-IMAGINED, AND CONVERSATION WITH EXHIBITING ARTIST BIBANA HUAND MATHEIS New York State Council on the Arts ArtsWestchester 31 Mamaroneck Ave. White Plains NY 8:00pm charge

PHOTOGRAPHY+INSPIRATIONS, featuring a selection of fine art photography plus works in other media that incorporate or were inspired by photography Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free (thru April 19)

STEPHEN PETRONIO COMPANY AT KAATSBAAN Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm - 9:30 pm charge

Sunday, March 29

THOMAS PANDOLFI - SOLO PIANO CONCERT Saugerties Pro Musica Saugerties United Methodist Church 67 Washington Avenue (corner Washington Ave & Post St) Saugerties NY 845-679-5733 3-4:30 pm charge

Monday, March 30

MYSTERY MONDAYS BOOK DISCUSSION FRIENDS OF POUGHKEEPSIE Public Library District Adriaance Memorial Library 93 Market Street Poughkeepsie NY 845-485-3445 11 am-12 pm free

Tuesday, March 31

KATHLEEN BENNETT BASTIS First Street Gallery 525 West 26th St., NYC # 209 (646) 336-8053 (thru April 25)

Wednesday, April 1

ALONG THE FARM ART TRAIL - PAINTINGS BY MITCHELL SALER AND GENE BOVE Wallkill River School and Art Gallery 232 Ward Street (17K) Montgomery NY 845-457-2787 free (thru Apr 30)

ASOG SPRING SHOW AND SCHOLARSHIP AWARDS Art Society of Old Greenwich The Garden Education Center of Greenwich 130 Bible Street Cos Cob CT free (thru April 30)

Thursday, April 2

KATHLEEN BENNETT BASTIS First Street Gallery 525 West 26th St., NYC # 209 (646) 336-8053 Reception 6-8 pm (thru April 25)

VOICES: AN ARTIST'S PERSPECTIVE National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue, Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Apr 30)

Friday, April 3

DIANA FELBER: "OUR WOODS IN OIL AND WATER" 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 free (thru April 26)

PORTRAITS: INTERIOR & EXTERIOR National Association of Women Artists Arts Club of Washington, DC Opening Reception 6:30-8:30 thru Apr 25)

Saturday, April 4

ART SHOW TO BENEFIT SCENIC HUDSON Betsy Jacaruso Gallery Courtyard 43 East Market St. Rhinebeck NY 845-516-4435 free (thru Apr 30)

ASK REGIONAL JURIED ART SHOW ASK Arts Society of Kingston ASK Gallery 97 Broadway (Rondout) Kingston NY 845-338-0331 Opening Reception 5-8pm free (thru April 25)

KEIKO SONO/GROUP DRAWING EXHIBITION The Riverside Galleries at Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 Opening Reception 5-7pm free (thru May 3)

ZVIDANCE AT KAATSBAAN Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm - 9:30 pm charge

Sunday, April 5

36TH COMMUNITY-SPONSORED AWARDS EXHIBITION Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Opening Reception 4-6pm free (thru Apr 26)

Monday, April 6

57TH LONG ISLAND ARTISTS EXHIBITION Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 (thru May 7)

AMERICAN WATERCOLOR SOCIETY 148th INTERNATIONAL EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru April 25)

Tuesday, April 7

BLOCK PRINTS BY KAREN WHITMAN AND DON GORVETT The Old Print Shop 150 Lexington Avenue at 30th St. New York NY 212-683-3950 free Artist Reception Sat., April 18, 1-4pm

GAMBLIN PAINT COMPANY National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 6-7:30 charge

Wednesday, April 8

SUNY ORANGE STUDENT EXHIBITION SUNY Orange Cultural Affairs Orange Hall Gallery, SUNY Orange The corner of Wawayanda and Grandview Avenues Middletown NY 845-341-4891 Opening Reception 2-4pm free (thru May 4)

WOMEN'S CAUCUS FOR ART 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 (thru Apr 28)

Thursday, April 9

STRATHMORE PAPER COMPANY National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 6-7:30 charge

WORLD MUSIC CONCERT WITH STEVE GORN SUNY Ulster College Lounge 491 Cottekill Road Stone Ridge NY 845-687-5262 7:30-8:30pm free

Friday, April 10

ASOG SPRING SHOW AND SCHOLARSHIP AWARDS Art Society of Old Greenwich The Garden Education Center of Greenwich 130 Bible Street Cos Cob CT Opening Reception 6-8pm; GHS Student Scholarship Awards announced. free (thru April 30)

FOX ON THE FAIRWAY Coach House Players 12 Augusta St., Kingston NY 845-331-2476 Fri & Sat 7:30pm; Sun 2pm charge (thru April 19)

OTHELLO CENTER FOR PERFORMING ARTS at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 Fri & Sat 8pm; Sun 3pm charge (thru April 26)

UP FROM THE GROUND AND SIGN FELT! Kaliyuga Arts Bridge Street Theatre 44 West Bridge Street Catskill NY 518-943-3818 charge (thru April 12)

Continued on Page 16

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Art Essay

Out of the Shadows: Marie Danforth Page

Continued from Page 1

By RENA TOBEY ©2015

Perhaps the respect and joys of their companionate marriage prompted Danforth Page in 1909 to create her most intriguing work, the portrait of her husband *Calvin Gates Page*. The style varies dramatically from the bright, Impressionist palette of her other work. Her husband is dressed plainly, bathed in warm browns, holding a document that is perhaps work related. His face is harshly lit, thrusting out of his dark suit jacket and the dim background. His expression is serious, his lips slightly parted as if gently surprised by the artist, yet his eyes are warm, curious, and open. Perhaps Danforth Page has caught him just before a smile. She renders her sitter with believable naturalism and subtle, varying textures: Dr. Page's soft and wispy moustache, the hair-thin outline of his rimless glasses, the starched white collar, his slightly ruffled tie.

The painting is so much more than the bravura of this depiction. It is complex both stylistically and psychologically. Danforth Page seats her husband in front of a mirror, a device she employed in several portraits. The mirror, while demonstrating mastery of technique, also triggers uncertainty and discomfort in the viewer. It shows the reflection of the artist herself in deep shadow, her face unreadable, standing with palette and paintbrush. The brushy paint application, seen on the contours and folds of her dress, and the play of light on her hair emphasize rather than reduce the figure. She seems to suggest that no matter her talent as an artist, she is present, yet diminished, as if living in the shadow of her husband, a woman of the Gilded Age. Also in the mirror, but brightly lit and clearly readable, is a portrait of a child hung on the wall. Portraits typically include elements that suggest something about the character of the sitter. Dr. Page appears to be looking at and considering his family, suggesting their importance to his identity.

But all is not as it seems. The child in the portrait within the portrait is not the Page's son. This portrait is of four-year-old Malcolm Stone, whose family lived across the street and were great friends of the Page's. Instead of showing off her own child, Danforth Page is instead indicating her typical subject, as if the painting were a calling card for prospective sitters. The device of using a mirror to reflect the artist at work was notably used by Diego Velázquez (1599-1660) in 1656 with *Las Meninas*, a work Danforth Page may have copied along with his other works while in Spain. Velázquez, and by extension Danforth Page, are elevating the role of the artist, by

making the act of painting visible, and indeed central, in each painting.

The mirror device gives Danforth Page the opportunity to demonstrate mastery of multiple perspectives. Artists have used a mirror to symbolize the act of looking, the Gaze that the viewer takes for granted, such as the right to gaze at portrait sitters and nude figures, generally women. Dr. Page looks directly back at the viewer, as if challenging the authority of the viewer's Gaze. The mirror shows the artist gazing at her subject. The mirror also engages the viewer in a modern way of understanding the painting. If the viewer stands in front of Dr. Page, and so does the artist, then the viewer is placed in the position of the artist. If he is considering her, as his wife and presumably mother of his child, but also looking directly at the viewer, then again, the viewer becomes one with the artist. The viewer, then, is placed in the vantage point of the artist, as if to ask the question, what would it be like to be married to this man?

Further discomfiting is Danforth Page's figure. If she, as artist, is a central figure in this portrait, then why does she position herself standing in shadow? The light source highlights Dr. Page's face and the child's portrait, while only brightening the artist's painting smock and the side of her neck. Her face is illegible, no matter how hard the viewer tries to make out her expression. Rather than mysterious, this shadowing is frustrating. It also has the effect of making her seem wistful. But about what? By 1909, Danforth Page was entering her most productive period, self-confident and assured in technique. She generated steady income, maintaining records of her commissions, sales, and prizes in a receipt book. Sensible in her business dealings, she painted routinely every day, insisting that her sitters come to her studio, rather than take the time to travel to them.

Why then would this capable woman show herself in shadow? Perhaps she did feel trapped by the limitations of subject matter and gendered artist roles. Perhaps she aspired to Velázquez-level recognition. Rather than caged, perhaps Danforth Page was so assured that she chose to acknowledge herself by highlighting her work instead of herself, boosting her husband in this odd celebration of family. Perhaps she is showing some separation from her husband, some distance, that indicates what their relationship may have really been like: he luminous, while she fades into a pool of darkness.

The interpretations could go on, but likely will remain unanswered. Danforth Page herself avoided ex-



Marie Danforth Page (American, 1869-1940) *Calvin Gates Page*
1909, Private Collection

plaining her work. What is known is that Danforth Page painted portraits of children with maternal tenderness, considering the portrayals "the most amusing and beautiful subject." The couple adopted two young girls, Margaret and Susan, in 1919, when she was 50 years old. Also known is that Danforth Page was criticized for painting with a bold technique that was considered too masculine. Her brush strokes were too virile. If she strayed from feminine charm or sympathy in subject matter, then her work ceased to be feminine, creating a threat to male control of the art world. If she worked quietly in the background, as Danforth Page depicts herself in her husband's portrait, then she fails to be acknowledged for her worth, as Velázquez was for his, risking loss of patronage as well as self-esteem.

Danforth Page was not alone in suffering from this double standard. Whereas male artists could enter the private sphere to paint sumptuous interiors, women painters could push the boundaries of the public sector only at some risk. Women could not appropriately paint scenes of theater and ballet dancers, taverns, or teeming streets. The murkiness of this negotiation perhaps is nowhere more evident than the intriguing and baffling portrait of *Calvin Gates Page*.

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

Previous essays can be found at arttimesjournal.com

Elizabeth Okie Paxton
Lilly Martin Spencer
Alice Barber Stephens

Culturally Speaking

By CORNELIA SECKEL

I went to **Annapolis** to visit my sister-in-law Rosemary and had a great tour of many of the galleries, the **Naval Academy** and several restaurants and shops.

In 1649, a settlement in the **Province of Maryland** named "**Providence**" was founded in the area of what is now Annapolis and incorporated as a city in 1708. It was little more than a small village but grew rapidly for most of the 18th century until the **American Revolutionary War** as a political and administrative capital, a port of entry, and a major center of the Atlantic slave trade. Additionally water trades such as oyster-packing, boatbuilding and sail making became the city's chief industries. For a very brief time, 1783 - 1784, Annapolis became the **temporary capital of the United States**.

Nieces, **Barbara and Anne**, both



One of the entrances to the US Naval Academy in Annapolis, MD

federal service academy that is the second oldest of the United States' five service academies and educates officers for commissioning into the **United States Navy and United**

A delightful retired Naval officer who volunteers at the visitors center told me that Marines continue their training/ education for 16 weeks of "eating bugs, roots and learning the art of warfare." I learned that it was in 1976 (131 years after the founding in 1845) that Women were accepted and now 23% of the midshipmen are women. 17,000 people apply and only 1200 are chosen and of the 1200, 10% can't handle the physical and intellectual demands and leave after a few months.

We went into a number of shops and galleries and what a surprise to see work by **Leonard Weber** at the **Annapolis Marine Art Gallery** (annapolismarineart.com). Weber has been painting cities, town, villages, and historic sites for over 22 years. In 1993 he was made an honor-

ary citizen of the **State of Maryland** and this gallery has an excellent townscape of Annapolis. In 1993 **Raymond J. Steiner** wrote about Weber's show at the **Spencertown Academy** in Spencertown NY. I'm thrilled to have a cityscape he did of **Stockbridge**. Another familiar name at this gallery was **Al Barker**, a long-time artist member of the **Salmagundi Club, NYC** whose work I've been enjoying for many years. **John Stobart**, the recipient of the **2014 Salmagundi Art Club Medal of Honor** is represented in several of the galleries and I wrote of that in the Summer 2014 issue of **ART TIMES**. It's like seeing an old friend when I come across such familiar artists so far from home. Although, (given that this is Annapolis and a seaport) a lot of Marine art is seen on gallery walls, there is a good showing of other styles and mediums. **Chris Doucette** of **Nautical North** (nnchart.com), a shop with charts, maps, stadiums and waterways all made with inlaid wood was very interesting. There is a video on their site showing the process and I agree with Chris when he calls the work not fine art but artful. **Margaret A. Lee, Artist/ Owner of the Main Street Gallery** (mainstreetfineart.com) recently had a 6x6 show of invited artists and some of that work was still on display. The gallery was filled with high quality work and Margaret filled me in on the arts community, the **Arts Walk**, the **Arts Alliance** and **Maryland Art Federation**. She urged me to stop



Midshipmen from the US Naval Academy honoring Private 1st Class Rosemary Sheppard (center) for her military service as a marine.

residents of Annapolis gave **Diane** (also a niece who accompanied me from NY) an excellent tour. We only had an afternoon but we sure fit a lot in. First to the old section of Annapolis with brick roads and sidewalks and many

18th-century houses and street names: **King George's, Prince George's, Hanover, and Duke of Gloucester**, etc., date from colonial days. At the marina is a **The Kunta Kinte-Alex Haley Memorial**, which sits next to the **Market House**, a former slave market, and is located at the head of the **City Dock**. Visited by some one million people a year, it is the only monument of its kind in the United States that commemorates the actual name and place of arrival of an **enslaved African**. There is a row of granite-framed markers along the **City Seawall** with ten sculpted bronze plaques. Each plaque shares a message designed to encourage reconciliation and healing from a legacy of slavery, ethnic hatred, and oppression.

High on our list to visit was the **United States Naval Academy** (also known as **USNA, Annapolis, or Navy**), a four-year coeducational

States Marine Corps. The other service are: **USMA in West Point NY** (1802), **USCGA in New London CT** (1876) **USMMA in Kings Point, NY** (1943) and the **USAF in Colorado Springs, Colorado** (1954). While there I couldn't name all 5 but as it turns out I've been to all of them! We had a tour of the **Visitors Center** and I watched a very moving and informative film (to be on the Academy's YouTube channel sometime soon) about the Academy showing the life of a midshipman from their 1st days through their graduation.



Kunta Kinte-Alex Haley Memorial in Annapolis, MD. Ed Dwight sculptor. The site of the Old Slave Market can be seen in the background

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at the **McBride Gallery** (mcbride-gallery.com) and meet **Cynthia McBride** who has owned and run galleries since 1978 including this current one in Annapolis and the **Benfield Gallery in Saverna Park**. It was a delight to spend time with Cynthia, her art knowledge is vast and we chatted about many nationally known artists I know and she represented over the years. Cynthia manages the **Art Walk** sponsored by the **Annapolis Gallery Association** and in 1997 she was selected as one of Maryland's top 100 Women. She organizes a *plein air* event- **Paint Annapolis**- each year sponsored by the **Maryland Federation of Art** (mdfedart.com) and this past Fall she presented a show of "**100 Plein Air Painters of the Mid Atlantic**" and published a book signed by each of the participating artists. McBride is a very comfortable gallery with



Cynthia McBride in the McBride Gallery, Annapolis, MD



Chris Doucette behind the desk Nautical North Shop in Annapolis, MD.

8 rooms filled with mostly realistic work— paintings and sculpture. Cynthia is always looking at new work from mid-career and younger artists although her walls are filled. When I asked why she felt she was so successful her answer was that she is focused on giving the artist and her collectors what they need.

Unfortunately our time ran out and we didn't get to visit **St John's College** established in 1696 and a school that remains focused on classics. Students refine their ability to think, write, and speak across all disciplines. Sounds like what an education should be!

This historic and very interesting city has a wealth of culture and, of course, many boating, music and sporting events.

In the **ART TIMES** February online issue I wrote about the **Winter Hoot** at the **Ashokan Center** (ashokancenter.org) but wanted to take additional space to write about this **Hudson Valley treasure**. In the early '80s **Molly Mason & Jay Unger** started offering **Ashokan Fiddle & Dance Camps**, which has become a world-renowned destination for enthusiasts of American music and dance traditions. Located in **Olivebridge, NY** on 374 acres of **Catskill** forest, streams and farmland in 1967

The **Ashokan Center**, was the first environmental and outdoor education program in **New York State** and run by the **State University at New Paltz, NY**. SUNY put the center up for sale, and in 2008, an historic and forward-looking partnership was established between the **Open Space Institute, NYC Department of Environmental Protection** and the **Ashokan Foundation** that transferred the **Ashokan Field Campus**, its programs and its facilities, from SUNY New Paltz to the Ashokan Foundation, a New York State 501 (c) 3 not-for-profit. As part of this transaction, the Ashokan Foundation launched an effort to replace the creekside campus buildings with new

sustainably designed facilities. This \$7.25 million endeavor concluded in late 2012 with the opening of a 200-seat performance hall, classroom spaces, dining room for 200 people and semi-private and shared residential lodges for 150 guests.

The majority of the funding came from **Jay Unger** and was a direct benefit from his song **Ashokan Farewell** written after one of the **Ashokan Fiddle & Dance Camps** had come to an end for the season. 1983, Jay & Molly's band, **Fiddle Fever** recorded the song and filmmaker **Ken Burns** heard the album in 1984 and was immediately taken by **Ashokan Farewell**. Burns soon

asked to use it in his **PBS series *The Civil War***. The rest is history. At the **Winter Hoot**, I understand all the concerts at the Center, **Jay & Molly** perform **Ashokan Farewell** acknowledging that it was Center that gave the inspiration for the music and, in fact, saved the Center.

The Center's mission is to teach, inspire and build community through shared experiences in nature, history, and the arts. 18th and 19th Century buildings and working craft shops: **Winchell's Inn** (c. 1780), the **1817 Schoolhouse**, the **Ashokan Barn and Barnyard**, **Blacksmith Shop**, **Print Shop**, **Pewter Shop**, and **Tin & Broom** shops create the **Ashokan Village** where thousands of children, teens and adults come year-round for a variety of educational programs. There are School programs, summer music and dance camps and restoration projects. Coming up is the **Maple Fest** on March 7, **Scottish Fiddle & Cello Camp** on May 1-3; **Swing and Shine**, a dinner dance on May 16 that supports the **Ashokan Scholarship Fund** and the renovation and preservation of one of the **Woodstock School of Arts'** historic working studios; and the **Uke Fest** from May 22-25. Coming up in the summer is the 3rd annual **Summer Hoot** from Aug 21-23.

What a treasure. The Ashokan Center is available for weddings, conferences, outings and volunteer opportunities.

That's it for this round-up. See you as I get out and about when the snow melts.



A Blacksmith demonstration at the Ashokan Center during the Winter Hoot

Angela Gaffney-Smith
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Theresa Bernstein: A Docent's Perspective

By BENEDICT DUFFY © 2015

FOR EIGHT MONTHS I worked with art historian Gail Levin to launch the retrospective "Theresa Bernstein: A Century in Art." The exhibition opened in two galleries of the City University of New York during the fall of 2013 before going on tour for just over a year. Having helped to copyedit a book of the same title that serves as the exhibition's catalogue and having given weekly docent tours of the New York installation, I would like to qualify myself as a respondent to Ken Johnson's *New York Times* review.

Shrugging off a negative review would have been unchallenging if it were not for a particular detail that irked me into action. He reviewed *Flags of the Allies*, a painting that was not included in the traveling show he saw at the Woodmere Art Museum. This error signaled to me Mr. Johnson's inattention to the paintings. And so, I was entertained by his decisiveness in pronouncing Theresa Bernstein undeserving of



Theresa Bernstein *The Immigrants*, 1923. Oil on canvas, 40 x 50 inches

are staged around a circular card table, empty but for the necessities of their game. An empty chair sits askew at the far edge with an abandoned hand of cards in front of it, as if Bernstein herself got up

to the idea that his adversary has put him 'on a razor's edge.' Beyond these items, the image rides on the painterly uncertainties of chameleonic blending of these men with their cluttered context. They obey and resist the mayhem of brushstrokes that brought them to life, and insist on their humanity in a context that is broadly recognizable and yet indeterminate. Socially, politically, and domestically, life at beginning of the 20th century was becoming unfixed. What you are looking at is dialectic between peaceful figures and their precarious context, a recurring theme for Bernstein. She always flirts with abstraction but never commits to it entirely, because in her eyes, life underlies abstraction.

This tension between the public and private, old and the new, is a constant in her work; Bernstein was a modern woman. Sometimes she starts with the human and builds outwards to define the world in relation to it; at other times she flips the equation, starting with the external and solving for the

internal. If *Cribbage Players* leads us from the two men outward, *The Immigrants* brings us from external excitement to a single woman and her baby. Bernstein grew up as an American child of Polish immigrants. Her parents' experience, and that of millions like them, is re-imagined here. However, it is Bernstein's practice to disguise how personal many of her paintings are. The woman holding the baby at the forefront of the scene has a space cleared around her head, which organizes her shipmates in a convenient and messy circle around her. I've come to see them as standing in for the panorama of human experience that waits for and will define this woman and her infant. Maybe the thought of meeting a young handsome man has crossed her mind, like the one hovering so close over her right shoulder. Or perhaps she daydreams of a happy family and has envisioned some context in which children clamor for this-and-thats at her skirt, as seen over her left shoulder. Like a female Atlas, the world rests on her shoulders. Charging into (or maybe emerging from) the white and blue unknown, themes of vulnerability, hope, change and challenge are consolidated on this canvas in an attitude that makes exciting the novel variables of this woman's future. Out of the frying pan and into the fire. Bring it on.

Marriage and motherhood are at the heart of *The Milliners*. Painted in 1919, the same year as her marriage to artist William Meyerowitz, this painting reads as Bernstein's inscription of new people into her family. This is the complete set of "the girls," as Bernstein might have seen it. Here we have Bernstein's private world, a band of faces she loved dignifying a feminine profession that Degas seemed to condescend to in his painting with the same title. With



Theresa Bernstein *Cribbage Players*, 1927. Oil on canvas, 40 x 50 inches

"promotion to the higher ranks of 20th century American painters." I will not weigh in on the matter because, well, you can decide that for yourself.

I hope to demonstrate here the rewards for studying Theresa Bernstein's artwork by sharing what I learned after long exposure. Bernstein did not initially appeal to me. I found it helpful to recognize that her paintings love life before logic. They are unusual and wise, devotional and ordinary. They have a patience that allows you to have a relationship with them on your own terms, but if you give Bernstein an inch she will take a mile. Bernstein's body of work is a visual diary of constant and major transformations throughout the 20th century, and her own apprehension of her beingness in that turmoil.

The two men in *Cribbage Players*

for a moment to paint this canvas between turns. I begin with *Cribbage Players* because it neatly summarizes an important tension of Bernstein's worldview. There is an immediately recognizable intimacy in the picture: it registers as more of a still life of two old card players rather than a double portrait, doesn't it? The quietness of this moment asks the viewer to look without requiring much in return. But as you study their game, the players become visually lost in a profound sense of *stuff*. Of all the business of the background, only a handful of items are recognizable. A sturdy black stove planted between them and a lantern on the floor under the man on the left compliment the warm palette and hint at the cold weather they withstand. A saw faces the man on the right as he contemplates his next move, a shortcut



Theresa Bernstein *The Milliners*, 1917. Oil on canvas, 40 x 50 inches

the nationalization of women's suffrage only a year later, of course Bernstein would have produced a scene loaded with female camaraderie and self-respect. Bernstein's mother, the woman on the upper left with graying hair, consults Theresa's mother-in-law, whose hands hide the gossamer threads she manipulates, head bowed as if in prayer. Flanking the mothers are two of Bernstein's sisters-in-law, Bessie and Sophie, who was a milliner herself. One wears black and admires her hat in a mirror, and the other in bright yellow is amused by her sister's vanity. To the left of the sister in yellow is a flame-like flurry of open yellow brush strokes: the feathers on the black hat she holds. They taper to a point and meet a thin black line – presumably a ribbon – and make an angle that serves to guide the gaze of the smirking sister. Bernstein's third sister-in-law Minna, dressed in white on the lower right, is all fingers and face and responds to those of her mother's at the other end of the canvas. These parallel characters show the past, present and future in the craft of hat-making; Minna and her mother might be representing two stages of the same tradition. So cleanly, Bernstein matter-of-factly elevates a predominantly female occupation by inflecting her picture with an affectionate sense of propriety. And finally we come to Katie on the far right, the Bernstein

and has the backdrop of a box full of the un-mysterious stuff from which hats are made. It is a dizzying dot. Focusing on it activates the composite brushstrokes swimming around the portraits, allowing them spin into action. Keys like this, secrets of the canvas, are typical of Bernstein's paintings. For example, the two red strokes directly beneath the parrot in *Woman With a Parrot* are like the legend of a map, telling you how to read the painting. *Cribbage Players*, *The Immigrants*, and *The Milliners*, all have central circles used to distribute the figures



Theresa Bernstein *Woman With A Parrot*, 1917. Oil on canvas, 40x25 inches



Edgar Degas, *The Milliners*, c. 1882.
Oil on canvas, 23 1/4 x 28 1/2 inches. Courtesy of The Getty Museum

family's housekeeper and Theresa's confidante, who befriends you in a glance and invites you to settle in the open place at the nearest edge of the table.

There is a green spot directly in the center of the canvas. Once you see it you won't stop seeing it. It is the painting's nucleus, its anchor, the pin of a pinwheel. It is justified by a similarly painted smattering of warm colors on its left, cushioned by a pairing of white hats on its right,

around the canvases. This is Bernstein swinging for the fences; those canvases with circular compositions are the big statements. A circle is a familiar metaphor: it represents wholeness, unity, strength, perfection, and so on. Using the portraits to carry this compositional strategy was her honoring the completeness and security she came into with her new family. The celestial arrangement of the faces orbiting around the green dot achieves equilibrium

between them. They celebrate her relationships to her family as artist and wife. *The Milliners*, in particular, is an elaborate expression of gratefulness.

Katie's portrait from 1917 makes me melt. In pivoting from a group portrait to this solo portrait shows the range of perspective Bernstein offered in illustrating the fluid roles of women at this moment in time. Bernstein would have taken issue with Katie being remembered primarily as her housekeeper; she was the kind of painter who would find a place for Katie in the family portrait. Her role within the family hovered somewhere between sister and employee. What mattered to Bernstein – what she sought out in subjects for painting – was quality of character. Rather than glamorizing the

high social or political status of sitters and patrons as painters have done historically, Bernstein gave status to her sitters because she painted people she loved, and shows us why. You can tell that Bernstein memorized her posture. A dark space appears behind her neck as Katie pinches the lapels of her scruffy coat, and the haloed brim of her hat is propped at an easy angle to allow for the feathers to quietly waterfall from it. The floppy feathers point to a pliant personality. This is the portrait of a sweetheart, tucked into earthy tones and a baggy coat. Katie doesn't want to interrupt your stroll through the gallery space, but she does.

After allowing Bernstein's paintings to sink into my psyche, writing this essay felt as though they were speaking through me rather than my own organization of thoughts on them. Her paintings do not often stop you in your tracks, though if you stop for a moment they will hold you. Her style is elusive throughout the century she spent painting. She was not quite a social realist, she was painting too long before Feminist Art in the 70s to be plausibly traced as an antecedent to that movement, and neither was she an Ashcan nor Abstract Expressionist painter. Theresa Bernstein's prolific artistic impulse was unique. It approximated an arrangement of thoughts, styles and sensibilities at a quality that blended the tender quotidian with ambitious cultural observations.

(Benedict Duffy graduated from The University of Vermont with Majors in Art History and Global Studies. He now lives in NYC.)



Theresa Bernstein *Katie*, 1917. Oil on canvas, 24 x 20 inches

Calendar

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Saturday, April 11

ALONG THE FARM ART TRAIL - PAINTINGS BY MITCHELL SALER AND GENE BOVE Wallkill River School and Art Gallery 232 Ward Street (17K) Montgomery NY 845-457-2787 Opening Reception 5-7pm free (thru Apr 30)

ART SHOW TO BENEFIT SCENIC HUDSON Betsy Jacaruso Gallery Courtyard 43 East Market St. Rhinebeck NY 845-516-4435 Opening Reception 6-8 free (thru Apr 30)

DIANA FELBER: "OUR WOODS IN OIL AND WATER" 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening reception 3-6pm free (thru April 26)

FUGITIVE COLOR BY KRISTEN REGO; JAPANESE CHERRY BLOSSOM FESTIVAL Pelham Art Center 155 Pelham Art Center Pelham NY 914-738-2525 Opening Reception 1:30-3:30pm free (thru June 25)

Sunday, April 12

57TH LONG ISLAND ARTISTS EXHIBITION Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 Reception 3-5; Awards at 4pm (thru May 7)

CLWAC ASSOCIATES' & MEMBERS' NON-JURIED EXHIBITION The Catharine Lorillard Wolfe Art Club Deepwells Mansion St. James NY 631-697-0483 Opening Reception 1-4pm charge (thru April 26)

COMMUNITY-SPONSORED AWARDS EXHIBITION Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Opening Reception 4-6pm. free (thru April 26)

RHODA SHERBELL: SCULPTURES Butler Institute Davis Gallery, 524 Wick Ave., Youngstown, Ohio 330.743.1107 Opening Reception 1-3pm (thru June 7)

SACRED ICONS: A WINDOW INTO STILLNESS CONFERENCE WITH MARY JANE MILLER Mariandale Retreat and Conference Center 299 North Highland Avenue Ossining NY 914-941-4455 charge (thru April 17)

Tuesday, April 14

HIGH SCHOOL ART SALON Pelham Art Center 155 Pelham Art Center Pelham NY 914-738-2525 Opening Reception 6:30-8pm. free (thru April 21)

SIRI HUVSTADT PRESENTATION AND BOOK SIGNING "THE BLAZING WORLD" National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 6-7:30 charge

Friday, April 17

14th ANNUAL HAITIAN ART SALE Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123 12-8pm

PORTRAITS: INTERIOR & EXTERIOR National Association of Women Artists Arts Club of Washington, DC N.A.W.A. Reception 6:30-8:30 (thru Apr 25)

Saturday, April 18

14th ANNUAL HAITIAN ART SALE Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123

ERIC MICHAEL GILLET IN CARELESS RHAPSODY: THE LYRICS OF LORENZ HART Bridge Street Theatre Speakeasy 44 West Bridge Street Catskill NY 518-943-3818 7:30-9:00pm charge

"IMAGE and WORD" The Unframed Artists Gallery, 173 Huguenot St., New Paltz, NY (845) 255 5482, Opening reception 4-7, (thru June 13).

MID-CENTURY MADNESS: RYE ARTS CENTER BENEFIT GALA Shenorock Shore Club 475 Stuyvesant Avenue Rye NY 7-11pm charge

SURVEYING THE CENTURIES - THE NEW YORK WIND QUINTET Close Encounters With Music The Mahaiwe Performing Arts Center Castle St. Great Barrington MA 800-843-0778 6-8pm charge

THOMAS ORTIZ DANCE AT KAATSBAAN Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm - 8:30 pm charge

Sunday, April 19

14th ANNUAL HAITIAN ART SALE Vassar Haiti Project Vassar College Multi Purpose Room, 2nd fl of College Center, Poughkeepsie, NY 845-797-2123

ASHU - SAXOPHONE WITH PIANO ACCOMPANIMENT Saugerties Pro Musica Saugerties United Methodist Church 67 Washington Avenue (corner Washington Ave & Post St) Saugerties NY 845-679-5733 3-4:30 pm charge

SPRING JURIED SHOW The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 (thru May 25)

THE SEVEN DEADLY SINS: LUST Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 Opening Reception 5-7pm charge (thru July 26)

Monday, April 20

MAG Jurying for New Members Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 3-6 pm charge

Wednesday, April 22

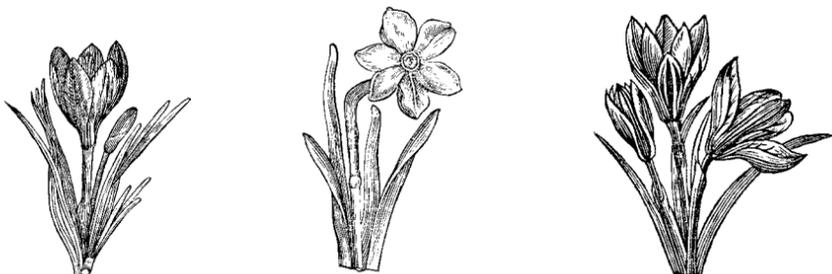
ART SALON AND DESSERT PARTY SOCIAL National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 1-3pm (thru Apr 28)

Continued on Page 18

Calendar submission

Calendar listings should be submitted with our online form.

www.arttimesjournal.com/submitevent.html



New Art Books

ABBEVILLE PRESS: Rodin by Antoinette Le Normand-Romaine. 432 pp.; 11 1/8 x 13; B/W & Color Illus.; Chronology; Notes; Bibliography; Index of Names and People; Index of Works. \$150.00 Hardcover. *****

WASHINGTONSQUAREBOOKS: Painting Traditions of the Dri-gung Kagyu School by David P, Jackson. 10x12;325pp.;B/W&Color Illus.; Appendices; Notes; Bibliography; Index. \$75.00 Hardcover. *****

Textiles of Timore, Island in the WovenSea Ed. Roy W. Hamilton/Jonna Barrkman. 252pp.;9x12;B/W&Color Illus.; Notes; References; Index; Exhibition List. \$50.00 Softcover *****

In Passionate Pursuit: The Arlene and Harold Schnitzer Collection and Legacy by Bruce Guenther. 192 pp.; 10 1/4 x 12 1/4; B/W & Color Illus.; Checklist; Index of Artists. \$49.95 Hardcover. ****

The Unicorn Incorporated: Curtis R. Barnes. Ed. Jo-Anne Birnie Danzker. 82 pp.; 10 1/2 x 11 1/2; B/W & Color Illus. Notes. \$35.00 Hardcover. ***

Mark Tobey and Teng Baiye Ed. Jo-Anne Birnie Danzker / Scott Lawrimore. 79pp.; 10 1/2 x 11 1/2; B/W & Color Illus.; Artist Biographies; Notes; Bibliography; Index of Names. \$35.00 Hardcover***

Richard C. Elliott: Primal Op by Sheila Farr. 96pp.; 8 3/4 x 11 3/4; B/W & Color Illus. Selected Bibliography. \$29.95 Hardcover. ***

Summers of Discontent: The Purpose of the Arts Today by Raymond Tallis. 192 pp.; 5 1/4 x 7 3/4. \$14.95 Softcover *****

YALE UNIVERSITY PRESS: Leonardo, Michelangelo, and the Art of the Figure by Michael W. Cole, 160 pp.; 6 1/2 x 9 1/2; 20 Color, 50 B/W Illus.; Notes; Index. \$45.00 Hardcover. *****

BLUE RIDER PRESS/PENGUIN GROUP: Looking at Mindfulness by Christophe Andre. 291 pp.; 6 1/2 x 8 3/4; Color Illus.; Bibliography. \$27.95 Hardcover. *****

W.W. NORTON & CO., INC.: Art Deco Mailboxes: An Illustrated Design History by Karen Green / Lynne Lavelle. 160 pp.; 6 x 9; B/W & Color Illus.; Index. \$26.95 Softcover ***

WATSON-GUPTIL PUBL: Just Add Watercolor by Helen Birch. 208 pp.; 7x5; 200 Color Illus. Index. \$21.99 Hardcover *****

HARPERDESIGN: You Can Paint Vibrant Watercolors in Twelve Easy Lessons by Yuko Nagayama. 104 pp.; 7 1/2 x 10; B/W & Color Illus.; Artist Bio. \$19.99 Softcover *****

CHICAGO REVIEW PRESS: Modern Art Adventures: 36 Creative, Hands-On Projects Inspired by Artists from Monet to Banksy by Maja Pitamic / Jill Laidlaw. 160 pp.; 8 3/4 x 7 7/8; 300 Color Illus.; Artist Biographies; Glossary; Tools of the Trade; Index. \$19.95 Softcover *****

Compiled by Raymond J. Steiner



The next issue is Summer 2015 (June, July, Aug)

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Film

Movies Made Me

By HENRY P. RALEIGH

FOR ANY MOVIE lover and especially for the older nostalgia prone there is a wonderful documentary made for Turner Classic Movies in the 2014 (available on Netflix). It's titled "And the Oscar Goes To...", a history of the Oscars from the first ceremony in May 1929 to the present (the most recent has yet to play at this writing.) Out of a field of silent films only eleven awards were given at that Oscar including one for "title writing"- the last time this category would ever appear, for the following year all candidates would be sound pictures. "Wings" a 1927 war drama, won best picture. "The Jazz Singer" partly in sound was not a qualified candidate but was, nonetheless, awarded, prophetically, an Oscar for "Technical Achievement." There was born as well in 1930 a generation of film viewers who would grow up with the new sound films and, in one fashion or another, would leave to the world in 35 mm.

"And the Oscar Goes to..." is less a history and more a welter of images, brief commentaries, snapshots of stars, journalists, oddities pausing now and then to take a closer look at some scandalous event at a presentation, clips from the more notable winners- actors, directors- this jumble serves to demonstrate the highly charged nervous, excited ambience of any Oscar.

The 2006 movie, "For Your Consideration" catches only bit of the awful intensity. Here in this

documentary a camera closes on winners and loser, the expectant, the disappointed- they are not acting, an actress tells you how gut wrenching it is have known the exhilaration of being a nominee and then with cruel swiftness you are nothing. That the consequences of dubious decisions resulting from nearly an arbitrary system of judging should have such hold on people seems astonishing. Perhaps more astonishing is that all the myth, romance, magic of Hollywood film is symbolically represented by a land, poorly designed nondescript statue named absurdly, Oscar.

If the makers of film can be so possessed the audience is no more immune. My recollections of real life can at times get mixed up with my movie memories, almost an interactive relationship. I cannot say why I recall Woody Allen's "Manhattan" in color when I certainly know it's black and white. My early life though, is remembered in black and white, the same as all the movies of that period (I did watch a lot of film in those pre-television days.) When film moved to color my memory recordings, right on cue, become colored. In reviewing a film I am startled to find that memory convincingly altered some scenes- are they better for that? At my first sight of war I felt neither fear nor horror but wondered that it looked just like a movie set- and in black and white as they once were. *The Longest Day*

is in black and white. Saving Private Ryan is in color. Yet my mind must see it in black and white just as it should be. I can't blame the movies for having started me on decades of smoking but they did make it seem an existential necessity. Visual style was everything- a coffin nail cupped in the hand, a Bogart thing, was my favorite. Squinting from the ascending smoke added high drama. I think my entire adolescence was shaped, reshaped, and done over, fitted, refitted, in hair style, facial expression, body gestures, speech mannerisms, and heaven knows what else all against the shifting models projected on the movie screen. Some of these probably stuck, I no longer know anymore.

One thinks of Binx Bolling, the hapless hero of Percy Walker's *The Movie Goer* for whom nothing save the movies could offer him solace and meaning. Binx's real life version is today's Patton Oswalt who in his *Silver Screen Fiend* (subtitled "Learning About Life From an Addiction to Film") describes his four years of manic bingeing on movies in a belief that it has brought him success as a comedian.

In *Silver Screen Fiend*, Oswalt reveals his list of every single movie he watched during those four years, numbering in the hundreds. I'm pleased to say that I've seen most all of them, and now I'm waiting to see what it's going to do for me.



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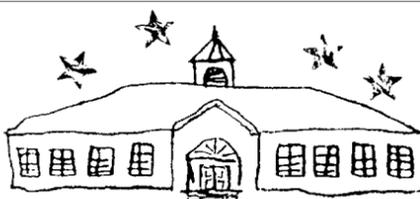
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GARNER ARTS FESTIVAL

Calendar

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Saturday, April 25

Alpha Omega Theatrical Dance Company at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm - 8:30 pm charge
SPRING JURIED SHOW The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Awards Reception 2-4pm (thru May 25)

04/25/2015 THE JURIED SHOW The Hyde Collection Art Museum & Historic House 161 Warren Street Glens Falls NY 518-792-1761 charge (thru May 31)

Sunday, April 26

ART RAFFLE AND A FUNDRAISER National Art League 4421 Douglaston Parkway, Douglaston 718-224-3957 2-4pm free

DE BLASIIS CHAMBER MUSIC SERIES WITH ENSEMBLE VIVANT DE BLASIIS CHAMBER MUSIC SERIES The Hyde Collection Art Museum 161 Warren Street Glens Falls NY 518-792-2383 charge

Tuesday, April 28

KAREN WHITMAN - ARTIST TALK ABOUT HER LINOLEUM BLOCK PRINTS The Old Print Shop 150 Lexington Avenue at 30th St. New York NY 212-683-3950 5:30-6:30pm free

Thursday, April 30

11th ANNUAL SMALL WORKS SHOW Mamaroneck Artists Guild 126 Mamaroneck Ave Larchmont NY 914-834-1117 free (thru May 23)

EYE ON ART: TOUR SERIES Storm King Art Center 1 Museum Road New Windsor NY 10:00-11:30am charge

NORTHERN EXPOSURE: LISA GOREN ON HER ARTIST RESIDENCY 500 MILES FROM THE NORTH POLE National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 6-7:30 charge

Friday, May 1

2015 ALEXANDER RUTSCH AWARD AND SOLO EXHIBITION FOR PAINTING Pelham Art Center 155 Pelham Art Center Pelham NY 914-738-2525 Opening reception 6:30-8PM free (thru June 13)

GALA ART SHOW: SPRING FESTIVAL OF THE ARTS Art Society of Old Greenwich The First Congregational Church of Greenwich 108 Sound Beach Avenue Old Greenwich CT Opening Reception 6-8pm; Followed by Concert free (thru May 3)

SPRING CRAFTS AT LYNDHURST Artrider Lyndhurst estate 635 South Broadway Tarrytown NY 845-331-7900 charge

Saturday, May 2

12TH ANNUAL YOHO ARTISTS OPEN STUDIO W/ 50 ARTISTS' STUDIOS YOHO Artists 578 and 540 Nepperhan Avenue Yonkers NY 917-545-2469 11am-5pm, daily. free

ALL-BRAHMS CONCERT THE SYMPHONY OF WESTCHESTER Christopher J. Murphy Auditorium - Iona College 715 North Ave New Rochelle NY 914-654-4926 8:00 p.m. charge

ALUMNI EXHIBITION The Woodstock School of Art Robert H. Angeloch Gallery 2470 Rte 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm free (thru May 30)

CATCHING THE LIGHT, ANNUAL STUDENT SHOW Betsy Jacaruso Gallery The Courtyard, Rhinebeck 43 East Market St Rhinebeck NY 845-516-4435 free (thru May 31)

NATALIE LEVY: "STREETSCAPES" 510 Warren Street Gallery 510 Warren St. Hudson NY (518) 822-0510 Opening reception 3-6pm free (thru May 24)

PHOTOGRAPHER DENISE B. CHANDLER & PAINTER OLIVE FARRELL, TWO VIEWS OF OUR WORLD Tivoli artist gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free (thru May 24)

SPRING CRAFTS AT LYNDHURST Artrider Lyndhurst estate 635 South Broadway Tarrytown NY 845-331-7900 charge

Sunday, May 3

12TH ANNUAL YOHO ARTISTS OPEN STUDIO W/ 50 ARTISTS' STUDIOS YOHO Artists 578 and 540 Nepperhan Avenue Yonkers NY 917-545-2469 11am-5pm, daily. free

"PHOTOGRAPHY & SCULPTURE" EXHIBITION Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Opening Reception 4-6 pm free (thru May 31)

SPRING CRAFTS AT LYNDHURST Artrider Lyndhurst estate 635 South Broadway Tarrytown NY 845-331-7900 charge

UNSILENT COMPOSER - FILM AND CONVERSATION WITH PHIL KLINE Close Encounters With Music The Stables at The Mount Plunkett St. Lenox MA 800-843-0778 2 pm charge

Monday, May 4

84th ANNUAL OPEN JURIED EXHIBITION National Art League 4421 Douglaston Parkway Douglaston NY 718-224-3957 charge (thru May 30)

Tuesday, May 5

GUEST ARTIST JUDY PFAFF: 2015 N.A.W.A. HONOREE EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 NYC (212) -675-1616 (thru May 27)

Thursday, May 7

FINAL ART SHOW AND OPEN STUDIO ART345 Art 345 Gallery 345 East 104th Street (bet 1 and 2 ave) New York NY 845-986-0986 Opening Reception 6-9pm free (thru May 31)

Saturday, May 9

11th ANNUAL SMALL WORKS SHOW Mamaroneck Artists Guild 126 Mamaroneck Ave Larchmont NY 914-834-1117 Opening Reception 3-5 free (thru May 23)

CAROLYN DORFMAN DANCE COMPANY AT KAATSBAAN Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm - 9:30 pm charge

FURUYA SISTERS PERFORM TCHAIKOVSKY AND MOZART CARNEGIE CONCERTS/FURUYA SISTERS CONCERT SERIES Nyack Library Carnegie Room 59 South Broadway Nyack NY 914-200-3622 7:30pm charge

MURMURATIONS COLLECTIVE: WORKS BY MIA BROWNELL, CRISTINA DE GENNARO, PATRICIA MIRANDA, SASHA KOPELOWITZ, TRICIA WRIGHT Miranda Arts Project Space 6 N Pearl Street Port Chester NY 914-318-7178 Artist Reception 6pm free (thru June 27)

RIVERSIDE ART AUCTION The Riverside Galleries at Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 free Silent auction 17, 10-5

Sunday, May 10

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

Monday, May 11

LIGHT AND LIFE - LIGHT AND FORM - PHOTOGRAPHY BY DR. GEORGE SAINES AND MIDDLETOWN ART GROUP 2015 MEMBERS SPRING EXHIBITION SUNY Orange Cultural Affairs Orange Hall Gallery Loft, SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown NY 845-341-4891 free (thru June 18)

Tuesday, May 12

GINGER BALIZER-HENDLER: INTERIOR DESIGN Pleiades Gallery of Contemporary Art 530 West 25th St. 4th fl. NYC (646) 230-0056 (thru June 6)

Thursday, May 14

GINGER BALIZER-HENDLER: Interior Design Pleiades Gallery of Contemporary Art 530 West 25th St. 4th fl. NYC (646) 230-0056 Opening Reception 5-8pm (thru June 6)

Continued on Page 24

THIS SPRING AT THE WOODSTOCK SCHOOL OF ART

The School will be closed March 31-April 6

WHITE LINE WOODBLOCK
with Anita Barbour
March 3-5

HANDMADE BOOKS AS ART
with Loel Barr
March 7-8

ABSTRACTION AND LARGE SCALE DRAWING
with Meredith Rosier
March 14-15

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WORK BY THOMPSON FAMILY FOUNDATION SCHOLARSHIP RECIPIENTS

March 21-April 25
Reception, Saturday, March 21, 3-5 PM

ALUMNI EXHIBITION
May 2-30

Reception, Saturday, May 2, 3-5 PM

PAINTERLY SOLARPLATE PRINTS
with Kate McGloughlin
March 23-25

A NATURES LIBRARY: MIXED MEDIA DRAWING
with Margarete de Soleil
March 28-29

MONOTYPE
with Kate McGloughlin
April 13-15

COLOR & ENERGY
with Karen O'Neil
April 18-19

ABSTRACT COMICS
with Meredith Rosier
April 20

COLLAGE
with Robert Ohnigian
May 2-3

ADVENTURES WITH COLOR: A COLOR THEORY WORKSHOP
with K. L. McKenna
May 5-26, Tuesdays

MASTERING THE PALETTE KNIFE
with Mary Anna Goetz
May 15-17

NAKED LUNCH
no instructor
May 22

IMPRESSIONIST APPROACH TO LANDSCAPE PAINTING
with Joan Jardine
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Fiction

A Tale For Today

By DONALD KERR

(PEOPLE DON'T READ as much as they used to and I think I know the reason why. It is the way written material is constructed. Too long for people's attention span! Written material has not kept up with the times. People are used to television and short stories should be written to appeal to their tastes. Such a tale follows.)

Sam Duncan rode into town on old Smokey. He was dusty and dry from riding long and hard.

"Howdy, stranger," Ed Baines, the town drunk said, as Sam tied his horse to the railing in front of the Double X Saloon. "What brings you to town and would you mind buying a poor old drunk a drink?"

"I'll buy you a drink, old timer," Sam said in a soft voice. "And what brings me into town is a killing."

Have you got tired feet folks? I'll bet Sam's horse old Smokey had tired feet. Well, the best remedy for tired feet is Olson's Foot Lotion. Rub it on your feet after a long day of working or walking and feel the relief. Olson's Foot Lotion. Even if your feet were bleeding, you'd still walk a mile for a bottle of it because of its soothing relief! On sale at any drugstore in your neighborhood. And now, back to our story.

"A killing?" Ed Baines' features turned chalky white. "Mister, I hope you ain't talking about me."

"Not you, old timer," Sam reassured the shaky reprobate, as he opened the swinging doors of the bar and stepped inside. It was dark and Sam paused for a moment to allow his eyes to adjust to the darkness.

Ed Baines followed him in. "How about that drink, mister?" he asked, made bolder now by Sam's assurance that it wasn't him he was looking to kill.

"Sure," Sam said, as they both drifted toward the bar. Several eyes watched the two of them, measuring Sam, guessing by the way he carried himself that he was a man to be reckoned with.

"Hey, bartender," Sam said, as they bellied up to the bar, "how about a drink for me and my friend here?"

"What'll you have?" Lou the bartender asked. "I already know what the town drunk wants."

"I'll have a whiskey -- make it a double whiskey."

The bartender poured the drinks and studied Sam through narrowed eyes. "You ain't looking to doing any shooting in here, are you, mister?", he asked.

"No shooting," Sam said, taking a sip of his drink. "Just killing."

Is this story making you folks thirsty? Man, I could go for a big glass of Green Ice right now, how about you? Why don't you take this magazine and go over to your refrigerator and pour yourself a nice big glass right now? Or, if you haven't got any, put on your coat and drive

Down to the nearest grocery store and buy a six pack. Don't worry about the story! It'll still be waiting here for you when you get back! That's the beauty of reading! You can stop and come back to it and pick it up where you left off, unlike television or the Internet! Say! Didn't that swallow of Green Ice taste great?! Now, back to our story.

"If you got any problems with anyone, mister," the bartender said, "I'd prefer you take them outside. I hate repairing my bar after gunfights!"

"It's all right with me," Sam replied, shoving the glass back to the bartender for a refill and indicating a refill for the town drunk, also. "If someone'll tell a lowlife named Jack Jarrett that I'll meet him on Main Street at high noon."

Everyone looked at the clock. It was 11:50.

"That's pretty short notice, telling a man to face up to someone, to a stranger that might gun him down, in just ten minutes," Tom Hawkins, foreman at Jarrett's ranch, spoke up.

"That's more time than he gave my brother," Sam answered.

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staPhone! And now, back to our story.

The bartender didn't want to have to fix any more bullet holes in his bar, so he sent Mabel, one of the barmaids, up to Jarrett's room on the second floor where he was entertaining Mary Sue with word to either face up to Sam on Main Street like a man at high noon, or get out of town fast.

Jarrett, an arrogant bully, pulled on his pants, strapped on his gun, and told Mabel to go tell Sam he'd meet him on the street as soon as he could get his boots on.

Sam ordered one more drink and one for the town drunk. Then he tipped his hat at the folks sitting around the Double X Saloon eyeing him apprehensively, and walked out into the sunshine.

Shortly afterwards, Jarrett came down the stairs, stopped for a quick whiskey, turned and told Mary Sue, who was standing at the banister on the second floor in her bathrobe looking down at him not to let the bed get cold because he'd be right back.

The Double X patrons chuckled nervously as Jarrett swaggered outside.

He stepped out into the street, which had become quickly deserted as no bystander wanted to be hit by a stray bullet. But, there were plenty of heads looking out of the second story windows that lined the street.

When Jarrett saw Sam, a wide grin split his face. He had been worried because Sam was feared in shooting circles because of his fast draw. But that was with his right hand. His right arm was gone!

"What the hell happened?", Jarrett, curious, asked Sam.

"Lost it at Bull Run," Sam said. "In the Civil War. You know, that one you were too yellow to fight in."

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"You always did have a big mouth,

Sam," Jarrett sneered. "Now I'm going to shut it for you!" He had no doubt he could outdraw Sam now that Sam had to use his left hand. Jarrett had been drawing and drilling men his whole life with his right hand. His draw was awesome.

If Sam had lost his right arm at Bull Run, that meant he'd only been shooting with his left hand for five years. No way he could be as fast as Jarrett.

There was a flash of guns, an explosion of bullets. When the smoke cleared, everyone was amazed to see that it was Jarrett's whose crumpled body lay on the street.

A cheer went up from the second story windows as Sam carefully reholstered his gun. Most folks were happy to see the low-life Jarrett laid low.

Walking purposefully down the street, Sam stepped over the body of Jarrett and went back inside the Double X Saloon.

He stood at the bottom of the stairs and called out to a tearful Mary Sue, "It's all over now, Mary Sue. I've come to take you home."

Mary Sue bounded down the stairs and into his arms, sobbing with joy. "Sam, Sam," she cried. "I thought you were killed at Bull Run."

"I know, sweetheart," he said, his one good arm encircling her tiny waist. "It's all right now, darling. Everything's all right. Let's go home."

He swept her up in his one good arm, took her outside and deposited her on Smokey's saddle. Then, taking the reins in his one good hand, he walked with her on the horse out of town, into the sunset.

Well, folks, there's nothing like a happy ending, right? And you can have a happy ending, if you'll go down to Uncle Ed's Auto Park this weekend, where everything is on sale. Uncle Ed has a huge inventory and he's got to move it to make room for this year's models. Nothing but gigantic bargains at Uncle Ed's Auto Park this week! And when we say gigantic, we mean HUGE!

Be sure and get next month's QUALITY SHORT STORIES magazine for more thrillers just like A Tale for Today.

(Donald Kerr lives in Loudonville, Ohio.)



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Artists: Oil, Watermedia, Pastel, Graphics & Sculpture: Allied Artists of America. Seeks entries for 2015 Annual National Exhibition Sept 3 - 13 at Salmagundi Club, NYC. Jpeg entries accepted. For prospectus visit website or send SASE to Rhoda Yanow, 19 Springtown Rd., White House Station, NJ 08889. Deadline Jul 18 www.alliedartistsofamerica.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 Ask your teacher to obtain prospectus. office@aaplinc.org • www.americanartistsprofessionalleague.org

Artists, Photographers, Printmakers & Craftspeople: Art League of Long Island, (631) 462-5400 Seeks entries for 48th Annual Art in the Park Fine Art & Craft Fair, to be held at the Heckscher Museum Park, Huntington, NY. May 30-May 31. Call for prospectus and available online. Deadline May 10. info@artleagueli.org • www.artleagueli.org

Photographers in NY, NJ, CT: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, New York, 11743 (631) 462-5400. Seeks entries for "The Family of Man-Redux 2015", a juried Photo exhibition June 13-July 12. Juror: Rick Wenner. Call or go online for prospectus. Deadline May 5. info@artleagueli.org • www.artleagueli.org.

Artists, All Media: Art Society of Old Greenwich, (203) 637-5845. Seeks entries for ASOG Members' Spring Show and Scholarship Awards Apr 1 - 30. Call or go online for questions. Deadline Apr 1. www.artsocietyofoldgreenwich.com

Artists, All Media: Art Society of Old Greenwich, (203) 637-5845. Seeks entries for Gala Art Show "Spring Festival of the Arts" May 1-3. Call or go online for full details. Deadline May 1. www.artsocietyofoldgreenwich.com

Artists / Photographers: Art-

Competition.net (845) 765-2932 Seeks entries for "Faces of Humanity". Email for full info or visit www.art-competition.net/Faces Of Humanity.cfm for prospectus. Deadline Mar 9 support@art-competition.net art-competition.net

Artists: Artist Studio Residency, SOHO20 Gallery Chelsea, 547 W 27th St., NYC (212) 367-8994 Seeks applicants for Winter 2015 Studio Residency (Jul 21 - Aug 22) Info online. Deadline May 1 info@soho20gallery.com • www.soho20gallery.com

Artists: Arts Society of Kingston (ASK), 97 B'way, Kingston, NY (845) 338-0331 Seeks work for Regional Juried Show April 4-25. Juror: James Cox, James Cox Gallery. \$25/ 2 pieces members; \$35/2 pieces non-members. \$5 additional entry Website for prospectus. Drop off March 31 ask@askforarts.org • www.askforarts.org

Artists: Belmar Arts, The Boatworks, 608 River Rd., Belmar, NJ Seeks entries for 11th Annual Jersey Shore Juried Art Show Apr 18 -May 15. Visit website for more info. Deadline Mar 27. belmararts.org

Writers, Emerging or Established: Black Lawrence Press 326 Bigham St., Pittsburgh, PA 15211. Seeks submissions of unpublished collection of poems or short stories. Visit website for submission details. Deadline Mar 31. blacklawrencepress.submishmash.com/submit/6682

Artists, All Media: Blue Door Art Center, 5 Hudson St., Yonkers, NY 914 965-3397 Seeks entries for Exhibition and Demo Show & Tell #7 April 25—May 16. Artists are invited to show a group of their works and give a short demonstration or workshop about their visions and/or techniques on one Saturday during the exhibition. Twelve artists will be chosen for this unique opportunity to show their work at Blue Door Gallery. No fee for submission; if accepted there is a \$100 installation fee. Please email your images and short proposal to info@bluedoorartcenter.org Deadline Mar 15, 2015 eselp@optonline.net • www.bluedoorartcenter.org

Artists: Bowery Gallery, 530 W 25th St., NYC 10001 (646) 230-6655 A national call for entries for Annual Juried Competition 2015, July 28 - Aug 15 at the Bowery Gallery, 530 West 25th St., NYC. Juror: Stephen Westfall, American painter, critic, professor at

Rutgers Univ. Download application and prospectus from website. Deadline April 20, 2015. www.bowerygallery.org

Photographers: Catskill Art Society (CAS) (845) 436-4227. Seeks submissions for Jeff Bank 2015 Photo Calendar Contest. App available on website. Deadline Apr 17. Info@catskillartsociety.org • www.jeffbank.org

Artists/Printmakers: Center for Contemporary Printmaking, 299 West Ave., Norwalk, CT 203-899-7999 Seeks entries for 10th Biennial International Miniature Print Exhibition 2015 (Jun 7-Aug 30) Call, email or visit site for full details. Deadline Mar 14. info@contemprints.org • www.contemprints.org

NY Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. Regional Juried Exhibition May 1-May 29. Jurors: Roger D. Moore and Benjamin Moore. All media. Artists residing in New York State. Possible \$2400 in prizes. Actual artwork juried. No slides. Prospectus: available online at or send #10 SASE ATTN: Regional Exhibition. Delivery Deadline Apr 24 & 25 www.cooperstownart.com

Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. 80th National Juried Exhibition July 10-Aug 14. JUROR: John Hampshire. All media. Possible \$3200 in prizes. Catalog. Prospectus available online at website Deadline May 15 www.cooperstownart.com

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

Artists, Craftspeople: East End Arts Council, 133 East Main St., Riverhead, NY 11901. 631-727-0900 x 302 seeks participants for 19th Annual Community Mosaic Street Painting Festival Sunday May 24 Call, email or visit website for prospectus. Deadline May 15. sisrael@eastendarts.org • www.eastendarts.org.

Artists: East End Arts Council, 133 East Main St., Riverhead, NY 11901. 631-727-0900 x 302 Seeks entries for 4th Annual Nat'l Juried Show "The Figure" Aug 7 - Sep 23. Online apps

only. Jurors Kathryn Markel and Peter Marcelle. Call, email or visit http://www.eastendarts.org/gallery/national-show2015 for prospectus. Deadline Apr 7. gallery@eastendarts.org • www.eastendarts.org.

Photographers: Gallery Lev Shalem, Woodstock Jewish Congregation, 1682 Glasco Turnpike, Woodstock, NY 12498 (845) 679-2218 Seeks entries for "The Photography Show" Mar 22 thru Apr 27. Juror: Ariel Shanberg, Ex Dir of Ctr for Photography, Woodstock, NY email for details. Deadline Mar 17. wjc.arts@gmail.com

Playwrites: Hatmaker's Attic Productions, Inc 845-475-4392 seeks submissions of original, unpublished full-length plays written in English. Contact Edward Gibbons-Brown via phone Deadline Apr 1. hatmakersattic@gmail.com

Artists, Multi-discipline: I-Park Artists' Enclave, 428 Hopyard Rd., East Haddam, CT 06423, 860-873-2468 Application materials available for 2015 Environmental Art Program Sep 20m For more information please call, email or visit website. Deadline: Mar 3, 2015. info@i-park.org • www.i-park.org.

Dancers, Dance Companies, Choreographers: Indo-American Arts Council, 517 E. 87th St Suite 1B, NYC 10128 (212) 594-3685 Seeks applications "Erasing Borders" Dance Festival Aug/Sept 2015. For full info email or visit website; digital apps only. Deadline April 1 dance.iac@gmail.com • www.iac.us

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Member Show May 31-July 12. You may join at receiving. Download prospectus at website. Receiving for jurying May 28, 12-4pm. kent.art.assoc@snet.net • www.kentart.org.

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Spring Juried Show Apr 19 - May 25. Download prospectus at website. Receiving Apr 17 1-4pm kent.art.assoc@snet.net • www.kentart.org

Artists: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Jurying for new members April 20, 3-6; Pick up April 21, 3-6. SASE or download forms. www.mamaroneckartistsguild.org.

Artists, All Media: Manhattan Arts International 220 E. 72 St, NYC (212)

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Arts Alive Project Grants are made possible with funds from the Decentralization Program (DEC), a regrant program of the New York State Council on the Arts with the support of Governor Andrew Cuomo and the NYS Legislature and administered by ArtsWestchester.

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472-1660 Manhattan Arts International, seeks entries for its "Healing Power of Art" online juried exhibition, April 30-June 30. See website for info. Deadline April 10. info@ManhattanArts.com www.manhattanartsblog.com

All Media except photography and craft: National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for 85th Annual Open Juried Exhibition, May 4 - May 30, 2015. \$2000 in awards. Send SASE or download prospectus from website. Deadline Mar 27. 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 Catasauqua Road, Whitehall, PA 18052 Seeks entries for 61st Annual Juried Exhibition 2015, at the Salmagundi Club. Visit website for details. Submissions by CD only Deadline May 2 doug602ku@aol.com • www.NationalSocietyofPaintersinCaseinandAcrylic.com

Artists, All Media: Orange County Center for Contemporary Art, 117 N. Sycamore, Santa Ana, CA (714)667-1517 Seeks entries for "Moist", an exhibition on Jun6 - Jul11. occca.org/CALL-FOR-ART.html#moist for more info. Deadline May 10. info.occca@gmail.com • www.occca.org

Artists, All Media: Pascack Art Assn., 201-664-6664 Seeks entries for 3rd Annual "Tri-State Judged Show" for NY, NJ, & CT. (Oct 17-Oct 31) Visit website for prospectus Deadline Aug 30 www.pascackartassociation.org

Soft Pastel Artists: Pastel Society of America. Seeks entries for 43rd Annual Juried Exhibition "Enduring Brilliance" at National Arts Club, NYC, Sept 8-26. Send SASE (#10) PSA, 15 Gramercy Park South, New York, NY 10003 for prospectus. Info: 212 533 6931 or download from website. Deadline Jun 16, 2015. psaoffice@pastelsocietyofamerica.org • www.pastelsocietyofamerica.org

Artists: Paul Robeson Galleries, Rutgers, the State University of NJ. 973 353 1610 Seeking entries for "The

Not so Secret Life" exhibit Fall 2015 Download info from website and mail proposals to Exhibition Dept. Rutgers, SUNJ, 350 Dr. Martin Luther King Blvd., Newark, NJ 07102 Deadline: Mar 30. galleryr@rutgers.edu • artgallery.newark.rutgers.edu/

Artists: Paul Robeson Galleries, Rutgers, the State University of NJ. 973 353 1610 Seeking entries for "The Undesirables" exhibit Spring 2016 Download info from website and mail proposals to Exhibition Dept. Rutgers, SUNJ, 350 Dr. Martin Luther King Blvd., Newark, NJ 07102 Deadline: August 31. galleryr@rutgers.edu • artgallery.newark.rutgers.edu/

Artists/Photographers: Rowayton Arts Ctr., 143 Rowayton Ave., Rowayton, CT 06853 (203) 866-2744 Seeks entries for open juried Exhibition "Focus Under 40" Jun 7 -28. Email or visit website for details. Deadline Jun 1 rowart@snet.net • www.rowaytonartscenter.org

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

Photographers/Graphic artists: Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740. Seeks entries for New York, New York, Annual Open Non-Member Juried Photo & Graphics Exhibition, Jul 27 - Aug 7. Download prospectus from website and mail with SASE. Deadline Jun 17. www.Salmagundi.org

Painters, Sculptors: Salmagundi Club, 47 Fifth Ave., NYC 10003 (212) 255-7740. Seeks entries for Annual Open Non-Member Juried Exhibition, May 26-June 5. Download prospectus from website or mail with SASE. Post-marked Deadline: April 22 info@salmagundi.org • www.Salmagundi.org

Hudson Valley Artists: Samuel Dorsky Museum of Art SUNY New Paltz 75 So. Manheim Blvd. New Paltz, NY 12561 (845) 257-3844. Seeks entries for "The Stories We Tell: Hudson Valley Artists 2015". Visit website for full details. Deadline Mar 23. www.newpaltz.edu/museum

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 65th Annual Art of the Northeast USA June 6-July 18; Best in show \$3000 & solo exhibit. Apply at www.silvermineart.org/art/call-for-entries.php Deadline Apr 20. SACGALLERY@silvermineart.org • www.silvermineart.org

Performers: Tannis Kowalchuk, NACL Theatre, 110 Highland Lake Rd., Highland Lake, NY (845) 557-0694. Seeks performers for play "The Weather Project" touring beginning May, 2015. Call or Email for information. Deadline May 2015. tannis@nacl.org • www.nacl.org.

Artists: The Unframed Artists Gallery, 173 Huguenot St., New Paltz, NY (845) 255 5482, seeks 2D,3D or Performance Art entries for Exhibition: "IMAGE and Word." April 18- June 13. Artists are invited to show a group of their works and discuss them at a "Salon" or give a short demonstration or workshop about their technique or their use of verbal words or text within or related to their images. Deadline: Mar. 2. Email to Michele Riddell (845) 255-5482 unframedartists@gmail.com. Drop off date, April 11, 1-3 pm. Hanging fee, \$25. For more information; Vivien Stokes (845) 337-1109, mutegardener@gmail.com or visit www.unframedartistsgallery.com

Artists, All Media: Inspired by American Southwest: Taos Art Museum, 227 Paseo del Pueblo Norte, PO Box 1848, Taos, NM 758-2690 (575) 758-2690. Invites artists to enter 11th Annual Gala Exhibition and Auction Jun 30-Aug 28. Visit website for details. Deadline: May 29. taosartmuseum-gala@gmail.com

Artists: The Art Guild at Manhasset, 200 Port Washington Blvd, Manhasset NY (516) 304-5797 Seeks entries for "Home On The Range: Landscapes We Love" Mar 28 - Apr 26. Website for prospectus. Deadline Mar 6. www.theartguild.org

Artists: The Jay and Linda Grunin Foundation, Toms River, NY. Is sponsoring a Call to Artist / Mural Contest. \$10,000 to winning artist. Email or visit site for info and prospectus. Deadline Mar 9. DTRMural@gmail.com • www.jayandlindagruninfoundation.org/communitymuralproject.html

Artists, All Media: The Main Street Petite Gallery of the Huntington Arts Council, 213 Main St., Huntington,

NY 11743, (631) 271-8423 Seeks entries for Self-Portrait Exhibition. Visit website for full info. Deadline Mar 13. www.huntingtonarts.org

Artists: The Provincetown Cultural Council, 260 Commercial St., Provincetown, MA 02657 Seeks site-specific expressions of interest commemorating AIDS victims Email or visit website for details. Deadline May 1, 15 provincetownculturalcouncil@gmail.com • www.ProvincetownAIDSMemorial.org

Artists: The Robert Blackburn Print Making Workshop Encourages member/fellowship in The Studio Immersion Project (SIP) Jun 9 -Sep 6. Visit website for full info. Deadline Apr 6. www.rbpmw-efancyc.org

Artists, All Media: Unison Arts Center, 68 Mt. Rest Rd., New Paltz, NY (845) 255-1559. Seeks submissions for Gallery Exhibition in Fall of 2015 and sculptures for Annual Outdoor Exhibition opening this summer. Call, Email for details or download form at unisonarts.org/programs/exhibits Deadline: Apr 1. info@unisonarts.org • unisonarts.org

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 85th outdoor "Art in the Village" exhibit May 23, 24, 25.; May 30 & 31 Go online for registration form and info. jrm.wsoae@gmail.com • www.washingtonsquareoutdoorartexhibit.org.

Artists, Craftspeople: White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY 10605 (914) 949-7909 or (914) 993-8271. Seeks entries for 53rd Annual Juried Show, May 30 & May 31, 2015, 10am-5pm at Tibbits Park, White Plains. Children's workshop, student art exhibits and more! Free admission; food available. See website for application www.whiteplainsoutdoorartsfestival.com

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

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For prospectus: send SASE to: D. Wels, Corr. Secy., 1710 1st Ave., #245, New York, NY 10128 or NationalSocietyofPaintersinCaseinandAcrylic.com.

Letters

Continued from Page 2

To the Publisher:

Thanks for the article on the Fredericksburg area. It gives me an idea of what we are not doing right in Washington County, NY. However, I would like to point out an error in the history of Texas perpetuated by the article: the Spanish ARE Europeans.

Sincerely,

Please feel free to run my comments and thanks for responding. I'm the current Manager of North Main Gallery in Salem (Washington County) New York. I enjoy your publication and usually read it cover to cover.

Also, spent years as a freelance writer and occasional illustrator for several publications.

Alan K. Hutchinson
Hebron, NY

To the Editor:

(A response to "Peeks & Piques" winter issue Art Times)

Dear Ray,

You are surely to be admired, your bravery breath-taking if not fool-hardy — imagine, to dismiss nearly all advances (well, let's settle for "changes") in art since the early 20th century as "crap," the patrons of same as "uncultured, aesthetically ignorant," and like-minded artists and critics no more than snake-oil salesmen, hucksters whose only interest is in getting their "cut" of the profits — (I'm not sure what you meant here- I guess you never got yours, I certainly didn't.)

You and I, Ray are old, cranky artists moaning the end of whatever "good old days" each of us favors. Is it really true yours is Classicism? I know very well we would agree absolutely as what "crap" is — yet it is the crap of our time, a cultural expression, if you will. As an American poet once put it, you get from art just what is deserved. Like it or not it is interesting crap.

Take of yourself, Ray.
Henry P. Raleigh
Southampton, NY

To the Editor:

This letter is in response to your editorial entitled, "Peeks and Piques" in the Winter 14-15 edition of ART

TIMES. Ray, this time I think you ruffled a lot of feathers.

Art has always been a means for recording people, places and things. In lieu of photography, painting and etching did a wonderful job. Skilled painters of the Renaissance (1400s) honed their skills, from Michelangelo to Johns. Pop-Art and all the "isms" (Dali, Albers, Mondrian, Van Gogh, Picasso and Pollack) took art in a new direction.

In the 1800s and 1900s modern art turned the art world on its ear. Art seems to have preserved "signs of the time." I agree with you that sensational projects like a crucifix in urine and feces in a jar is not art but a distortion of art.

However, a dirty greased up wrench may only be a dirty greased up wrench to most people but to an artist, it's a wonderful still life with a lot of character. Art is in the eye of the beholder!

All art will survive like classical music, rap and Mr. Glass' modern tempos. Modern art and the "isms" are here to stay and have survived the test of time. You have it all wrong!

Maxwell Schwartz
Freeport, NY

(Editor's note: You and Mr. Raleigh may be right in my being 'foolhardy' and 'wrong' insofar as my bias against 'modern art', but I still choose not to include it in my publication. I have never suggested to any other editor that they follow suit.)

To the Publisher:

In response to "Can theater still do its job?" – Winter 2014/15

I greatly appreciate Robert Bethune's poignant and bold perspective about the state of modern theater. I would whole-heartedly agree that theater is not doing its job in these modern times. And I would take this one step further and suggest that

none of the creative arts are currently doing their jobs. I believe that the age in which we now live demands new job definitions for all of the arts, maybe for all of us.

Never before have we lived with such massive global threat, such limited resources (time and money) or such despair. We all aim high and at the same time sense that the real issues of the day are not being addressed. Suddenly we find ourselves challenged to create a new cultural paradigm that might allow us to survive, much less excel. Anything less is contributing to the ongoing and rapid destruction of our planet.

The creative arts have an ancient history of uplifting, illuminating and inspiring the public. As Mr. Bethune observes, this process used to occur in local and/or regional settings, making up-front-and-personal contact with the community. In our brave new world of environmental threat and economic collapse, our community has expanded to include nothing other than the whole wide world. The creative arts can address this global situation by advocating for new ways of living together, by suggesting new ways of thinking and living, and by modeling new ways of communicating with each other — all in the spirit of massive cultural shift. How else will people be inspired to think outside of the box? Who, besides the creative artists, can express these lofty concepts with drama, surprise, story, perspective, wit, humor and pathos?

I'd love to see a scintillating performance about re-distributing wealth, about improving our mental and/or physical health, about moving beyond screen time, that addresses real ecological concerns, that then suggests how to take these ideas to the next level of actualization.

Artists have always strived to reflect and interpret the cultural landscape through their creative works. We need new and exciting creations

to explore what today's life demands of us in these times. We need to be inspired into noble action. The arts, and especially theater, can do this.

Dagen Julty
Rosendale, New York

To the Publisher:

As awards Chairman for the Catharine Lorillard Wolfe Art Club, I would like to thank your organization for the contribution (The Art Times Award) to our 118th Annual Open Juried Show.

[Your award was given to] Elizabeth Derderian for her acrylic entitled **Before the Curtain Rises**.

The presentation of the awards was made on Friday, December 19th at our *Annual Awards Dinner*, National Arts Club, 6:00-9:00 pm.

Thank you again,

Jeanette Dick, Awards Chair
CLWAC, NYC

To the Publisher:

Thanks for the mention of LRA...I linked to Art Times on my website (About page). I also really enjoyed the article about Keith Haring... thanks for all you do, Cornelia and everyone.

Stacie Flint Artist
www.stacieflint.com

To the Publisher:

Hi Cornelia -
I'm so glad you were both able to come to the pub reading! This is a great write-up, we really appreciate it.

We'll include this in an upcoming e-blast, and so on. We'll be announcing our Spring main-stage show very soon...and we look forward to seeing you in our Carpenter Shop Theater.

Thank you again!
A-and the Tangent team

Andrea Rhodes
Producing Director
tangent theatre company
tangent-arts.org



Speak Out is your forum!

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



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These essays were published at www.arttimesjournal.com in January & February 2015

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**Jane Sherman's** Memoir of her time in Singapore with the Denishawn Dancers' 1925-26 Asian Tour (this is a piece Jane wrote after Cornelia Seckel's trip and report on Singapore)

~~~~  
Dawn Lille~ Performers and Presenters at The Association of Performing Arts Presenters

~~~~  
**Norman Kolpas~** Keith Haring Retrospective at de Young in San Francisco

~~~~  
Henry P. Raleigh~ The Bounty of Films on Netflix

~~~~  
**Cornelia Seckel~** Culturally Speaking

~~~~  
Mary Alice Franklin~ Get Social

~~~~  
**Robert W. Bethune~** Excuse me, did I ask to be harrowed?

~~~~  
Henry P. Raleigh~ Ninety Minutes or Else

~~~~  
**Leigh Donaldson~** African American Gardens and Yards

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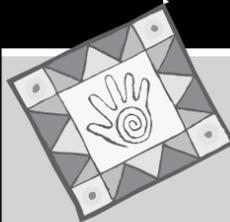
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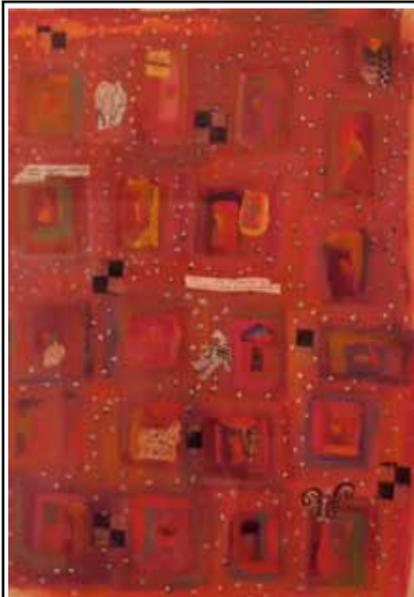
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## Calendar

Continued from Page 18

### Friday, May 15

**FURUYA SISTERS PERFORM TCHAIKOVSKY AND MOZART FURUYA SISTERS CONCERT SERIES** South Salem Presbyterian Church 111 Spring St. South Salem NY 914-200-3622 7:30pm charge

**ROXANNE FAY IN HOME FIRES BURNING** Kaliyuga Arts Bridge Street theatre 44 West Bridge Street Catskill NY 518-943-3818 charge (thru May 24)

**THE PRODUCERS** Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 Fri & Sat 8pm; Sun 3pm charge (thru June 7)

### Saturday, May 16

**BEACON OPEN STUDIOS ALL OVER TOWN** Beacon NY 917-693-8536 12-6pm free

**CATCHING THE LIGHT, ANNUAL STUDENT SHOW** Betsy Jacaruso Gallery The Courtyard, Rhinebeck 43 East Market St Rhinebeck NY 845-516-4435 Opening Reception 6-8 free (thru May 31)

**EPHEMERA: HOLDING A MOMENT IN YOUR HAND BY JEAN LINVILLE, PH.D.** Wisdom House Retreat and Conference Center Marie Louise Trichet Art Gallery 229 East Litchfield Rd Litchfield CT 860-567-3163 Opening Reception 3-5pm; Artist's Talk: 3:30 pm free (thru Sept 11)

**FLAMENCO VIVO CARLOTA SANTANA AT KAATSBAAN** Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm charge

**THE AVALON STRING QUARTET - DEBUSSY AND SCHUBERT** Close Encounters With Music The Mahaiwe Performing Arts Center 14 Castle St. Great Barrington MA 800-843-0778 6-8pm charge

### Sunday, May 17

**FLAMENCO VIVO CARLOTA SANTANA AT KAATSBAAN** Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 2:30 pm charge

**HYPERION QUARTET IN CONCERT** Saugerties Pro Musica Saugerties United Methodist Church 67 Washington Avenue (corner Washington Ave & Post St) Saugerties NY 845-679-5733 3-4:30 pm charge

**LIGHT AND LIFE - LIGHT AND FORM - PHOTOGRAPHY BY DR. GEORGE SAINES AND MIDDLETOWN ART GROUP 2015 MEMBERS SPRING EXHIBITION** SUNY Orange Cultural Affairs Orange Hall Gallery Loft, SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown NY 845-341-4891 Opening Reception 1-4pm free (thru June 18)

### Wednesday, May 20

**GUEST ARTIST Judy Pfaff, N.A.W.A. Honoree AND 2015 HONOREE AND ANNUAL MEETING LUNCHEON** National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Luncheon 12-3pm; Opening Reception 3-5 (thru May 27)

### Saturday, May 23

**85th WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square East & University Place (212) 982-6255

**JENNIFER MULLER/THE WORKS AT KAATSBAAN** Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm - 9:30 pm charge

**SHUTAN+KNIGHT/SHATZ** The Riverside Galleries at Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 Opening reception 5-7 free (thru June 21)

### Sunday, May 24

**85th WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square East & University Place (212) 982-6255

### Monday, May 25

**85th WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square East & University Place (212) 982-6255

### Tuesday, May 26

**NON-MEMBERS PAINTING & SCULPTURE EXHIBITION** Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru June 5)

### Thursday, May 28

**CHRISTIAN CAGIGAL IN OBSCURA: A MAGIC SHOW** Bridge Street Theatre 44 West Bridge Street Catskill NY 518-943-3818 charge (thru May 31)

### Saturday, May 30

**48th ANNUAL ART IN THE PARK** Art League of Long Island, Heckscher Museum Park, 2 Prime Ave Huntington (631) 462-5400 10-5pm

**85th WASHINGTON SQUARE OUTDOOR ART EXHIBIT** Washington Square East & University Place (212) 982-6255

**GARNER ARTS FESTIVAL** GARNER Arts Center 55 West Railroad Avenue Garnerville NY 845-947-7108 11-6pm free

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### Sunday, May 31

**48th ANNUAL ART IN THE PARK** Art League of Long Island, Heckscher Museum Park, 2 Prime Ave Huntington (631) 462-5400 10-5pm

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**DANIEL VAN BENTHUYSEN, LANDSCAPE PAINTINGS SUSAN STEEG ABSTRACTIONS, PAINTINGS AND COLLAGE** Upstream Gallery 8 Main Street Hastings On Hudson NY 914-674-8548 Opening Reception 2 to 5pm free (thru June 21)

**GARNER ARTS FESTIVAL** GARNER Arts Center 55 West Railroad Avenue Garnerville NY 845-947-7108 11-6pm free

**KENT ART ASSOCIATION ELECTED ARTISTS' INVITATIONAL & SOLO SHOW** The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 free (thru July 12)

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