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 New Art Books; Short Fiction & Poetry;
 Extensive Calendar of Cultural Events...and more!*

ART TIMES

Vol. 31 No. 3

Winter 2014/15 (Dec/Jan/Feb)

Fredericksburg, Texas: Hill Country's new American Art Destination

By CORNELIA SECKEL

I WAS ASKED if I'd like to join a press group to explore **Fredericksburg**, a small town in **Texas** with wineries, galleries and historic sites. It had been a while since I did any traveling so I accepted the invite and I am surely glad I did. The staff at **Geiger & Associates** has always been excellent. One of their many clients has been the **Convention and Visitors Bureau (CVB)** (visitfredericksburgtx.com) and for many years they've been bringing journalists to this town with the expectation that there would be "stories" out in the world and the tourism traffic would increase. Well it certainly has. In the town of 11,000 individuals the visi-

a more elaborate kitchen, many with luxurious bathrooms and bathtubs, room beautifully decorated and very comfortable. Some are modeled on the Sunday Houses — the small 2 story houses that farmers built in town for a place to stay after church.

I arrived on a Monday having flown from Albany to Chicago and then on to San Antonio where several of us were greeted and driven the 1.5 hours north to Fredericksburg and our individual accommodations. Dinner was at the **Navajo Grill** where **Ernest A. Loeffler, Jr.**, President and CEO, of the Convention and Visitors Bureau welcomed us and gave us an overview of the town and



Fellow Journalists enjoying coffee at the Java Ranch Espresso Bar and Café (mural by Lee Casbeer)



Nicole Bendele, public relations at Becker Vineyards, gives us a tour and a Tank & Barrel tasting— same wine from a tank and a barrel before we were treated to a Library Tasting—food and wine pairing (see insert)

tors spend \$89 million dollars each year and stay at any one of 1,500+ B&B's, Guest Houses, Inns, Cabins, Hotels, Resorts and Cottages. These Guest Houses, while I can't say are unique (but may be to Fredericksburg), are the featured "hotel room". Most are small cottages with a refrigerator and microwave, some with

its history. Representatives from the **Hilmy Winery** provided the wines that paired with the 4 "tasting" courses offered by the Navajo Grill (a family-run business). As each course came to the table the chef spoke about the food and the Winery reps did the same for the wines. This was generally the case in all of the restaurants

that hosted us. Both the Chefs and Vintners are dedicated to their craft. With most of the restaurants I found a strong focus on "farm to table".

The first known residents of **Gillespie County** (where Fredericksburg is) were the **Tonkawa Indians**. By the nineteenth century, **Comanches** and **Kiowas** had also moved into the area now known as the center of the **Hill Country**, the region including all or part of twenty-

five counties near the geographical center of Texas. The **Spanish** arrived in 1519 and then other **Europeans** in 1846 when **John O. Meusebach** led a group of 120 Germans sponsored by the **Adelsverein**, a **Society for the Protection of German Immigrants** in Texas, to Texas. The Society was founded in April, 1842, by twenty-one German noblemen at **Biebrich** on the **Rhine**, near **Mainz**,

Continued on Page 10

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 ART TIMES (ISSN 0891-9070) is published quarterly by CSS Publications, Inc and distributed along the Northeast Corridor primarily throughout the Metropolitan & Hudson Valley Regions, Connecticut, Massachusetts and New Jersey. Copies are also available by mail to subscribers and arts organizations throughout the US and abroad. Copyright © 2014, CSS Publications, Inc.
 ART TIMES online can be viewed at: arttimesjournal.com and has a pdf of the current print issue (with images in color), as well as archived critiques, reviews, art essays, theatre, film, music, dance essays from the past 13+ years. Each month the site is updated with new essays, videos, advertising and resources. Call for visitor statistics as they change daily.

Publisher: Cornelia Seckel
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Subscription Rates:
 USA: \$18 /1 year \$34 /2years
 Foreign: \$35 /1 year \$45 /2 years

Contact for Print and Online Advertising Rates:
 CSS Publications, Inc., PO Box 730, Mt. Marion, NY, 12456. Phone/ Fax (845) 246-6944;
 email: info@arttimesjournal.com
 Web site: arttimesjournal.com

Advertising reservations are due: Feb 15 Spring (Mar/Apr/May) May 15 for Summer (Jun/Jul/Aug); Aug 15 for Fall (Sep/Oct/Nov); Nov 15 for Winter (Dec/Jan/Feb). Items for inclusion in the Calendar must be uploaded to www.arttimesjournal.com/submitevent.html and Opportunities listings must be submitted by email/ fax or mail by the 18th of the preceding publication month. Email for guidelines. Guest articles on the arts are also considered but must be preceded by a written Query. Our "Speak Out" section is a forum for reader's relevant opinions on art-related matters; viewpoints expressed in the "Speak Out" section are not to be construed as positions held by the publisher, editor or staff of this publication. Queries, Mss. without SASE included will not be acknowledged. We do not accept electronic submissions. Sample copy: 9x12 SASE.

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Peeks and Piques!

EVERY NOW & then, I still run into someone who asks me why I tend to ignore 'modern' art and I always readily admit to a deep bias to all its myriad manifestations, trends, politics, movements, isms, agendas and earth shattering, mind-blowing, 'cutting' edges. I usually point out (if they seem truly interested in my 'why') that since its inception in 1984, *ART TIMES* has always tried to take what I call the "long view", readily giving over our pages to the recognized past masters as well as those artists of today who follow in their footsteps, faithfully learning the 'basics' to produce equally 'good' art. My 'bias' stems from the knowledge that, historically, most 'modern' art was 'born' after World Wars I & II, both of which harshly revealed our feckless 'morality' and the cruel and senseless underbelly of our so-called 'civilization'. Whether rightfully or not, philosophers, soothsayers, pundits, politicians, theologians — and, yes — even artists, aestheticians, and critics eagerly jumped on the bandwagon, proclaiming the world rotten, corrupt, meaningless, ugly, and just plain 'shit', and that it was the artist's 'duty' to 'tell it like it is'

and to quit producing 'phony' idyllic beauty. (Some months back, I participated in a small group show in which 3 or 4 representational works ((a few of my 'idyllic' landscapes included)) were hung alongside one non-representational artist who I overheard claim that she was the only "honest" artist there). 'Isms' and 'ists' abounded, all armed with manifestoes, rationalizations, apologies, catchy labels ("Dada", Surrealism", "Futurism", Suprematism, "Cubism", "Fauvism", "Constructionism", "Op", "Pop", "Outsider", etc., etc. etc.), and justifications as to why it's 'hip' for artists to produce crap henceforth. Discrediting classicism and classicists, they succeeded in convincing artists that even human excretion in a jar or a crucifix in urine is not only 'art' but *relevant* 'art'. Persuading an uncultured and aesthetically-ignorant moneyed class to patronize such 'art' was easy — after all, middlemen had been serving clueless and wealthy royalty as art 'pundits' since they saw how easy it was to convince Catherine the Great (and her father, Peter) to buy 'art' by the truckload, because whatever it 'meant', collecting 'art' showed the world that they

were 'cultured' (Peter's only direction to his middlemen was "Don't buy bad art.") One need only weed out substantives (nouns) that purport to define what you are seeing from the adjectives, conjunctions, adverbs, modifiers and 'fluff' that professional art bloviators freely employ to 'magnify' their 'criticisms' so that they can earn their 'cut' of the profits. Well, I've tried to avoid touting stuff I don't believe in (or even like) in *ART TIMES* merely to appear 'au courant'. To be blunt, I just don't care about your angst, your anger, your politics, your agendas, issues, hot buttons, fetishes or feigned inscrutability, nor want visual renditions of same on my walls. I want my life enhanced by *viewing* 'good' art and not *reading* about it *ala* some bloviator's hyped jargon. To me, 'crap' in a jar is still 'crap' and, if I want such negatives in my life, there's always prime time news that can supply it *ad nauseum*. *ART TIMES* has managed to survive with its benighted views for over 30 years, witnessing several "hip slicks" come and go during our tenure — so why fix what ain't broke?

Raymond J. Steiner

Letters

To the Publisher:

Thank you for including Arts Mid-Hudson's ribbon cutting at the new location in Art Times Journal! We really appreciate your support!

Judith M. Brush,
 Board Member, Arts Mid-Hudson

To the Publisher:

Thank you for accepting to be an Honorary Chairwoman for the Catharine Lorillard Wolfe Art Club's 118th Annual Open Exhibition. It will be held at the National Arts Club from December 2nd — December 19th, 2014. Our Benefit Reception will be held on Friday, December 12th at the National Arts Club, located at 15 Gramercy Park South, New York City from 5:30 — 8:00 pm.

Thank you.

Elissa Prystauk
 Morristown, NJ

To the Publisher:

Cornelia — thank you for what you do for ALL Art Organizations and Artists. You are amazing.

Susan G. Hammond
 Exec. Director
 National Association
 of Women Artists, NYC

To the Publisher:

Grateful for your creative insight & practical 'technical skills...Memories of a wonderful evening live on by visually sharing the event on video (November Online). Thank you. Hopefully, interest will be piqued in

Betsy Jacaruso Studio & Gallery
 Small Works 2014 Holiday Show
 Through January
 Paintings by Betsy Jacaruso
 &
 Cross River Artists
 Many Small Works for \$100 each!



During the month of Dec the Gallery will be hanging small original watercolor paintings (\$10 ea) on our Art for the HeART themed tree, proceeds will be donated to the arts programs at The Astor Home for Children.

Hrs: Thurs-Sat 11-5, Sun 11-4 . www.betsyjacarusoartist.com
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N.A.W.A., but if not at least others can briefly attend the edited version of a wonderful evening among women's art.

Mary Alice Orito
 NAWA Board Member
 85 Fifth Ave., NYC, NY

To the Publisher:

I just saw the Spencer article on the site and then in the print journal, too, yes? I'm so delighted you were able to fit it into the Fall print edition! I'd love to have some extra print copies, if you can spare them.

Rena Tobey
 Hamden, CT

To the Publisher:

Please send my compliments to poet James B. Nicola for his poem "On Natalie's Definition that God is Alive".

Robin Burkhardt

To the Publisher:

Just read Culturally Speaking in your online Fall issue, and want to thank you for including the Angeloch Under Glass exhibition at the Woodstock School of Art in your column. I

was happy to see you included a photo of Bob's painting kits. John and I were honored to gather some of Bob's work for others to enjoy.

Our best to you and Ray.
 Be well,

Paula Nelson
 W. Hurley, NY

To the Publisher:

Thanks for sharing *ART TIMES* with us this month, especially since Skeets's picture appeared with Ray. We enjoyed reading your Culture Scene pieces and Ray's thoughts and opinions expressed only the way he can.

Kathy and Skeets
 High Woods, NY

To the Publisher:

On behalf of the Pastel Society of America, I would like to thank you for your generous sponsorship of a \$100 cash award in our 42nd Annual Open Juried Exhibition, Enduring Brilliance. Awards were distributed at the awards ceremony on September 21, 2014. Please note that your donation is tax-deductible as PSA is a 501(c) (3) corporation. No goods or

services were provided in consideration for this donation.

Your continued unselfish patronage of pastel artists contributes in a major way to the success and prestige of each year's exhibition and celebration of the medium. By providing critical support, your award furthers the endeavors of an outstanding pastel artist and helps spread the word about pastel as a fine art medium. Enclosed please find a copy of the exhibition catalog that includes a listing of your award, as well as the name of the recipient.

To further express our gratitude, all annual award donors and patrons to the 42nd Annual are listed on the PSA website.

Once again, please accept our deepest thanks for your patronage of pastel artists and the society. We hope you will join us again in 2015 when PSA celebrates its 43rd Annual Exhibition in the Grand Gallery of the National Arts Club in New York City.

Carrie Raeburn
 Awards Chair, PSA, NYC.

Speak Out**INVESTING IN ART**By **JEFFREY SUSSMAN**

THERE ARE NUMEROUS approaches to investing in art. You can ask dealers about art, artists, and prices; you can consult art catalogues; you can attend auctions.

When encountering a work of art that captures your imagination, rather than consulting dealers who have a vested interest in your making a purchase, you should begin by researching the artist. Do an Internet search. Learn about the artist's education, commissions, and exhibitions. You may even be able to Google the work of art itself. Various sites, such as artifact.com or even eBay may provide important pricing information. For further assurance, you may even choose to get an appraisal. With that panoply of information, it will still be your taste, sensitivity, and economic wherewithal that will guide your judgment.

When deciding to purchase a work of art, you will surely consider its monetary value as an investment, but art should not be perceived as just a commodity. It's not like buying corn or wheat futures. Art, unlike commodities, should give you pleasure for years. Art can inspire the collector's pride, not only pride of ownership, but also the pride you will experi-

ence when showing it to your friends and colleagues. Ultimately, as both a thing of beauty and a thing of monetary value, it may be left to heirs, or sold at auction, or sold privately to another collector. If history is a guide, the value of the work will increase over the years.

While New York City is the center of the art market, where the highest prices are paid at auction and at prestigious galleries, there are so many galleries in New York City that one can find numerous works of art that will one day be worth considerably more than current valuations. Finding such galleries and the works of art exhibited therein requires constant investigation. There are many wonderful surprises awaiting the thoughtful and adventurous lover of art. I know of many people, including myself, who have found wonderful works of art that have increased significantly in value over the years. And it is contemporary art, by the way, that holds out the greatest opportunity for the collector.

On a recent financial panel whose topic of discussion was Art as a Financial Asset, the panelists agreed that high-end contemporary art is the "place to put your money right now for

the highest return when investing in art." According to the AMR Art 100 Index, the price of art has increased more than 8% annually over the last 25 years. According to The European Fine Art Foundation, the global art market is now approximately \$56 billion. Of course, the monetary benefits of owning art are considerable: it's a hedge against inflation, it's a hard asset, and it serves to diversify one's investment portfolio. In fact, studies have shown that art has frequently outpaced such equities as bonds, CDs, money market funds, and other conventional savings instruments. The Mei Moses® World All Art Index shows positive returns on the sale of art over the past 50 years. Art sales have outperformed annuities, bonds, and fixed income over the last 10 years. As a quantity of measurable value, art has shown to be an effective hedge against increasing prices when inflation rises. On average, art has performed significantly better over the last 40 years when inflation is rising. Returns on art are often weakest when inflation is falling. In other words, the prices of art can be substantial and sustained when the financial environment produces extended periods of mounting prices.

Now, during our low interest rate environment, a static global economy, and unattractive bond markets, art as a financial asset is attracting ever larger portions of the investment community, including institutional investors, who are seeking significant returns on their investments as well as diversification of their portfolios.

While investing in art is a satisfying pursuit for affluent collectors who value a high return on their investments, there is much more that motivates the lover of art who is an ardent collector: Works of art not only provide collectors with a high level of prestige and status, but a collector, in addition to being admired for taste and sagacity, may also be perceived as a special individual who, by supporting the world of art, has admirable eleemosynary motivations.

Altogether, investing in art has proven to be an important social, cultural, and financial activity, one that supports thousands of creative artists, while enriching our culture and offering important and manifold opportunities to enhance our civilization. Those who invest in art are performing an activity that not only benefits themselves, but the entire world of art.



The next Print issue: Spring March, April, May

If you missed getting an **Opportunity** or **Calendar** listing into this issue or an **advertisement** for your business or exhibit, contact us at info@arttimesjournal.com.

We can accommodate you on our website within 24 hours of receiving your materials.

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

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15 Gramercy Park South • NYC

43rd Annual Exhibition

Enduring Brilliance!

Entry deadline: June 16

Exhibition dates: September 8-26, 2015



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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.

Monday, December 1

ALAKANANDA MUKERJI exhibition Blue Mountain Gallery 530 25th Street New York NY 646-486-4730 (thru Dec 20)

BABES IN TOYLAND The Woodstock Playhouse with the Rondout Savings Bank Woodstock Playhouse 103 Mill Hill Road Woodstock NY 845-679-6900 charge (thru Dec 7)

BASAHART Open Studio: Basha Maryanska & International Artists 211 Fishkill Ave, Beacon, NY (thru Dec 20)

DECK THE WALLS: Holiday Exhibit and Sale Crawford Gallery of Fine Art 65 Main St, Pine Bush, NY (845) 744-8634 (thru Dec 30)

DUTCHESS HANDMADE - a pop-up shop local site for holiday gifts Arts Mid-Hudson 696 Dutchess Turnpike Poughkeepsie NY 845-454-3222 open M-F: 9:30-5:30 Sat: 12-5pm free (thru Dec 24)

HOLIDAY SHOW 2014 Blue Door Gallery 13 Riverdale Ave. Yonkers NY free (thru Dec 20)

HOLIDAY SMALL WORKS SHOW Woodstock Jewish Congregation Gallery Lev Shalem, 1682 Glasco Tpke. (off Rt. 212) Woodstock NY 845-679-2218 free (thru Jan 5)

JOHN BEARDMAN Exhibition NoHo Gallery/ M55 Art 530 W. 25th St., 4th Fl New York NY 212-367-7063 (thru Dec 13)

JULIE HEDRICK: Alchemy Nohra Haime Gallery N730 Fifth Avenue Suite 701 New York NY 212-888-3550 free (thru Jan 3)

KISS ME YOU FOOL Soho20 Chelsea Gallery 548 West 28th St Suite 333, NYC 212 367-8994 (thru Dec 20)

LEAH MACDONALD'S encaustic, mixed media photographs: Unlocking Whimsy Galerie BMG 17 Cricket Ridge Bearsville NY 845-679-0027 free (thru Jan 5)

MARLENE WIEDENBAUM, PSA: New Pastels Dacia Gallery 53 Stanton Street New York NY 917-727-9383 free (thru Dec 5)

SMALL WORKS HOLIDAY SHOW Betsy Jacaruso Studio and Gallery 43 E. Market Street Rhinebeck NY 845-516-4435 free (thru Jan 31)

STUDENT EXHIBITION 11 The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 Opening Reception 3-5 (thru Dec 20)

THUMB BOX EXHIBITION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 2)

Tuesday, December 2

118TH ANNUAL OPEN JURIED EXHIBITION Catharine Lorillard Wolfe Art Club National Arts Club 15 Gramercy Park S. NYC (thru Dec 19)

ART AFTER HOURS: First Tuesdays Zimmerli Art Museum at Rutgers 71 Hamilton Street New Brunswick NJ 848-932-7237 5-9pm free

Thursday, December 4

CHOIR OF ST. LUKE in the Fields sings German Baroque Christmas music Music & Arts at St. Luke in the Fields. Church of St. Luke in the Fields 487 Hudson St New York NY 212-414-9419 8pm charge

HERE WE ARE, PHOENIX GALLERY ARTISTS Phoenix Gallery 548 West 28 street, suite 428 New York NY Opening Reception 6-8pm free (thru Dec 20)

"REVEALING COMMON GROUND" Blue Hill Art & Cultural Center Blue Hill Plaza 1 Blue Hill Plaza Pearl River NY 518-894-7845 Opening Reception 6-8pm free (thru April 17)

"SPARKLING GEMS, GLASS VESSELS, AND ORNAMENTS!" Flat Iron Gallery 105 So. Division St. Peekskill NY 914-734-1894 free (thru Dec 28)

WE ARE THE CLAY; THE WORK OF YOUR HAND SOHO20 Chelsea Gallery 548 W 28th Street, #333 New York NY 212-367-8994 Opening reception 6-8pm. free (thru Dec 20)

Friday, December 5

ART-TO-GO Studio Montclair Academy Square Galleries 33 Plymouth Street Montclair NJ 973-744-1818 Opening reception 6 to 9 pm free (thru Dec 7)

ASOG Holiday Show The Art Society of Old Greenwich YWCA of Greenwich 259 East Putnam Avenue Greenwich CT Opening Reception 6:30pm to 8:30pm free (thru Dec 31)

HOTCHKISS ENSEMBLES: HOTCHKISS ORCHESTRA AND RIGHT BRAIN LOGIC JAZZ The Arts at Hotchkiss The Hotchkiss School 11 Interlaken Road Lakeville CT 860-435-4423 7pm

"IT'S A WONDERFUL LIFE" Half Moon Theatre at the Culinary Institute of America - Marriott Pavilion 1946 Campus Drive Hyde Park NY 845-235-9885 Fri. 8pm, Sat. 2pm & 8pm, Sun. 2pm charge (thru Dec 20)

"IT'S A WONDERFUL LIFE" UP In One Productions The Center for Performing Arts 661 Route 308 Rhinebeck NY 845-876-3080 charge Adapted for the stage from Frank Capra's beloved, holiday film. Tickets: 845 876 3080

JEWELRY TRUNK SHOW EVENT Flat Iron Gallery 105 So. Division St. Peekskill NY 914-734-1894 4-9 pm free

METAVERSES: Re-installation of exhibit originally presented at the Met Museum Westbeth Artists Residents Council Westbeth Gallery 55 Bethune Street New York NY 212-929-0378 4:30 -7:30PM IPads available. free

RAGO'S SILVER, COINS AND CURRENCY AUCTION Rago Arts and Auction Center 333 N. Main St. Lambertville NJ 609-397-9374 free

SEVEN X ONE: A MEMBER EXHIBIT New York Art Teachers Association, Region 7 Newburgh Brewing Company 88 Colden St. Newburgh NY Opening reception 6:30-8:30pm free (thru Jan 1)

THE NUTCRACKER AJKUN BALLET THEATRE Whitney Theater at New Rochelle High School 265 Clove Road (off North Avenue), New Rochelle NY 212-868-4444 charge Begin a truly special holiday season with Ajkun Ballet Theatre's magical Nutcracker suite, filled with The Company's great dancers and adorable children from the Public School District of New Rochelle.

TRANSITIONS GALLERY 66 NY 66 Main St. Cold Spring NY 845-809-5838 opening reception 6-9 pm free (thru Dec 28)

Saturday, December 6

24TH ANNUAL CRAFT FAIR Unison Arts Center New Paltz Middle School 2 S. Manheim (at Main Street & Route 299) New Paltz NY 845-255-1559 10am-5pm charge

A GIFT OF ART Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 Holiday Reception 5-7pm. free (thru Dec 24)

A HOLIDAY CELEBRATION - BEST OF THE BAROQUE Close Encounters With Music The Mahaiwe Performing Arts Center 14 Castle St. Great Barrington MA 800-843-0778 6-8pm charge

ART-TO-GO STUDIO Montclair Academy Square Galleries 33 Plymouth Street Montclair NJ 973-744-1818 10 am to 5:30 pm free (thru Dec 7)

FURUYA SISTERS TRIO CONCERT at Forte Pianos NJ Furuya Sisters Concert Series Forte Pianos NJ Schimmel Recital Hall 385 Route 17 South Paramus NJ 914-200-3622 4pm charge

GROUP SHOW #9: Color Galaxy - Works by 35 artists fueled by color. Meredith Rosier Presents the Drawing Galaxy The Wired Gallery 11 Mohonk Road High Falls NY 682-564-5613 Opening Reception 5-7 p.m. free (thru Feb 22)

HOLIDAY SALE The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 12-4PM

HOTCHKISS IN FIFTY OBJECTS The Arts at Hotchkiss Tremaine Gallery at The Hotchkiss School 11 Interlaken Road Lakeville, CT 860-435-4423 (thru Jan 18)

INTRO TO SMALL METALS: Ornament Center for Metal Arts 44 Jayne Street Florida NY 845-651-7550 8-4pm charge

Continued on Page 12

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 send with a SASE to: "Speak Out," ART TIMES, PO Box 730, Mt. Marion, NY 12456-0730. A by-line and tag-line identifying the writer accompanies all "Speak Out" articles.

START THE NEW YEAR AT THE WOODSTOCK SCHOOL OF ART

The School will be reopening January 6, 2015

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with K. L. McKenna
January 14-17

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with Polly Law
January 24-25

POCHOIR
with Kate McGloughlin
February 2-4

845 679 2388
woodstockschoolofart@gmail.com

STUDENT EXHIBITION 1

Work by students of a selection of School instructors

February 7-March 14
Reception, Saturday, February 7, 3-5 PM

CUT AND PAINTED PAPER
with Jenne M. Currie
February 6-27, Fridays 1-4

CONSTRUCTING/DECONSTRUCTING THE LANDSCAPE
with Christie Scheele
February 14-16

ACTION ABSTRACTION
with Jenny Nelson
February 21-22

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

PO Box 338 • 2470 Route 212
Woodstock NY 12498

PAINTERLY SOLARPLATE PRINTS
with Kate McGloughlin
March 23-25

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



for a complete listing of all classes and events visit woodstockschoolofart.org

The Woodstock School of Art, Inc. is a not-for-profit, 501(c)3, educational institution chartered under the laws of the State of New York.

Funding made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and County of Ulster's Ulster County Cultural Services & Promotion Fund administered by the Dutchess County Arts Council.



Dance **Batsheva at 50**

BY DAWN LILLE

THE BATSHEVA DANCE Company of Israel, under the Artistic Direction of Ohad Naharin, just completed a series of performances in the Opera House of the Brooklyn Academy of Music (BAM) as part of a 50th Anniversary tour of the U.S. and Europe. They offered the American premiere of *Sadeh21*.

Batsheva was founded in 1964 by Baroness Bethsabée de Rothschild. She convinced her long time friend Martha Graham to be the first Artistic Advisor of this repertory company. Graham and members of her own company taught classes and staged seven of her works over a period of several years. The auditions for the original ensemble resulted in fourteen Israeli dancers, one of whom, Rena Gluck, who danced several of Graham's own roles, calls the "founding" dancers.

In the beginning Batsheva was a mix of Israeli culture, with the strong, explosive movement it produced, and American modern dance, originally Graham, with its percussive, angular, inward focused style. But in a repertory that grew via works by Robert Cohan, Anna Sokolow, Jerome Robbins, Agnes De Mille, Donald McKayle, Talley Beatty, Jose Limon, Glen Tetley, Paul Sanasardo and others, they acquired a wider and more varied

In the last few years he has also become known for Gaga, his approach to working with his own dancers that has begun to spread like the clichéd "wild fire," attracting both dancers and non-dancers.

An exhibit at the New York Public Library for the Performing Arts (through January 5) is titled "Batsheva Dance Company at 50, American Concepts and the Israeli Spirit." It contains photographs of the beginning years and archival excerpts from ten early dances. There is also a documentary, *The First Night*, which shares the current memories of some of the first participants.

The second part of the title of this exhibit really tells us why and how the company became its 50-year-old self. The American "concepts," starting with the Graham technique, the prevalence of American guest choreographers and the constantly changing Artistic Directors, most of whom were American, were confronted by the strong, expressive, passionate Israeli bodies and spirits. Israelis were often "assistants" or "acting" but never really in the top position of control. Although there were occasional works by Israeli choreographers, and, under the directorship of Paul Sanasardo, some new Israeli choreographers made con-



SADEH21 by Ohad Naharin (Photo Gadi Dagon)

stant flow of movement that comes from a suggestion by the teacher, it is an individual approach that begins by creating an intimate connection to one's own body. It uses gravity without giving into it. Eventually it allows one to identify movement habits and, more importantly, to expand and acquire new capabilities that go beyond daily limits.

He refers to Gaga as a toolbox that can help us discover what exists within our own bodies, but is not used. Naharin feels it is easier to give up old ideas when you have new ones. His mantra is, "Listening to the body is a lot more meaningful than telling it what to do."

When asked about his choreographic approach, he characterizes it as an attempt to blend content and form, but not narratively. He goes into the studio and teaches the rules of a new piece to the dancers; they then teach him to play with the material. Often they contribute so much, as in *Sadeh21*, that they are credited with part of the choreography. He feels his dancers have developed an intuitive approach to what he wants and they can improvise from the sensation or energy of a movement, while at the same time maintaining their own unique selves. He will only set a new work on his own company.

Sadeh21 is a 75-minute work for 18 dancers, set to a soundtrack by Maxim Waratt of music by six composers, including Brian Eno, Auleche and Johann Pachabel, with sensitive lighting by Avi Yona Bueno (Bambi). Naharin is the choreographer "in collaboration with Batsheva dancers, 2010-2011 season."

For most of the BAM audience this was a first viewing. But I saw the piece when it premiered in May 2011, in Jerusalem. With its sometimes aggressive, other times vulnerable, often sensual movement, and the varied music that is frequently more background than accompaniment, it was one of those remembered experiences. This time was no different, but it was possible to see and feel some things more clearly.

The first thing one observes is the dancers. They are strong, unbelievably flexible (there is no visible effort in their recovery from extreme backbends) and in full control of their bodies, which they allow to go as close to out of control as is possible. In their honesty and integrity they are beautiful in choreography that sculpts the

space and turns their bodies into sculpture. Some episodes suggest animals and their instincts, others children or babies at play.

Sadeh translates as leaf or section and the number of each section is shown on the high gray wall that is the set. There are not really 21 different movement studies since 7-18 are lumped together. The piece is a series of solos, duets (which can be merely two people dancing in proximity at the same time) plus group sections. Company material refers to the work as the "voyage of the body," but it could also be considered a flowing picture of human beings sharing abstract moments of the lives we all live and the emotions experienced therein.

The dance begins with a solo by each dancer that serves to introduce them as individuals. The different phrases reveal sudden changes in shapes and dynamics, from melting delicacy to sudden bolts of movement. Some of the sections have moments of silly clownishness and others, like the one in which the dancers move with slow deliberation in an ever-expanding circle, project pure community energy at its best.

Section 20 was another series of solos with what seemed to be a screaming voice as accompaniment. Each dancer, using a different part of the stage, reacted to this grating sound in a different manner and one felt emotionally drained watching them. The woman in the red top (Bobbi Smith) was especially riveting.

In section 21 the dancers climbed to the top of the wall from the back and once there fell or jumped backward. This could be interpreted as giving up; rather it was about taking risks and at the end all 18 dancers were standing firmly on the wall.

Given the political turmoil in the world today and Israel's spotlighted position in it, Naharin is often questioned about the role of the artist. His answer is, "To NOT be a politician." Yet to him all art comes from passion and he realizes that, since it is always looking for new solutions and advocates freethinking, "the byproduct of choreographic effort can oppose conventional and conservative politics and thinking." He wryly suggests that maybe all government officials should participate in Gaga! In any case, watching the dancers of Batsheva is a pleasure.



SADEH21 by Ohad Naharin (Photo Gadi Dagon)

American approach to dance.

Ohad Naharin became the Artistic Director in 1990. Born on Kibbutz Mizra to a mother who taught dance and movement, he also studied music extensively. He began his formal dance training as an apprentice with Batsheva in 1974. Graham invited him to join her company in New York where he ended up studying for a year at Juilliard under an Israeli scholarship. He also took classes in classical ballet. Years later he said in an interview that Graham's movement did not satisfy him, although her spirit and love of dance did. He went on to dance with the Bat Dor Company in Israel and then Maurice Bejart's Ballet du XXe Siecle in Brussels.

Back in New York in 1980, Naharin made his choreographic debut, forming a company with his wife, Mari Kajiwara (d. 2001). They also performed abroad and he created works for several international companies, among them the Nederlands Dance Theater. Today this list has continued to grow and includes the Alvin Ailey Company.

tributions, this was still a repertory company of mostly American choreographers.

Thus, when Naharin arrived he was not only the first Israeli to be really in charge of the talents of this often-rambunctious group, he was an internationally recognized choreographer, a forceful dancer and a strong personality. Although the company, whose dancers are now international, has danced works by his like-minded European colleagues Jiri Kylian and William Forsythe, it has become an ensemble that dances only his works. In Israel the group performs in sold out houses of the young, who react viscerally to the movement and, often, the music, some of which he has helped write.

Gaga is a method of body awareness developed by Naharin for training his dancers. It is a movement language that resulted from his own moving and thinking about movement and his studio attempts to create a new language in order to collaborate with his company. Consisting of a stream of a



Fiction

Gulf One

BY J.A. POLLARD

CLEMENT LUCIUS CLAY huddled on the sand dune starting a vision. He held his semi-automatic loosely, keeping it pointed toward the ridge in front, wondering where they'd got to, how close they were to enemy lines, to the oil field, wishing the goddamned 'dozers would hurry up-- the tanks with big blades welded to the front-- come on up and bury those ragheads in their trenches. Run right over them and bury them alive before they had a chance to set off another rocket. "Go git the goddamned SCUD!" Where the hell were the air boys? Goddam scent all around -- like when you gut-shot a deer. Big stink of burning oil downwind. Fuckin' scorpions scuttling everywhere.

Charlie'd been babbling about leeches. Right out there in the desert babbling about his sister and how she'd died in childbirth, and how the leeches had gotten all over them that summer they'd swum in the brook when they were little kids-- talking about leeches in the middle of the goddamned desert, Clement couldn't believe it. "Charlie!"

Someone, somewhere, was crying. Making a bubbling sound. And all he could picture was the desert like a pocked, grey pancake, riddled by wadis, dried up riverbeds, crumbling cliffs, and gypsum shining in the sun. Nothing there to bubble. But the vision included the pond, about the size of a dime with all those buildings around it, so tall they cut out the sun mostly, and the water gleaming like a little, sad eye, looking up at clouds. Once it had been a marsh, they told him. A major 'mother marsh'. With a lake to the east. All filled in now. Nothing but buildings and roads and houses and people and cars. Reeking of oil and gasoline. Cement. Made of sand. Like the desert. 'Home,' by god! At least 'over there.' Back there. Back where he wanted to be.

Only now he couldn't get out of this position they had him in. Had to lie here-- Gawd! the smell was awful! He'd been driving the jeep with the photographer in it, and the journalist, crazy guys who wanted to "see the real thing." "Get us in close, Clemmy baby, get us real close." And they were dead now. At least he thought they were. Along with Charlie. Back where they'd been ambushed.

Was someone crying? Charlie?

Damned awful bubbling! Maybe one of THEM! The bastards. Dirty bastards! Killed his best friend! He'd--

Vision jiggled. Swamp where the pond had been. Was now. Because he seemed to be in it.

"Clem!" said Charlie. "Clem, ole buddy. Oh, my buddy!" And Charlie's face was there above him, Charlie's goofy, gorgeous, dark brown face, teeth all white in the darkness.

"Jesus, Clem, you-all hurt bad, buddy?"

But he couldn't answer.

"Dozers comin'. Hol' on tight, buddy. Hol' on tight, ole pal. Bury the sons-a-bitches."

And the world appeared to rumble. And it was very confusing because Charlie was dead, and HE was hunkered--

He felt the semi slip from his fingers, pondered. "The bog is gone-- along with part of the pond which is salt, now, open to the sea--"

And the journalist kept poking his head up, croaking, "Jesus! Jesus!" And the photographer was getting his camera ready, fumbling with the film, his fingers shaking so he couldn't wind it right.

'Jesus,' thought Clement Lucius. 'Quite a guy. Nobody wanted to do what the Big Man told them to. Everybody wanted to fight instead. Jesus: quite a guy!'

Wind seemed to be picking up. It had been overcast, like being in a hot, brass bowl, the world one color, the scent of-- something dry and dead and moonlike in the air. Dry bones. Sand came sprinkling on his face like fingers walking, everything on tiptoe. Charlie muttered. Then came a sound like the groan of monstrous animals off to the south, something ominous and complaining. And the wind picked up a little more. Sand spattered harder.

Clement Lucius said, "You're dead, baby. You are dead."

"What the fuck?" Charlie began.

To which the journalist replied, "Jesus, he's hit bad."

And he could hear the photographer taking pictures, just a faint clicking. Like an insect.

"Home."

"Getcha outa this, Clemmy boy," Charlie was crooning.

"Naw--" and the vision took over:

A big, incredible explosion and flash of light. Blinding. Buildings crumbling, horrific scent of burning rubber, metal, glass, stone, skin, bones, eyeballs, fingernails, steaming sewers. And he screamed, watching the pond erupt in the park, evaporate in an instant. Watching the ocean boil.

"Clem!" said Charlie.

"Gawd!" the photographer whined. "He's dead," pronounced the journalist. "And, Jesus, look at the expression on his face! What'd he say to you, Charlie? What was he tellin' you just then?" While the sand came harder, a sound like insects rubbing wings together, a quick, metallic buzzing.

But the dark-skinned man just sat there, holding the hand of his friend. "Heah come the 'dozers. Gonna bury them sonsa bitches out there."

"Yeah," the journalist replied. "I can hear 'em screamin'."

"Move yo butts!"

And they went scrambling away, taking Clement's semi with them, running along the hip of the dune, sliding down into gravel, plunging away from the trenches where the enemy had dug, feeling the sandstorm quicken, begin to come roiling over in a thick, red blast.

"Where the hell are they, Charlie? Where's that guy that yelled?"

The photographer was stumbling ahead, white hair full of grit turning it red, the journalist coughing and crouching, looking anguished.

"Straight ahead," yelled Charlie, thinking, *BETTER be straight ahead*, knowing he could get turned around real easy. "Cover ya fuckin' nose an' mouth!" coughing into his collar, pulling his shirt up high. "Where the hell ARE they?" hearing what sounded like the rumble of engines, hearing the wind.

It rose over them, then, and circled around like a hound on a scent, rose thick and howling; and they scuttled, crouching, keeping close together, Charlie handing Clement's rifle to the journalist, the photographer hanging onto his camera for dear life.

They ran along the dune base, blinded by the sand, which was like a reddish, choking snowstorm, thinking of Clement's body back there, trying not to think of Clement's body. And together they stopped. Because out of the howl came a voice quite near

and clearly calling-- and it didn't say, "Move yo butts!" Instead it spoke a language none of them understood but all of them recognized, and it rose from underneath their feet. Almost. With a horrible sense of disaster they knew that a lookout was challenging.

"Peace in the name of god!" the photographer whimpered. "*Hum delillah.*" They stopped stock still.

No reply. There was only the wind and the stinging, obliterating sand, and the memory of Clement's body being buried back there, somewhere back there, wherever "back" was.

Charlie turned around and scurried off in the opposite direction, the journalist and photographer following. He was thinking, 'Shit! Shit! Shit!'

The journalist was thinking, 'What a story! What a story! If only I can get it out!'

While the photographer imagined, 'Jesus Christ! Nearly fell down on topa them!'

And, slithering, falling, choking, gagging, they came against a towering hulk of burnt-out vehicle blocking the way, and Charlie said, "Know 'xactly where we are!'"

#

Back in the tent, showered and fed, the photographer sidled up to him. "What'd he say, Chuck? What'd Clement say at the last of it?"

"Buried out there! Pushed right in with the bastards. Dozer driver told me so. Buried out there-- along with THEM!"

"But what'd he say, Charlie?"

And they both lit cigarettes. "Had a vision," Charlie said. "Home-- ya know?-- big city with the park in the middle of it? Said he saw it goin' up in radiation like a mushroom cloud." His mouth was grinning while his eyes looked blank. "Like a mushroom cloud, man, like a great, big, fiery furnace."

The photographer stood there, staring at his feet. Then his legs gave way. He sat. Trembled. Couldn't seem to stop.

"What the--?"

"S'true, Charlie. Journalist told me. All we got left is sand, and bulldozed bodies out there. Someone nuked ol Boston yesterday."

(J. A. Pollard, artist and past fiction contributor to ART TIMES, lives in Winslow, Maine)



Poets' Niche

DESCENT INTO MADNESS

Music is passion

Passion is lust

I hear voices chant "in no one we trust"

My head keeps on spinning,

My knees are weak

The words in my mind won't allow me to speak

I'm going crazy

The pressure is more than I can bear,

I snap my fingers but no State Farm is there

I'm learning and striving and now I do know

Madness in great ones must not unwatch'd go

Maddie Vincent
—Missoula, MT

VAN GOGH'S ROOM

A second thrush-seat chair

for Theo or in case

he ever has a guest

though this most unlikely.

His meager wardrobe

neatly hung up. The bed made.

Nothing out of order.

Even the sun held in check

behind a window without a view.

But this is only half of the room.

What he did not show us: an easel,

some drying canvases, his brushes

and old rags, and the despair

he couldn't find a drawer for.

Sarah Brown Weitzman
—Delray Beach, FL

MEA CULPA (NOT!)

One day New York will be flooded

And icebergs will cannibalize their own remains

Like a FOX "news" team dissecting an El Rushbo flambé

While awaiting the results of the latest tickertape charade

On how to decide which "facts" are best called true.

Meanwhile, polar bears will swim through the Battery

Chasing cub seals who've discovered Tiffany's

Newest Atlantean showroom, thus proving

That robin's-egg blue never goes out of style,

Not even when barnacle-bearded commando crews

Of Chesapeake clams and hen-pecked crabs

Have colonised the basements of Fifth Avenue.

For one day Nuevo New York will be flooded

And we'll all miss it like *The Evening News*.

Jack Vian
—Beaumont, TX

Music

Healing the World with a Song

By LESLIE HERMAN

'Did you buy 'Feed the World'?'
'That's not what it's called, mum.'
'Ok, did you buy *Heal* the World?'
'That's not what it's called either but... Yes.'
'How did you buy it?'
(No answer, just a look.)
(A look back.)
'How do you *think* I bought it?'
'iTunes?'
(A thumbs up).
'What do you think of it?'
'It's alright.'
'What about Ebola?'
'What about it?'
'What do you think about it?'
'Yea, it's bad.'

This is how the conversation went with a, believe it or not, switched-on, very intelligent and highly literate 18-year-old Sociology and Media student at 7am this morning, Tuesday 18 November 2014 -- the day after the Band Aid 30 version of 'Do They Know It's Christmas?' was released. I have been thinking about the phenomenon that is Band Aid for weeks now, but this conversation inspired the angle I've taken. It may not have been the most emotionally-charged dialogue but, despite his unremarkable response, the bottom line is that this young person and hundreds of thousands of others effortlessly spent 99p (roughly US\$1.65) to download the single on the day of its release.

Why? A. Because they can? B. Because they feel duty bound to? C. Because they feel strongly about it? Or, D. Because they love it?

I haven't done the market research and don't have the answers, I'm just asking the questions, but I have a hunch it's A. because it's so easy to do, with a significant smattering of media pressure, so B.

Sales for this charity single actually started *before* the release date. Band Aid organizer Bob Geldof said pre-orders for the latest version of the charity song, in aid of the Ebola relief effort this time around, raised £1m within minutes of the recording being previewed on Sunday night on The XFactor here in the UK.

Speaking on BBC Radio 4's Today program, Geldof said: 'It's gone manic. That's the digital age. We promoted the single on XFactor; Simon Cowell gave us five minutes of the show last night; and within four or five minutes of leaving the show we had a million quid. That's extraordinary. From what we're seeing now from iTunes it's gone bonkers:-. The pre-orders of the thing were ridiculous.'

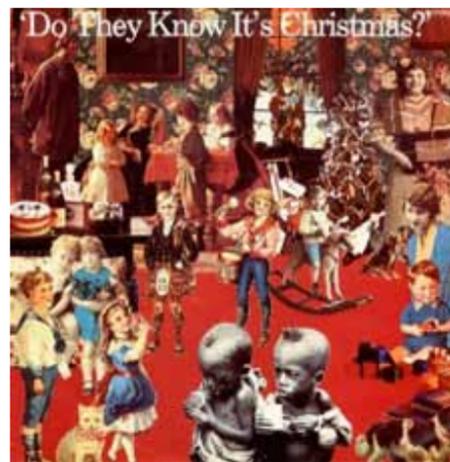
Then, hailing the sales as 'incredible' and 'beyond our wildest expectations', Geldof released a statement saying: 'Here's today's ask. EVERYONE who bought the track yesterday BUY IT AGAIN TODAY!!!! Go. Go. Go UK!!! Keep buying this record and don't you DARE speak to anyone who has not bought it!! It's so cool living in this country at times like this. WOW!!!!'

Wow with FourExclamation-Marks?? This level of exclamation really should get a rise from us. Especially in this context, with the Wow

factor emanating from all these A-list artists in one room at the same time, coming together to make a record, and with the added emotional impact of it all being done in the name of charity. It really should move us powerfully and profoundly to make a contribution.

Well, we may be making the contribution, but are we rising up, and are we moved as powerfully and profoundly as we should?

Call me cynical, but I think not. I think not only have we reached an emotional saturation point generally for global disasters, diseases, deaths, and other tragedies but it has become difficult to illicit the emotions we should or might have otherwise for an event of this nature and scale because it just doesn't feel sincere. Nor is it original (this is the song's fourth time around; or spontaneous (I've heard that the celebrities have been able to think about and prepare



their parts); and it's all too easy for punters to buy the single and then 'BUY IT AGAIN!!!!.

And yet, conversely, when I unlock it and take it out of this context and strip away all the hype, I *am* moved by the song and impressed that *there is* so much mileage in it. I heard one pundit saying that what the new version offers and 'wins' on technical points, the original wins hands down for spirit and authenticity. I am partial to the original for many reasons and have been enjoying getting into it (again), but have also enjoyed watching the videos of each version, putting them into their nostalgia-riddled and historical musical contexts and singing out loud while calling out the names of the artists as they perform their solos:-

https://www.youtube.com/watch?v=cIxj7Ew_99w
Original video, 1984

<https://www.youtube.com/watch?v=LpDdgfMS-jY>
1989 version (featuring Kylie Minogue and Cliff Richards)

<https://www.mtv.co.uk/band-aid-20/videos/do-they-know-its-christmas>
2004 version (which kicks off with Chris Martin of Coldplay)

<https://www.youtube.com/watch?v=i1jeiC-JEsI>

2014 version (which kicks off with One Direction)

(1984 artists listed alongside the lyrics here, which reflect the cause: Famine in Ethiopia)

(Paul Young)

It's Christmas time here's no need to be afraid

At Christmas time we let in light and we banish shade

(Boy George)

And in our world of plenty we can spread a smile of joy

Throw your arms around the world at Christmas time

(George Michael)

But say a prayer pray for the other ones

At Christmas time it's hard

(Simon LeBon)

But when you're having fun there's a world outside your window

(Sting)

And it's a world of dread and fear

Where the only water flowing is

(Bono joins in)

The bitter sting of tears

And the Christmas bells that are ringing

Are clanging chimes of doom

(Bono only)

Well, tonight thank God it's them instead of you.

(Everyone)

And there won't be snow in Africa this Christmas time.

The greatest gift they'll get this year is life

Where nothing ever grows

No rain or rivers flow

Do they know it's Christmas time at all?

Feed the world

Let them know it's Christmas time

Feed the world

Do they know it's Christmas time at all?

(Paul Young)

Here's to you

raise a glass for everyone

Here's to them

underneath that burning sun

Do they know it's Christmas time at all?

Chorus (Everyone)

Feed the world

Feed the world

Feed the world

Let them know it's Christmas time again

Feed the world

Let them know it's Christmas time again

Feed the world

Let them know it's Christmas time again

(2014 artists listed alongside the lyrics here which have changed in some places to reflect change of cause -

The Ebola crisis):-

(One Direction) It's Christmas time - there's no need to be afraid

(Ed Sheeran) At Christmas time - we let in light and we banish shade

(Rita Ora) And in our world of plenty we can spread our smile of joy

(Sam Smith) Feel your arms around the world at Christmas time

(Paloma Faith) But say a prayer and pray for the other ones

(Emeli Sandé) At Christmas time it's hard but while you're having fun

(Elbow) There's a world outside



your window and it's a world of dread and fear

(Dan from Bastille) Where a kiss of love can kill you

(Angeline Kidjo) Where there's death in every tear

(Chris Martin) And the Christmas bells that ring there are the clanging chimes of doom

(Bono) Well tonight we're reaching out and touching you

(Seal) Bring peace and joy this Christmas to West Africa

(Ellie Goulding) A song of hope where there's no hope tonight (ooh)

(Sinead O'Connor) Why is comfort to be feared, why is to touch to be scared

(Bono) How can they know it's Christmas time at all

(One Direction) Here's to you (Olly Murs) Raise a glass to everyone

(Bastille) Here's to them

(Sam Smith) And all there is to come

(Rita Ora) Can they know it's Christmas time at all

Chorus (Everyone)

Feed the world let them know it's Christmas time again

Feel the world let them know it's Christmas time again

Heal the world let them know it's Christmas time again

Feed the world let them know it's Christmas time again

Feel the world let them know it's Christmas time again

Heal the world let them know it's Christmas time again

Feed the world let them know it's Christmas time again

Feel the world let them know it's Christmas time again

While the BandAid 30 single breaks all sales records and aims to make a difference on a global scale, it has only skimmed my emotional surface. So, with the passion that singing out loud has produced, circulating and filling me up with feel-good enzymes, I'd like to offer an alternative recipe for healing the world: keep a song in your heart, try to really notice who and what surrounds you every day, and stay connected to life in real time.

Happy Holidays to you all. 

You can read Leslie's previously published essays at: arttimesjournal.com/music/musicarchive.htm

Art

Emerging Ways of Living and Working: Alice Barber Stephens

BY RENA TOBEY ©

AFTER THE CIVIL War, pressure escalated for American women's lives to change. Women artists, particularly illustrators, found an interested audience for unpacking the complexities of the issues involved, when depicted in clear and cogent ways. One particularly successful example came from Alice Barber Stephens (1858-1932) with her illustration called *Woman in Business* from 1897. In this one painting, she captured the transitions, ambiguities, and forces grappling both for change and sameness.

When her family moved to Philadelphia from their New Jersey farm, Barber Stephens began formal art training at the Philadelphia School of Design for Women, now the Moore College of Art. Students learned pragmatic, income-generating forms of art that were acceptable for women, such as industrial design, illustration, and printmaking, and by the age of 15, Barber Stephens was making money from her engravings. Empowered, but perhaps not completely satisfied, in 1876, she was one of the first women to enroll in the prestigious Pennsylvania Academy of Fine Arts (PAFA). She then joined the women artists petitioning for more life drawing classes.

Life drawing was essential for any artist's success. Being able to portray the figure in an anatomically correct

way meant artists could then make paintings considered significant by their colleagues and collectors. History paintings with religious, literary, and historical subjects relied on the beautiful depiction of the human form. Traditionally, women were excluded from life drawing classes, considered inappropriate for a woman's supposedly delicate sensibilities. Consequently, women were unable to compete for Academic recognition and commissions.

The PAFA women advocating for life drawing classes were successful, with the compromise solution of gender-separated classes. Barber Stephens got her first image credit for *Women's Life Class*, in "Scribner's Magazine" in ca.1879. In it, she provides a glimpse of what the class was like. Although still revolutionary, the only nudes were women models, while male models were modestly draped. The informality and collegiality of the students, along with their professional intent and focus, match similar depictions by men artists historically.

Barber Stephens pursued her career with that kind of professional ethos. She worked from models for her illustrations, hiring them to pose from 8 a.m. to 6 p.m. every weekday, with an hour for lunch. She

committed herself to not only building her own career, but also contributing to developing paths for women artists. Along with Emily Sartain, in 1897, she established the Plastic Club, which provided women the opportunity to learn through lectures and exhibit, sorely lacking elsewhere. Frustrated by the limited work in engraving, she turned to illustration, a practical and fruitful new avenue for both men and women artists.

After the Civil War, the literate middle class consumed a new entertainment economy that included newspapers and magazines. With advancement in technology, these publications featured stories that could be illustrated. Periodicals proliferated to over 2000 publications published weekly or monthly, each demanding professional illustrations. Becoming an illustrator was a smart business choice for artists, creating recognition and a stable, income-generating career path. Many of America's most famous artists, such as Winslow Homer, began and sustained their careers as illustrators.

Although commercial art did not have the cachet of easel art, created as luxury goods for the high-end patron, illustration increasingly became an acceptable career choice for women. As mores about art education continued to loosen, beliefs started to change, too. Because exposure to art was long considered morally uplifting and women were thought to have innate sensitivity to art, the idea of a career that could be conducted at

home actually supported traditional gender roles rather than challenged them. Separate Spheres ideology, prevalent in the 19th century, called for men to venture into the Public Sphere of work and politics, while women managed the domestic Private Sphere of the home and moral development of families.

But societal changes during and after the Civil War challenged those traditional notions, particularly as the United States continued to shift away from its agrarian roots toward an affluent, urban, industrial society. The Progressive Movement of the latter half of the 19th century emerged out of the resulting social anxiety. The Woman's Sphere was becoming both a point of oppression and a point of departure for women who wanted to influence their worlds. The early feminists began to leave the home to participate in clubs as moral and cultural guardians, focused on clean-



Alice Barber Stephens
Reprinted from "Alice Barber Stephens" in
Brush and Pencil, Vol. VI, No. 6, September 1900, 241.

THE CENTER FOR THE DIGITAL ARTS, PEEKSKILL EXTENSION Westchester Community College

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ing up cities and helping African Americans, impoverished women, working children, immigrants, and other previously ignored groups.

These social improvement efforts were not the only agendas taking women of leisure out of their homes. With the boom-bust, industrialized economy, women assumed new duties and responsibilities. If they were leaving the Domestic Sphere, they could bring their skills as stabilizers for the chaotic Public Sphere with them. Quite simply, they could assume the role of consumer. Traditionally the male purview, women could now spend with a tinge of moral certitude, as contributors and a calming influence on temperamental economic markets. To further encourage consumerism, "Godey's Lady's Book" even started a shopping service for readers, selling their advertisers' products.

Barber Stephens was one artist who took advantage of the explosion of illustration opportunities, including the opportunity to work from home. Like many women artists, she married a fellow art classmate, Charles Hallowell Stephens. She continued to work as an illustrator, even after having their son. Her subjects ranged widely from the Romantic to Quaker meetinghouses to almshouse residents, demonstrating sensitivity to social issues.

Woman in Business was part of a six-part "American Woman" painting series produced for "Ladies' Home Journal" in 1897, when Barber Stephens was at the peak of her career. The series illuminated the expanded Woman's Sphere by focusing not only on middle-class Philadelphia women at home—as a mother, at church, and at leisure—but also in the economic world. *Woman in Business* is set at John Wanamaker's department store, elegant with its stained glass window, like a cathedral of consumption. The store is crowded with customers and clerks.

The sumptuous tones of brown and

black soften what is a stark depiction of class separation. The counter divides the clerks, squeezed by circumstance against shelves filled with goods, from the customers in a wide-open space. The counter is spot lit by the bright white bolt of fabric under consideration by a wealthy customer, accompanied by her well-groomed, fancy dog, reinforcing this woman's leisure class. Viewers can also read the class difference in the attire of the figures arranged along the long diagonal of the shop's counter. Seated at the center of the diagonal, the woman consumer wears the latest

plane, is the antithesis of the ornamental dog and well-heeled consumer. The hollow-eyed child, perhaps an immigrant, is already at work as a shop assistant. Her workaday clothes contrast with the pampered young lady dressed in her pinafore and bonnet, shadowed in the rear, at the far end of the diagonal. Stephens' emphasis on the poor child forces the viewer to consider the economic system that creates such disparity, while the affluent child almost blends into the background, minimizing her importance.

The store is crowded and the faces

Both were women in business in their day. The woman forced to work for a living as a salesclerk had to learn to maneuver in the Public Sphere of the business world. Only white, privileged women were spared the necessity to work. In the hierarchy of labor choices for women in the late 19th century, this salesclerk was relatively well off. The affluent woman is also a woman in business, enacting her moral duty to consume the products manufactured or imported, to participate in the economic engine that fueled America's prosperity.

Barber Stephens gives the viewer a knowing portrayal of the ways in which women had to navigate the divided spheres of American culture. By the latter part of the 19th century, most women were engaged in some way with the Public Sphere, with their role class-determined. Barber Stephens, too, was complicit in the woman in business moniker. Over her 50-year career, she made illustrations for pay, as a commercial artist, engaged in the business of boosting sales, whether of magazines or products her illustrations advertised. In this subtle way, the Separate Sphere ideology was being tampered with—acting in an acceptable home-based occupation of commercial artist, yet using Public Sphere strategies of marketing and salesmanship. With her most popular image *Woman in Business*, Barber Stephens pushed her contemporaries to see the broader ways that women were becoming more visible and central in the social and political world of America's Gilded Age.



Alice Barber Stephens, *The Women's Life Class*, (illustration for William C. Brownell; 'The Art Schools of Philadelphia,' *Scribner's Monthly* 18; Sept. 1879), ca. 1879, Oil on cardboard, 12 x 14 in. Credit: Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Gift of the artist.

Photo courtesy of the Philadelphia Academy of Fine Art

fashion of mutton chop sleeves and a high-collared, crisp-white shirtwaist. With gloved hands, she fingers the goods presented her.

On either end of the diagonal is a girl. One, pushed all the way to the extreme foreground of the picture

blurred, except for the highlighted features of the deferential shop clerk. The title is *Woman in Business*, but which central figure does it refer to—the woman with the economic upper hand or the highlighted clerk?

Read previously published essays by Rena Tobey about: Lilly Martin Spencer (1822-1902) and Elizabeth Okie Paxton (1877-1971) at: arttimesjournal.com/art/artindex.htm


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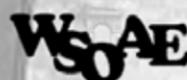
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Travel and Culture

Fredericksburg, Texas: Hill Country's new American Art Destination

By CORNELIA SECKEL

Continued from Page 1

and the focus was to establish a new Germany on Texas soil by means of an organized mass emigration. This group transported thousands of Germans to Texas between 1844 and 1847 with more than 7,000 Germans reaching the new land. The German settlers that came with Meusebach were solid middle-class peasants. They were land-owning families, artisans, and, in a few cases, university-educated professional people and intellectuals, not poverty stricken or oppressed, and could afford the substantial cost of migration. The majority were farmers with some experience in trade. They were ambitious farmers and artisans who believed their futures were curtailed by the social and economic system at home. Each settler received one town lot and ten acres of farmland nearby. Religion and education were important to these settlers and after their homes, churches and schools were built soon after their arrival. Germans learned about Texas as a result of **Karl Anton Postl's** novel/travlog *The Cabin Book*, written in 1941, that was a best seller in Europe. He described Texas as "a boundless field of green". So, today



Living Room at the LBJ Ranch as it was during President Lyndon B. Johnson's presidency in the mid 1960's

many in Fredericksburg give credit to an art form – literature – as being instrumental in the founding of the town. Today I can see the lingering effect of the German settlement in the names of stores, festivals, and surnames. The town was named for **Prince Friedrich Wilhelm Ludwig of Prussia**. Several years after, Meusebach came with intellectuals, artists and writers; other professional artists arrived, many painting and sketching while earning a living in other ways. This legacy from artists gives a visual record of the development of this part of the Texas Hill Country and is beautifully documented in *Fredericksburg, Texas: 150 Years of Paintings and Drawings* by **Jack Maguire** is an excellent visual history of this community published in 1996 on the occasion of the 150th Anniversary of the founding.

Day 1 began when we were picked up at 7:30 am and brought to **Java Ranch Espresso Bar and Café**, clearly the coffee stop for people who work in town. A group went to the **George H. W. Bush Gallery** and **The Center for**

Pacific War Studies and the **National Museum of the Pacific War**. This museum is the only institution in the US dedicated exclusively to telling the story of the **Pacific Theater in WW II** (pacificwarmuseum.org). I was told it was a moving and enlightening experience. The other morning's choice was to go the **Lyndon B. Johnson National Historical Park** (nps.gov/lyjo) and to visit the "Texas White House". What an experience to walk thru Lyndon B. Johnson's family home, through the kitchen, the living room, LBJ's Bedroom, his closet and bathroom, **Lady Bird's** bedroom and closet, to be 4 feet away from the bed Johnson died in— he was just 64 years old. This is a very comfortable and cozy home and other than the "rogue's gallery" with heads of state and other very well known people and the extraordinary art work it could be the home of any financially comfortable family. Of course the kitchen had a restaurant oven and large refrigerator for entertaining. LBJ is buried in the family plot, as is Lady Bird whose name was **Claudia**, something very few of us remembered. The original home, built in 1894 of native limestone for German immigrants was

where the Johnson family had Christmas and other family celebrations and entertained neighbors and friends. LBJ purchased the home/ ranch from his aunt in 1951 and Lady Bird lived here until her death in 2007. On her Tombstone is engraved "a gentle heroine of nature and mankind". The Johnson's had decided to give the house and about 1/3 of the total acreage (the rest going to daughters **Luci & Lynda**) to the state of Texas as a **National Historic Park** to preserve their time in history. They had a large movie screen and Johnson would invite his neighbors to come and watch 1st run movies with him. They held a BBQ each year and this tradition has continued. Johnson's accomplishments with education, job core, the nations interstate, civil rights, public broadcasting, Medicare, Medicaid, environmental protection and world events were immense. It is said that Lady Bird had a great influence on LBJ regarding the Park Bills and other legislations.

Russ Whitlock, Superintendent of the Lyndon B. Johnson National Historical Park, was our tour guide and what



Sculpture by John Bennett at the Agave Gallery

great stories he had to tell. There were 120,000 visitors last year and every once in a while visitors are treated to a house tour by **Luci Johnson** during which she will speak so familiarly about furnishings and objects adding a great flavor to the tour. There is a car collection of the Cadillacs both he and Lady Bird drove and a Model T given to LBJ by **Henry Ford**. Air Force 1 is "parked" just outside the back door. The front yard of the house was the meeting place for heads of state and visitors who all sat in lawn chairs typical of the 1960's. Added to the house was an office where LBJ spent ¼ of his presidency working from the Texas White House. He could do that given new technology — a satellite phone. To begin with, there were 76 phone lines and 3 full-time operators to handle the many calls he made. He was never more than a minute away from a phone. Numerous heads of state and cabinet members came to the ranch to meet with LBJ and there were planes flying in and out daily. LBJ referred to the ranch as "our hearts home". It has been said that, "he was formed by the land where he lived and was comforted."

The afternoon was spent visiting wineries, enjoying tastings and learning about wines and what grapes will grow in Texas. According to the **Texas Wine and Growers Association**, Texas was the site of the first vineyard established

in North America by **Franciscan** priests around 1662. As European settlers followed the development of mission outposts, they brought more grapevine cuttings, developing the industry through the 1800s. Texas is now the country's fifth largest wine producer, having over 270 wineries (42 wineries around Fredericksburg). Consumption of Beer in Texas is still #1 with Wine slowly gaining. We started out at the **Becker Vineyards**, one of the earliest vineyards in the Hill Country of Texas, and after the tour of the processing enjoyed a Library tasting. We had the same wine of 3 successive years paired with the scrumptious-tasting luncheon they served. On our tour we tried same wines in different Oak barrels (American & French), wines in steel tanks, wines from light, medium and heavily charred barrels. I had no idea there was so much to know.

We continued on to the **Grape Creek Vineyard**, reminiscent of a Tuscan villa (they also have a B&B), and primarily a "Wine Club Winery" and supplier to fine restaurants. From there we went to **Pedernales Cellars**, specializing in Spanish and Rhone-style wines; they offered us their **Tempranillo** and **Voignier** wines. **Wine Road 290** (13 Wineries along this route) has tourist traffic of wine tasters that has, they say, surpassed **Napa Valley**. At the winer-



Das Peach Haus

ies you can taste, tour and take part in a multitude of events. Take a look at wineroad290.com for a list of the wineries, their events, hours and specialties. Our dinners were often paired with wines from these wineries. I particularly liked the tasting menu where we had a chance to sample what the restaurants are best known for and the best wines for those entrees.

Day 2 we visited galleries, artists' studios, learned about peaches, chocolate and Fredericksburg.

Fredericksburg is being, and rightfully so, touted as an American art destination. There are currently 15 galleries in town (many shops and restaurants are also showing work that is for sale) and we visited many of them. We also had an opportunity to speak with artists represented by those galleries and to visit several studios. **The Agave Gallery** also houses the studio of sculptor **John Bennett** whose figures are just exquisite showing fine detail and movement. This small gallery is filled, salon style, with the work of 20 painters, sculptors and fine craft artisans. All the artists are from Texas but not necessarily doing "Texas themes". The Gallery began as John's studio and then evolved into a gallery where he showed work of other



Lecia Duke, President of Chocolát, speaks with us about her European-style liquid centered chocolate production; the first creator of this in the US

artists he has a personal relationship with. There was work for every size pocketbook with prices ranging from \$100 to many thousands of dollars.

We visited the studio of **Nancy Bush** who, along with her husband **Bill Bush** operates the **Fredericksburg Artists School**. They offer seminars and workshops where the focus is to learn to be a professional artist. Their artist/ instructors (who are all making a living from their art, not from teaching) come from across the country. Nancy's landscapes are stunning, radiating light depth and a soft and impressionist feeling.

After a fine lunch at the **Farm Haus Bistro** we went to **Das Peach Haus**, home to **Fischer and Wieser Specialty Foods** where we tasted sauces, jams, and spreads. It was a great surprise to me that peaches were grown and did so well in the Hill Country of Texas. Apparently in 1921, **Benjamin Lester Enderle** and his wife began growing peach trees to pay off their land and house. The climate and soil were well suited for peach production. The area's altitude (1,700 feet above sea level) and diurnal temperature variation is excellent for the production of Fredericksburg peaches. Soon the Enderles encouraged others to grow peaches by conducting seminars. In 1928, **Joseph and Estella**

Wieser bought 60 acres of land on the southern edge of Fredericksburg, Texas, and planted a peach orchard. In 1969, their son **Mark** founded **Fischer & Wieser's Das Peach Haus®** as a roadside fruit stand. Years later they became the #1 gourmet food company in Texas when Case Fischer joined Mark and they began making all sorts of sauces, salsas, appetizers, pasta sauces and jellies. I tasted a good number of them and brought quit a few home.

And on to **Chocolát** where we had an excellent chocolate education and tasting courtesy of **Lecia C. Duke**, founder and President of **Quintessential Chocolates** (est. 1984). We learned about the growing, harvesting and making of chocolate. Lecia has perfected the slugs that are filled with spirits, and dipped in deep dark chocolate. My mouth is still watering from the tastes.

And then, a tasting dinner at **Bejas Grill & Cantina** trying out their new menu with a great variety of burgers.

Is it a surprise I came back with several extra pounds?

Day 3: artists and galleries and a wonderful farewell dinner.

The **Fredericksburg Art Gallery** has excellent art by 42 well-known and

emerging artists from Texas and beyond. Many of the artists who live in town came to the breakfast to "visit and greet". In 1986 **Donna Strickland** opened the gallery along with her husband **Jim**. Donna has been in the art gallery business since 1976 and in Fredericksburg she specializes in representational wildlife, western, still life, portraiture, and landscape in various mediums and styles.

We visited the studio of **Phil Bob Borman**, painter of gorgeous skies and landscapes. New to art, Phil was a cowboy years ago and now is a minister, teacher, sculptor and painter. He has always played the harmonica, banjo and guitar and treated us to a tune on his harmonica. He delighted us with his stories but more importantly impressed us with his artwork.

George & Kay Northup Studios was equally delightful. George is a fine award-winning figurative sculptor and Kay an excellent award-winning painter. Kay spoke about her palette changing since moving from **Jackson Hole, Wyoming** to Fredericksburg.

Lunch at **Vaudeville** and a visit to their gallery where Art Curator **Mary Parker** introduced us to visual artist **Rodolfo Choperena** who puts his images on fabric, plastic and metal. This



Phil Bob Borman in his studio. Note the very large adjustable easel.

very large space lent itself to abstract work, not something we were seeing much of in other galleries.

The rest of the afternoon we visited **RS Hanna Gallery, Good Art Company and Artisans** before a reception at **Insight Gallery**. So much art and they all seem to be doing well. **Insight Gallery** is owned by **Meredith and David Plesko**, art collectors, and (like so many business owners in Fredericksburg) followed their dream to have a gallery. They have 60 artists with one-third from Texas. The **Fredericksburg Art Guild** is an artist run/ owned organization with 26 members and 9 associate members. The artists have a wide range of styles in different mediums.

So many galleries with very fine artists' work, many representing mostly Texas Artists and some galleries with nationally known artists. Generally the work I saw was representational oils and figurative sculpture with much of the work a "cowboy" theme. There is always work that is outstanding and other work I could pass by in the studios and galleries I visited—for the most part the work I saw was excellent and what was most unique was "**The Horses**", a 70"H x 30"W x 36"D copper sculpture by **Stevie Jo Lake** currently at the **RS Hanna Gallery**.

You can see a listing of all the galleries at: visitfredericksburgtx.com/attractions-categories/arts/ as well as specific websites for information on any of these wineries, restaurants, lodging and galleries can be found on the CVB site visitfredericksburgtx.com

Early in the morning of Day 4 as I was brought to the airport to head on home I left with the overall feeling that this is truly an excellent destination for people who enjoy art, wine, the outdoors, unique

accommodations, beautiful landscape and delightful people who are following their dreams.

Additional things I learned:

- LBJ played a lot of Dominoes.
- Ladybird was really focused on beautification of body mind and soul, not just wildflowers.
- There are numerous festivals, art events, **1st Friday Art Walk**, and the draw of winery tour tastings makes this a very popular tourist destination with an economic footprint of \$89 million dollars each year
- Streets are very wide so that an ox cart can make a u-turn.
- So many gallery owners, lodging owners and restaurateurs are in their 40's having left work, often as architects, computer scientists, engineers, to relocate and followed their dream.
- An artist wanting to visit and study can do that with several different teachers and schools including **The Fredericksburg Art Academy, Yellow Door Studio** and **The Fredericksburg Artists School**. **Die Künstler von Fredericksburg** is a group of local artists with over 100 members who bring in speakers/ artists who give educational programs during their monthly meeting
- People choose to live here for the lifestyle: 1.5 hours from **San Antonio** and **Austin** for shopping, sports, University.
- Economy depends on Tourism, agriculture and medicine.
- Tourists coming mostly from Texas then internationally: Germany, Great Britain, Canada and China.

• Plan your visit at: visitfredericksburgtx.com



Stevie Jo Lake and her work "The Horses", a 70"H x 30"W x 36"D copper sculpture currently at the RS Hanna Gallery

Calendar

Continued from Page 4

Friday, December 6
continued

JANE BRENNAN-KOECK: WATERCOLORS Spring Street Art Center 145 Spring Street Newton NJ 973-551-0502 Opening Reception 6-8pm free (thru Dec 31)

JONATHAN PAZER, Photographer: Sharpening the Edges 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening reception 6, 4-7pm free (thru Dec 28)

LINKED: A Collaboration with Artists, Insects and Oak Trees Miranda Arts Project Space 6 N Pearl Street Port Chester NY 5-8pm free

NY CREATES Holiday Craft Fair Brooklyn Historical Society and New York Foundation for the Arts 128 Pierrepont Street Brooklyn NY free

Sunday, December 7

24TH ANNUAL CRAFT FAIR Unison Arts Center New Paltz Middle School 2 S. Manheim (at Main Street & Route 299) New Paltz NY 845-255-1559 10am-5pm charge

ART EXHIBITION AND SALE The National Art League 44-21 Douglaston Parkway Douglaston 3 to 6 pm

ART-TO-GO STUDIO Montclair Academy Square Galleries 33 Plymouth Street Montclair NJ 973-744-1818 1 to 4pm free

BECOMING.....Artists Talk with Deborah Brown, Gregory Curry, Mary Dwyer and Alice Momm Odetta Gallery 229 Cook Street Brooklyn NY 203-598-1517 3pm free

NY CREATES HOLIDAY CRAFT FAIR Brooklyn Historical Society and New York Foundation for the Arts 128 Pierrepont Street Brooklyn NY free

SPOTLIGHT ON WOMEN: POETS, PERFORMERS AND PANELISTS HVCCA Hudson Valley Center for Contemporary Art 1701 Main Street Peekskill NY 914-788-0100 charge

Wednesday, December 10

ZEMKA CARRA & CAROL NIPOMNICH DIXON: winners of the 2014 Small Works Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 free (thru Jan 2)

Thursday, December 11

CELEBRATE THE ARTIST: A VARIETY OF WORKS BY LOCAL ARTIST Atria Senior Living 50 Ledge Road Darien CT 203-662-1090 Opening Reception 5-7pm free (thru Jan 7)

REPOSING ON WATER: SOLO EXHIBITION MARI OGIHARA Ceres Gallery 547 W 27th St #201, New York, NY 10001 NYC NY 212-947-6100 Opening Reception 6-8pm free (thru Dec 13)

Friday, December 12

118TH ANNUAL Open Juried Exhibition Benefit Reception Catharine Lorillard Wolfe Art Club National Arts Club 15 Gramercy Park S. NYC 5:30-10pm (thru Dec 19)

HOLIDAY CRAFTMORRISTOWN ARTRIDER PRODUCTIONS INC Morristown Armory 430 Western Avenue Morristown NJ 845-331-7900

MOHONK MOUNTAIN STAGE COMPANY: "THE BIG MEAL" Unison Arts Center 68 Mountain Rest Road New Paltz NY 845-255-1559 8pm charge

THE NUTCRACKER Catskill Ballet Theater Ulster Performing Arts Center 601 Broadway Kingston NY 845-339-1629 8pm charge

Saturday, December 13

GALLERY TALK: REGINE BASHA ON SOL LEWITT Dia:Beacon 3 Beekman Street Beacon NY 845-440-0100 2pm free

HOLIDAY CELEBRATION Art Centro 485 Main Street Poughkeepsie NY 845-454-4525 1-4pm free

HOLIDAY CRAFTMORRISTOWN ARTRIDER PRODUCTIONS INC Morristown Armory 430 Western Avenue Morristown NJ 845-331-7900

MOHONK MOUNTAIN STAGE COMPANY: "THE BIG MEAL" Unison Arts Center 68 Mountain Rest Road New Paltz NY 845-255-1559 8pm charge

THE NUTCRACKER CATSKILL BALLET THEATER Ulster Performing Arts Center 601 Broadway Kingston NY 845-339-1629 8pm charge

THE NUTCRACKER NEW PALTZ BALLET Theatre Bardavon 1869 Opera House 35 Market Street Poughkeepsie NY 845-473-2072 2 & 7:30pm charge Guests from NYC Ballet & Brooklyn Academy of Music.

THE WINTER SHOW: a Group Show of Westbeth artists - all media Westbeth Artists Residents Council Westbeth Gallery 55 Bethune Street New York City NY 212-929-0378 Opening Reception 6-9pm free (thru Jan 6)

Continued on Page 16

Fiction

Nativity

By CHANCHO COX

MARY SCRUBBED CROCKERY in the kitchen, as the first wave — *green yellow brown* — rolled through her guts. She dropped a saucer and a chipped cup. Fat Daddy lay perched in a rust red recliner, legs spread-eagle, wide. Strips of frayed rot-cloth molted off a pit-stained tee. When he heard the tight *crack* of shattered earthenware. His face clinched — a mixture of confusion, disgust, anger and despair. His claws scraped through ocher carpet grasping for a hushpuppy loafer. He lung his arm back, then flicked it to over heel through tobacco stained air. It landed square on Mary's wobbled thigh. Fat Daddy's eyes jerked towards the TV as his lips nipped.

"Mah program on, gawt dam't! Mah program on!"

But this irritation wouldn't let him be. He ripped a clod of ones out of his back pocket, waving the clutched greenery in Mary's vicinity.

"I pait fur em. They my gawt dam dishes! They mine!"

Mary whispered.

"hustrial"

"Whut?"

Mary dreams. A hospital, clean, where doctors' nurses feign antiseptic solicitude towards bulging bellies, green yellow brown.

Mary screamed.

"I want a hustrial Daddy!"

Fat Daddy waved her off.

"It's them gawt damt."

Fat Daddy dreams. red.

"Peppers."

Confusion farted out of Mary between cramping's crinkled folds.

"Whut Daddy?"

He leaned forward in his recliner, straining.

"It's dem peppers. They give you."

He lifted half ass and blew.

"I aint et no peppers Daddy."

Fat Daddy fiddled on the coffee table. The Pepto lay under his *Home and Garden* magazine. He waved the bottle up and down, left and right. A B-movie priest warding off Nosferatu, or oily meatballs.

"You teck this."

Mary held her paunch, rocking back and forth by inches.

"I need."

Mary dreams, stirruped shanks.

Fat Daddy strutted to the television and yanked it off, then took long cowboy strides towards his daughter's churning body. But fear squeezed his innards, and he froze in

the archway. His Pepto rattled in a shaking fist.

"Teck you some of this."

She used the sink to steady her frame, the *dreams. Albino deep in deep woods, dry twig snapped.* Mary heard the water's flow. She turned to the faucet. Dry as the fat man's soul. Her neck bent down. She found the drip. *Yellow before the contraction hit. The contraction is red, like a pepper.* Mary fell on her rump, landing in a swamp of pee-pee and broken dishes.

Mary howled.

"Daddy!"

but Fat Daddy fled the scene. Back to TeeVision and cigarettes, muttering

"Mah program's on May program's on"

as Mary wept.

He tilted the volume full blast and sank; exhausted, old, and corpulent into a carmine nest.

Mary's voice drifted above electro- phonic noise.

"Daddy, I need a docter, I think I"

Fat Daddy threw the Pepto at Mary. It bounced off a foot. He turned away. his face set.

"It's just peppers. goddamit."

Mary eyed her father through sweat-matted locks. She spit. Whether she was aiming for Fat Daddy or linoleum tile, it came out a brackish and bloody drool skimming the hem of her dress. She reached for a chair with her toes, pulled it towards her and tried to ease up. The piss made her slip, but she righted herself right well, then shuffled towards the door, grabbing keys from a nail in the wall.

Fat Daddy slid his eyes over her thick haunch.

"Whur you gon?"

"Daddy help me. This yur fault."

But he crossed his arms, a bitter, withered old buzzard, alone with his 6:00 TV news. Mary opened the screen door and eased down wooden planks. She hobbled barefoot through grass and weed as the afternoon burned purple-brown around her. Fat Daddy ignored the child for his world in a box.

(Chanco Cox lives in Winston Salem, NC.)



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Dance *Way Down Yonder in Chelsea*

By PHYLLIS GOLDMAN

NESTLED IN LOWER Manhattan, surrounded by numbers of new restaurants, chic clothing stores, and brazen new art galleries is the home of the Cedar Lake Dancers, a company that reads like the roll call of the United Nations. These dancers, drawn from a multitude of different backgrounds and training, are a quiet addition to the dance community of New York, but nonetheless a fresh and exciting one. They are amazing technicians. They can do anything with their formidable limbs and they possess unending stamina.

Navarra Novy-Williams, is one of

was nourished. Under the direction of Lawrence Rhodes, the classes made her into a dancer. Proof was her performance in "Sir Isaac Apple," the famous Ramp dance created by Eliot Feld, as a supreme torture exercise and a brilliant test of endurance.

"Oh, I'll never forget it," Williams laughed. "It was like a mediation, down this amazing ramp structure, turn around and up the sides. 96 counts—and if you became unfocused and missed a count, it was hopeless to find your spot. If you could last through 'Ramp Dance' you could do anything."

Having conquered the Feld piece

not knowing the language, the culture, the climate, but there were no regrets. "Learning the GAGA technique from its creator was invaluable."

From there she moved on to "Les Grands Ballets Canadiens," a classical and modern dance company where her performing skills were polished, and then on to Cedar Lake where she has been for the past four years.

In July of this year, the company inaugurated their first season of choreography by members, called "Cedar Lab." Navarra Novy-Williams was one of the dancers who took up the challenge of creating new choreography for this two-night presentation. Entitled "Muse" she used 3 women "muses"—each with a wide range of dance capabilities, both athletic and aesthetic and a great stage presence. It was beautifully presented and performed.

Williams is a delicate fresh-faced dancer with long limbs that seem strong enough to move mountains. Now she wants to flex her choreographic ideas and with "Muse" she has mounted a successful beginning. Each company member who qualified for the Cedar Lab program was given 15 hours of rehearsal time in the lavish studios at Cedar Lake. Not much, when one considers Jerome Robbins was permitted to rehearse 6 months for his show, "Jerome Robbins Broadway." Nonetheless, William was eager to take up the gauntlet of moving bodies in a design of her choosing, finding music, and mounting her own piece on stage. "I kept reminding myself that this was



Navarra Nickemil

an opportunity to learn more about my craft without incurring expenses I couldn't handle. We're

Cedar Lake Ballet Company has been home to Williams for the past 4 years. The new director, Alexandra Damiani, wants to show off the varied, strong technique and elegant lines of this extraordinary company in the coming season. She hopes to create pieces within the company rather than buying ballets to set on the dancers." This is a dream opportunity for this group of dancers who are given a year-round contract, insurance benefits, great clean studio space to work in, and a home base theater in Chelsea. Williams sums up: "We've explored a lot, and I'm certain we are still exploring."



Navarra Nickemil and Tuplet Christopher Dugen (courtesy of Jacobs Pillow)

those dancers. She began to train at home in New Jersey in a community ballet school under the eye of two prominent teachers, Elaine Kudo and Buddy Balogh, former members of American Ballet Theater. But it was at Juilliard, the famous music school now known for its amazing dance program as well, that her love of dance

she then attracted the attention of Ohad Naharin, the director of Batsheva in Tel Aviv, and she was invited to study with him. "Ohad encouraged me to come to Israel to see how I felt about living so far from home and working with this company. And so I did." It was a struggle for Williams,



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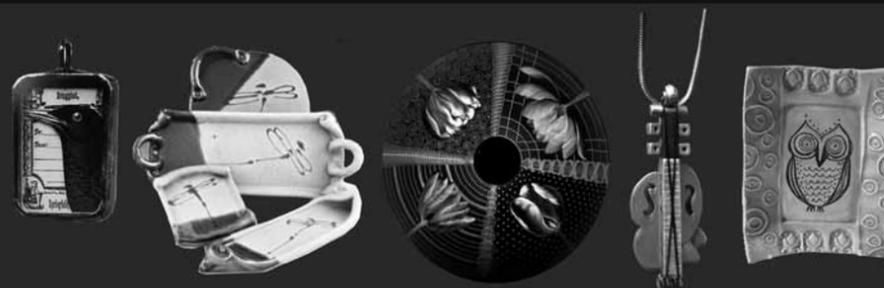
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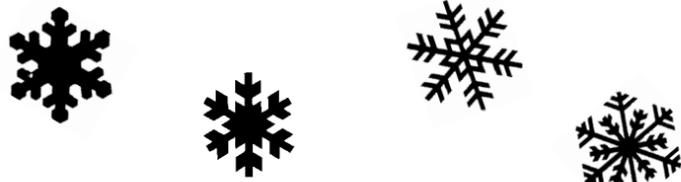
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ACC/Roads Publishing: **Reservoir: Sketchbooks & Selected Works** by Alice Maher. 192 pp.; 6 3/4 x 9 1/2; 102 Color Illus. \$70.00 Hardcover ****
Fernando Vicente by Fernando Vicente. 160 pp.; 9 1/2 x 11; 93 Color Illus. \$40.00 Softcover ***
WASHINGTON UNIVERSITY PRESS: **Ming: 50 Years that Changed China (Eds.) Craig Clunas / Jessica Harrison-Hall; 312 pp.; 9 7/8 x 11 3/8; Notes; Bibliography; Index. \$60.00 Hardcover. *******
YALE UNIVERSITY PRESS: **Art of the American West: The Haub Family Collection at Tacoma Art Museum** by Laura F. Fry et al. 312 pp.; 9 1/4 x 11 1/4; 323 Color Illus.; Index. \$65.00 Hardcover *****
Alexander Gardner: The Western Photographs, 1867-1868 by Jane L. Aspinwall. 180 pp.; 11 1/4 x 11 1/4; 275 Duotone Illus.; Catalogue Raisonne; Selected Bibliography. \$60.00 Hardcover ****
Vincent van Gogh: Ever Yours, The Essential Letters (Eds.) Leo Jansen, et al. 784 pp.; 7x10; B/W Illus.; Index of Names. \$50.00 Hardcover. *****
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Art

Terry Frost: The Sun and Moon

BY INA COLE

THE PAINTING CAREER of Terry Frost (1915-2003) started somewhat later than many artists of his generation. In a way, it was only the disasters of the Second World War and the consequent breakdown of class barriers that led him to become an artist at all. He began to paint whilst a prisoner of war, where he found the first in a series of in-roads into the British art world through the painter Adrian Heath who he met at Stalag 383. Frost's tormented wartime experience ejected him from his class and background, and the front-line action he encountered and four years of incarceration in German prison camps made him realise that life was too precious to waste. He first moved to Cornwall in 1946, living there intermittently until eventually settling in the small fishing port of Newlyn in the 1970s. Frost found a house in an elevated position, which offered panoramic vistas that inspired some of his most important works. As he explained, 'I like the sun, I'm always looking at it. I live where I can see it rise in the mornings and set in the evenings. And I can see the moon out over the water...Sometimes I see a black moon, that's marvellous, and a blue moon is wonderful' (*Terry Frost*, 2000).



Sir Terry Frost, A Study for Orchard Sunburst 4 (1999); Acrylic and canvas collage on paper; ©The Estate of Sir Terry Frost; Photo courtesy Belgrave St Ives

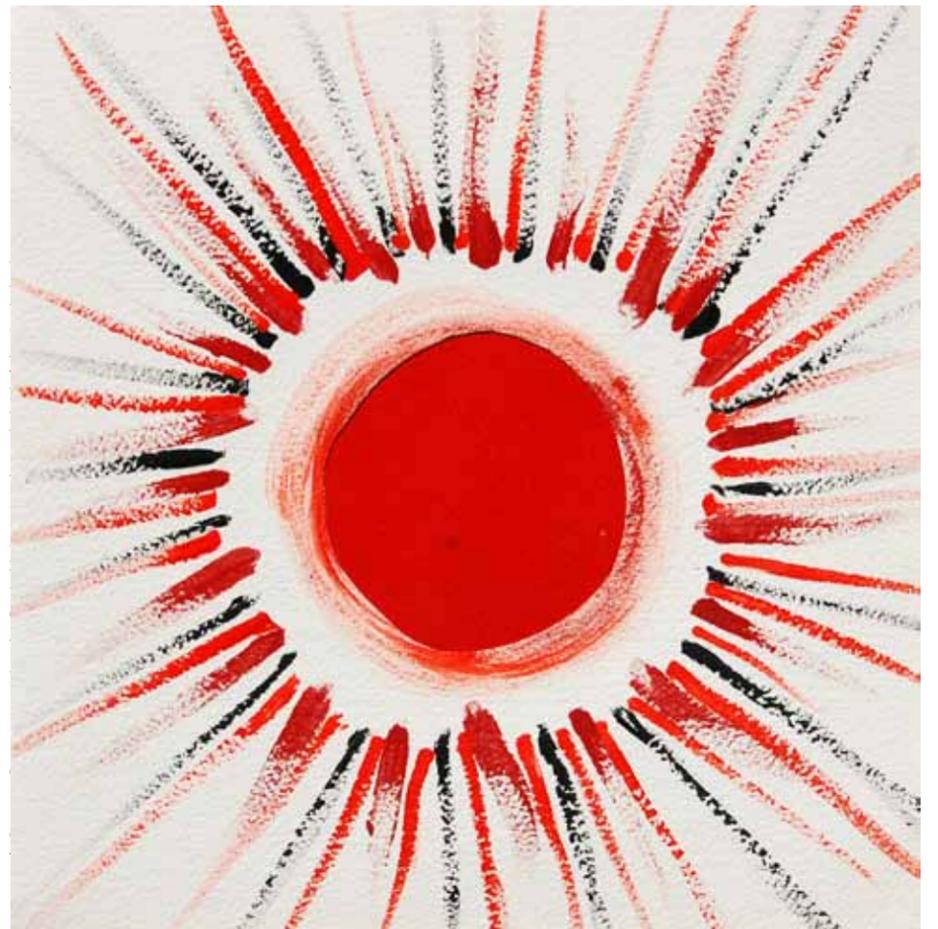
On recalling the spirit of the aftermath of the war Frost said, 'All that energy for goodness was released, energy to try to do something and so the whole system that had been a closed shop before the war was opened up to people for writing, painting and acting who never thought they could take part in it...There was no materialistic greed at that time, people just

wanted to do things for real reasons' (*St Ives 1939-64*, 1985). At this time Frost's colours brightened, his paint thickened, and his forms evolved into endless variations of abstracted boat and harbour shapes, the most famous of which resulted in the series *Walk Along the Quay*, developed in the early 1950s. This series refers to a habitual early morning stroll along the quay in St Ives, which Frost often described in connection with his work of that time. Viewing the shapes of the boats from looking down as opposed to straight on, the wash of the incoming tide seemed to create an illusion of complex patterns and reflections, with the boats rocking in the water and the verticals of the masts crossing over in repetition. The resulting paintings were a moment's response to the movement of man-made objects in nature, where Frost removed himself from the familiarity of the object itself to focus on an abstract vision based entirely on motion and shape.

The 1950s were an intensely productive period for the development of Frost's work. He established a modernist repertoire of recurring geometric shapes: circles, semi-circles, chevrons and wedges, which were juxtaposed and interchanged with remarkable zest, and epitomised by titles such as *Moon Quay* 1950; *Blue Moon* 1952; and *Yellow Triptych* 1957-9. The reduction of landscape elements into geometric forms and colour accentuated the shallowness of the picture space, and the symbols Frost used were strengthened by their brilliant hues, repetition and equilibrium, revealing a confident and innovative manner of painting. The 1950s marked a particularly affirmative period for St Ives artists; there was a feeling of internationalism as the town was actively sought by art world trailblazers from around the world. Eminent visitors flooded the mean-

dering streets of this idyllic retreat, many from the US, including painters Mark Rothko, John Hultberg and Helen Frankenthaler; critics Clement Greenberg and Hilton Kramer; and art dealer Martha Jackson.

When the exhibition *Modern Art in the United States* came to the Tate in 1956 opinion amongst the British art world was simultaneously divided by feelings of acceptance and denial,



Sir Terry Frost, Lament for Ignacio Sanches Mejias (1989); Etching on Somerset satin paper; Austin / Desmond Fine Art; © The Estate of Sir Terry Frost

a distinct reputation for 'otherness', inspiring the development of a style of painting that offered radical new ways of linking man with the landscape.

Frost often emphasised intuition before calculation in relation to his work, 'Seeing is a matter of looking and feeling, for things do not look exactly like you think they do. To look with preconceived notions of visual experience is to destroy the possibility of creating again that experience in paint. If you know before you look, then you cannot see for looking' (*Painting the Warmth of the Sun*, 1995). Frost developed a visual vocabulary that remained constant through time. He discovered the impact of harmony, contrast and dissonance relatively early on, and his experiments with colour and form to an established format sustained him throughout his life. The energising forces of the wash of the tide, the fullness of the moon, and the warmth of the sun provided Frost with a multifarious subject that could be applied to many themes he explored during his long and prolific career. This is clearly apparent in *Harvest Moons* 1962; *Yellow, Moonship* 1974; *Sun-up, Cyprus Series* 1986; *Blue for Newlyn* 1989; and *Lament for Lorca* 1989. In particular paintings such as *Sunblast* 1998, with its radiating lines exploding from a sphere, retains a sense of compositional control which reveals that the techniques learnt during the 1950s were still proving useful four decades later.

Frost achieved widespread acclaim, not only in Britain and the US, but also throughout Europe. Wherever he travelled, San José, Cyprus, Ontario, or the Arizona Desert, his ability to immerse himself in his immediate environment, then transfer that experience to the picture space,

formed the core of his practise. Frost became increasingly taken with the idea of natural forms as emblems of abstract forces, with the sun and the moon effectively becoming his 'two gods'. One can understand why, as circular and spiral forms pre-dominated his work during the 1990s, often in combinations of red, black and white. They can be seen as symbols of eternity, as Frost successfully established a career on his belief in the universality of responses, not only to colour and form, but also the sun and the moon. As he best explained, 'Twilight...quiet of sound except the wind and sea shore swish, my surprise at suddenly seeing a blood red circle about to descend into the full-bellied sea. I turned to tell my companion and my speech was trapped by a black silhouette of a hill behind which was creeping up, the biggest circle of nearest orange. Wow. Trapped again between two gods. It's for me a moment of fear, of excitement, of breath-stopping awe...that contact with forever, being part of everything and being nothing' (*Terry Frost*, 2000).

2015 is the centenary of Terry Frost's birth and UK exhibitions include: *Terry Frost: Eleven Poems by Federico Garcia Lorca*, Pallant House Gallery, Chichester (to 15 February 2015); *Taking Flight: St Ives in the 1950s*, Abbot Hall Gallery, Cumbria (26 June to 3 October 2015); *Terry Frost: Paintings and Prints 1948-2003*, Belgrave St Ives (10 to 31 October 2015); *Terry Frost*, Tate St Ives (10 October 2015 to 10 January 2016). His work is also held in the following US collections: Yale Centre for British Art, New Haven, CT; Brooklyn Museum, New York; and Albright-Knox Art Gallery, New York.



Calendar

Sunday, December 14

Holiday Concert with Sheila Hamilton & Liam Wood Unison Arts Center 68 Mountain Rest Road New Paltz NY 845-255-1559 2-4pm charge

THE COLONIAL NUTCRACKER DANCE THEATRE IN WESTCHESTER Brooklyn Center for the Performing Arts 2900 Campus Road Brooklyn NY 718-951-4500 2-4pm charge

THE NUTCRACKER CATSKILL BALLET Theater Ulster Performing Arts Center 601 Broadway Kingston NY 845-339-1629 2pm charge

THE NUTCRACKER NEW PALTZ BALLET THEATRE Bardavon 1869 Opera House 35 Market Street Poughkeepsie NY 845-473-2072 3pm charge Guests from NYC Ballet & Brooklyn Academy of Music.

THE SYMPHONY OF WESTCHESTER ALL-BAROQUE CONCERT The Symphony of Westchester Christopher J. Murphy Auditorium - Iona College 715 North Ave. New Rochelle NY 914-654-4926 3:00 p.m. charge

YOU ARE THE MUSIC SCHOLA CANTORUM on Hudson Church of the Immaculate Conception 30 North Fullerton Ave. Montclair NJ 888-407-6002 5pm charge

Wednesday, December 17

ZEMKA CARRA & CAROL NIPOMNICH DIXON: winners of the 2014 Small Works Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Jan 2)

Thursday, December 18

THE MUTATION SHOW - film screening of Open Theater performance Westbeth Artists Residents Council Westbeth Community Room 55 Bethune Street New York City NY 212-929-0378 7pm free

Friday, December 19

PAINT AND SIP, ELAINE KURIE Tuscan Villa Spring Street Art Center 145 Spring Street Newton NJ 973-551-0502 6:30-8:30pm charge

Saturday, December 20

1st ANNUAL WOODSTOCK WORKS ARTS & CRAFTS FAIR Woodstock Works 12 Tannery Brook Road, Woodstock, NY (845) 679-6066 email: info@woodstock.works 11-5pm

COMEDY WITH MIKHAIL HOROWITZ & GILLES MALKINE Unison Arts Center 68 Mountain Rest Road New Paltz NY 845-255-1559 8-10pm charge

Sunday, December 21

1st ANNUAL WOODSTOCK WORKS ARTS & CRAFTS FAIR Woodstock Works 12 Tannery Brook Road, Woodstock, NY (845) 679-6066 email: info@woodstock.works 11-5pm

Saturday, January 1

H. David Stein: Frigid Fractals 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening reception: 3-6pm free (thru Jan 25)

Lynne Arriale, piano & Larry Coryell, guitar in Concert Windham Chamber Music Festival Windham Civic Centre Concert Hall 5379 State Rte. 23, Main Street Windham NY 518-734-3868 8-10pm charge

Tuesday, January 5

JUNIOR & SCHOLARSHIP EXHIBITION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 24)

Thursday, January 8

ANNAMARIE TROMBETTA CENTRAL PARK IMAGERY "EN PLEIN AIR" Annamarie Trombetta The Union League Club Gallery 38 East 37th Street New York NY 212-427-5990 Opening Reception 6-8:30pm free (thru Jan 31)

ANNUAL JURIED SMALL WORKS EXHIBITION Upstream Gallery 8 Main Street Hastings-on-Hudson NY 914 965-3397 (thru Jan 26)

GRETL BAUER & CHRISTA TOOLE Phoenix Gallery 548 West 28 St, Suite 428 NYC Opening Reception 6-8pm free (thru Jan 31)

Saturday, January 10

NEW YEAR/NEW WORKS: A joint exhibition with the Columbia County Council on the Arts Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening reception 6pm free (thru Feb 1)

Sunday, January 11

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

ARTWORK BY RAC INSTRUCTORS AND THEIR STUDENTS. Rowayton Arts Center 145 Rowayton Arts Center Rowayton CT 203-866-2744 Opening reception 4-6pm free (thru Jan 25)

SMALL WORKS 2015 EXHIBITION Upstream Gallery 8 Main Street Hastings-on-Hudson NY 914 965-3397 Opening Reception 2-5pm (thru Jan 25)

Thursday, January 15

COFFEE AND CONVERSATION WITH OUR ARTISTS Spring Street Art Center 145 Spring Street Newton NJ 973-551-0502 12-2pm free

Friday, January 16

FULLY COMMITTED Half Moon Theatre at the CIA 1946 Campus Drive Hyde Park NY 845-235-9885 charge (thru Jan 25)

PAINT AND SIP WITH VIKTORIA MAJESTIC Spring Street Art Center 145 Spring Street Newton NJ 973-551-0502 6:30-8:30pm charge

Sunday, January 18

LADIES NIGHT with Eugenia Zukerman, Babette Hierholzer, Kimberly Kahan and The Kleio Quartet Rhinebeck Chamber Music Society The Church of the Messiah 6436 Montgomery Street (RTE 9) Rhinebeck NY 845-876-2870 3-5pm charge

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Letters

Continued from Page 2

To the Editor:

Thank you for sending contributor copies of the Fall issue of ART TIMES which includes my poem, Rodin's "Hand of God."

I am writing to say that I am very proud to be published in ART TIMES, a journal of such a long-standing sign of excellence.

I know I have a long wait for the other accepted poem, Van Gogh's Room, to appear.

Again, thank you.

**Sarah Brown Weitzman
Delray Beach, FL 33483**

To the Editor:

I look forward to reading every copy of ART TIMES! The most recent edition, Fall 2014, included, in my opinion, the perfect short, short story, *Nocturnal Vibrato*, by R. Jayess. Now, Mr. Steiner, judging from the author's name, I'm sure I can't be the only reader who believes that you are the actual author of this story!

I would love to use this little jewel in an upcoming writing class I plan to teach to illustrate character development, dialogue, mood and other story elements. I hope this is all right with you. Of course, I would credit ART TIMES and R. Jayess.

**Elaine Kiesling Whitehouse
Sayville, NY**

To the Editor:

I am writing to ascertain whether you are the author of 'Nocturnal Vibrato' as featured in the fall 2014 Art Times. I picked the paper up on a recent trip through the Catskills and found this piece most compelling. I believe it would be suitable as a ten-minute play

and I would like to ask permission to use the story for that purpose. If acceptable to our board, the play would be produced by the Lake Plains Players of Medina, Orleans County, New York. Thank you for your time and I look forward to hearing from you. Sincerely,

Rich Lovelace

**Lake Plains Players of Medina
Orleans County, New York**

(Editor's Note: Busted! R. Jayess, R.J.S., and R.J. Steiner would be honored on both accounts! Who knew our little publication would attract such astute readers? My thanks to Elaine Kiesling Whitehouse and Rich Lovelace.)

To the Publisher:

I loved the poem [sic] *Nocturnal Vibrato* and Googled the poet. I didn't come up with anything. Are you aware of any compilation of his poems? I would love to read more by him. Have a happy, HEALTHY, New Year.

With warm regards,

**Judy Lewis
Kingston, NY**

(Editor's Note: See above Ed. Note).

To the Editor:

What a lovely surprise to find my *INTERMEZZO* in your Poets' Niche! Many thanks for that honor. We ol' Geezerettes need as much validation as possible and yours made my day!

All the best,

**Cristina Ferrari-Logan
Lafayette, CA**



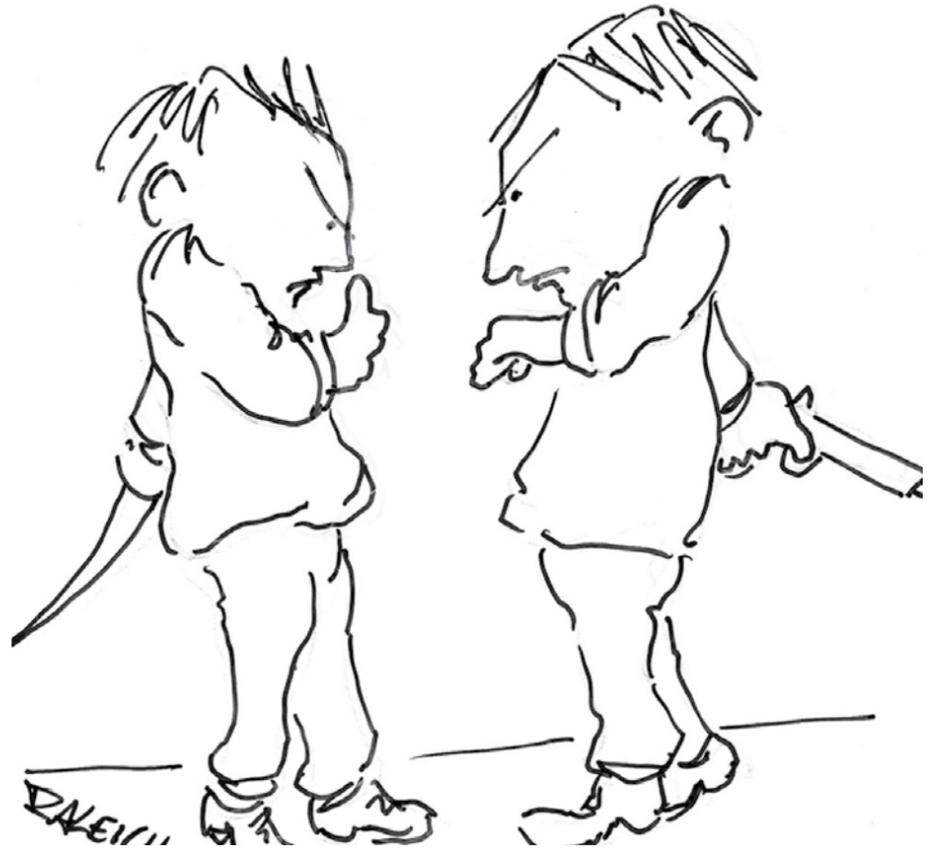
Film To See or Not To See

By HENRY P. RALEIGH

I'VE STILL NOT seen Woody Allen's "Magic in the Moonlight". Perhaps I never will. You see I find myself caught in a quandary, a rock and a hard place, between Scylla and Charybdis and it's necessary to keep my critical skills pure, unsullied, justice and fairness at all cost- I could go on this way-you get my concern, I think. Now the facts of the matter are these: *The New York Observer* had called Mr. Allen's 44th film a "master strike of enchantment", four star worthy by a usually nasty two star critic but Salon.com dismissed "Magic in the Moonlight" as "tedious, offensive, and incompetent" while *The New York Times* simply yawned, seeing the film as "formulaic and artificial", a waste of time. Ok, the *New Yorker* found it little better than pretty. So there you have it. To see "Magic in the Moonlight" means being forced into taking up one side or the other with fellow critics or worse, conclude all have lost their marbles. Things are bad enough in professional film criticism nowadays without suggesting we should be put out to pasture. It wouldn't seem

so hopeless if the gulf between "Magnificent" (the *Observer* again) and "incompetent" had not been so wide, so absolute. There's just no wiggle room in there to budge up a compromise.

It certainly can be expected that some disagreement may exist among critics over a film. We're only human you know. Just look at the range of critics rating listed in *Entertainment Weekly*. Here, for example, is a Boston Critic who gives a C+ for "Sex Tapes" where the Los Angeles critic only a D. The Denver critic refused to rate the film and went to see "Tammy" instead. Well, this might tell you something about what may be going on in the northeast. However, the cases I've cited here, of top-drawer critics viciously disagreeing about a major film by an outstanding independent filmmaker ("...one of the few legitimate cinematic geniuses of the modern cinema..." the *Observer* again) leaves one sick at heart. Can there be any explanation for this? Should one or another of these warring critics, for the good of the profession, bite the



bullet and issue the contemporary favorite- "I misspoke" or "my review was inappropriate at this time". I fear these are not possible; the damage has been done and is irreparable. I'm sorry Mr. Allen.

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Robert W. Bethune: *Why the Arts should
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Henry P. Raleigh: *OMG — What's Next?*

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Robert W. Bethune: *Threading a Needle*
Henry P. Raleigh: *Movie Ads*
Raymond J. Steiner: *It's all about Me*
Cornelia Seckel: *The Cultural Scene*

Video by Cornelia Seckel of
the National Association of Women Artists'
125th Annual Members' Exhibition

all of these essays will remain
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Call for Entries!

Studio Montclair's
2015 Open Juried Exhibition

ViewPoints 2015

June 4 - 30, 2015

aljira, a Center for Contemporary Art
591 Broad Street, Newark, NJ 07201

Juror: Jeffrey Wechsler

Senior Curator at the Jane Voorhees Zimmerli Art Museum,
Rutgers University from 1978 to 2012

Cash Awards

\$40 entry fee for three images

All work must be original

All media accepted (including videos and installations)

January 24, 2015: Submission deadline

Online entry form available at:

<http://studiomontclair.org/?p=6824>

Contact: studiomontclair@aol.com

PROFESSIONAL VISUAL ARTS ORGANIZATION
**STUDIO
MONTCLAIR**


**57th Long Island Artists
Exhibition**
April 6 – May 7, 2015
 Juror: Andrea Wells, Director
 Tibor de Nagy Gallery
 Open to artists from Suffolk,
 Nassau, Brooklyn & Queens
 Submission Deadline: February 24
 For Prospectus
 Call (631) 462-5400
 Or visit www.artleagueli.org
 107 E. Deer Park Rd, Dix Hills, NY 11746

Check arttimesjournal.com for additional opportunity listings

Opportunities

Artists in Suffolk, Nassau, Brooklyn & Queens: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeks entries for 57th Long Island Artists Exhibit April 6-May 7, 2015. Juror Andrea Wells, of Tibor de Nagy Gallery, NYC. For prospectus, call (631) 462-5400 or visit www.artleagueli.org. Deadline February 24.

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: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 (631) 549-5106. Seeks entries for EXPO 34 Nat'l Juried Competition. Juror: Adrienne Rooney, Curatorial Asst, The Whitney Museum Full info on website. Deadline Dec 10 www.bjspokegallery.com.

Artists, All Media: Blue Door Art Center, 5 Hudson St., Yonkers, NY (914) 375-5100 Seeks entries that relate to African American themes for exhibition "Out of Bounds: Freedom from Restraints" Feb 14-Mar 14, 2015. Visit website for details/info. Deadline Jan 9, 2015 eselp@optonline.net • www.bluedoorartcenter.org

Artists, photographers, writers: Blue Door Art Center, 5 Hudson St., Yonkers, NY (914) 375-5100 Seeks submissions for Blue Door Quarterly, a journal of literature and art. Go online for submission guidelines Deadline December 15 bluedoorjournal@gmail.com • 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

Actors: Coach House Players, Kingston, NY Auditions will be held for Ken Ludwig's comedy "Fox on the Fairway" at the Coach House Players Theater, 12 Augusta St., Kingston, NY on Dec 8, 10 & 11 from 7-9 pm. Need 3 men ages 25-ish (1) and 40-ish (2) and 3 women same ages. Show dates will be April, 10, 11, 12, 17, 18 & 19, 2015. Visit website for more information Deadline Dec 8. jtdwyer@earthlink.net • www.coachhouseplayers.org

New Jersey Sculptors: Essex County Exec and South Mountain Conservancy seeks applications for one-year Wildflower Sculpture Park in Essex County Memorial Day 2015-April 1, 2016 E-mail or visit website for details, apps. Deadline Jan 1, 2015 info@triciazmic.com / sculpturepark@somocon.org • www.essexcountynj.org / www.somocon.org

Artists, Craftspeople: Guilford Art Center, 411 Church St., PO Box 589, Guilford, CT 06437 (203) 453-5947. Seeks entries for Guilford Art Center's Craft Expo 2015 July 17-19, 2015 Call for Info or visit website for details. guilfordartcenter.org/expo for app forms. Deadline Jan 11. expo@guilfordartcenter.org

Dancers, Dance companies, Choreographers: Indo-American Arts Council, 517 E. 87th St Suite 1B, NYC 10128 (212) 594-3685 Seeks entries for "Erasing Borders: Festival of Indian Dance" Aug/Sep 2015. email or visit website for info. Deadline Apr 1, 2015 dance.iaac@gmail.com • www.iaac.us

Women 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: New Rochelle Municipal Arts Commission and City's Dept of Development Seeks muralists with colorful, creative, and 'outside the box' solutions. Go to website for

prospectus or email Deadline Dec 15. nrpublicart@gmail.com

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: Putnam Arts Council, 521 Kennebec Hill Rd., Mahopac, NY, 845.803.8622. Seeking entries for Annual Member's show March 1-20. Call for details or visit online for prospectus. Join online or at drop off: hand delivery by February 22. www.putnamartscouncil.com.

Artists, Craftspeople: Red Hook CAN/ Artists Collective Gallery 7516 N. Broadway, Red Hook, NY Seeks entries for juried competition "Works on Paper" March 6-April 6. See website for submission requirements. Feb 3, 2015 redhookcan@gmail.com • www.rhcan.com

Artists, Craftspeople: Red Hook Community Arts Network (RCAN) MEMBER Member of RHCAN seeking new vendors for new shop at 62 E. Market St., Red Hook (across from Mercato) If interested send description of items and pics to gallery@AmericanGiftsHV.com (NOT to RHCAN)

Artists: Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks entries for 35th Regional Open Juried Show Jan 25-Feb 10. Call or visit website for details Deadline Jan 10 www.ridgewoodartinstitute.org.

Artists, All Media (including videos and installations): Studio Montclair, 108 Orange Road, Montclair, NJ 07042 (973) 744-1818 Seeks entries for the 2015 Open Juried Exhibition "Viewpoints 2015" at Aljira, a center for Contemporary Art, Newark, NJ June 4 - 28, 2014. Juror: Jeffrey Wechsler, independent curator. SASE for prospectus or download from website www.studiomontclair.org. Deadline Jan 24, 2015.

Filmmakers (all categories): Sun Valley Film Festival Seeks entries for 2015 Film Festival Mar 4-8, 2015 Visit website for full details, requirements. Deadline December 19 laura@sunvalleyfilmfestival.org • www.sunvalleyfilmfestival.org/submissions

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

Photographers: Upstream Gallery, 8 Main St, Hastings on Hudson (914) 965-3397 Seeks entries for "Photography Takes Over - 2015" to run Jan 29 - Feb 22. Submit up to 8 jpgs to upstreamphoto@gmail.com or eselp@optonline.net Deadline Dec 19. upstreamphoto@gmail.com or eselp@optonline.net • www.upstreamgallery.com

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 and contact phone number.

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BOWERY GALLERY
 Annual Juried Competition
Juror: Stephen Westfall,
 American painter, critic, and professor at Rutgers University. His work is in the collections of The MFA, Boston; The Albertina Museum, Vienna; The Whitney Museum of American Art, NYC, and The Baltimore Museum of Art. His writing has appeared in *Art in America*, *Vogue*, *The New York Times*, *Art News*, and *The New Criterion*. He is represented by Lennon, Weinberg Inc., NYC.

Show dates: July 28, 2015 - Aug 15, 2015
 Reception: July 30, 5-8pm.
530 W. 25th St., 4th Fl., NY, NY 10001
To apply: www.bowerygallery.org/juried.html
Deadline: April 20, 2015

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Theatre *Can theater still do its job?*

By ROBERT W. BETHUNE

WE ALL KNOW, and have heard endlessly, that theater, once a primary art form and powerful cultural force, is no longer either of those things. A theatrical production once had an excellent chance of catching the eye and ear of people who mattered, who had the access and the power to respond in real, broadly efficacious, publicly visible ways to what that theatrical production conveyed to them. That is no more, and has not been for a very long time.

We point our fingers at various causes—the movies, TV, short attention spans, the economics of the art form, et cetera, et cetera, et cetera, ad infinitum, ad nauseam. Have we missed the point?

As Shakespeare pointed out so pithily, it is and has always been the job of theater to show the very age and body of the time his form and pressure. But can it do its job?

It is not reasonable to expect someone or something to do its job if the conditions under which it must work no longer permit successful job performance. No matter what the purpose of a thing may be, it requires certain external conditions to exist in order to function.

Theater, to exist at all, must establish a direct, personal connection between performer and audience, existing in the same space, breathing the same air, exchanging physical, mental, and emotional responses directly. Nor can theater, as a medium of communication, convey all things to all people. The medium is suited to conveying dynamic interactions and relationships at a personal level, between known individuals and small groups who exist, usually fictionally, in the same space and time, within physical reach of each other. Even mass enactments, such as Olympic opening ceremonies or the mass performances done in Germany in the thirties and forties, place the participants and audience in the same space. As soon as we lose that physical presence—as when a theatrical performance is broadcast—we are not present at a theatrical event; we are merely watching TV.

Theater communicates at this direct, personal level because it deals in the direct and personal. The individual experience, the personal relationship, the dynamics between individuals and among small groups. In every age up to the present—tak-

ing the present as approximately the last 150 years—personal interactions were the primary stuff of life. Urban centers were small and dense. Most people did not live in such centers anyway; most people lived in small, rural, agricultural communities; across whole nations, far and away the dominant occupation was farming. ; In such communities, whether urban or rural, direct personal experience lay at the heart of life.

That is no longer true. The modern world developed systems of transportation and communication, as well as systems of logistics and administration, that supported, even forced, the development of communities—if one can call them that—at extremely large scales. Between 1810 and the present, the world went from one city of at least one million people to over 300 of them. In that same time, the overall population of any given area on earth increased dramatically; communities at every level got bigger and bigger, and did so rapidly. Along with that came a change in the way the world works. The decisions and dynamics that affect our lives no longer occur at personal levels that can be expressed in the dynamics

between performers and audience in a shared space. They are impersonal both in size and nature, based on processes that occur far from us, carried out by people unknown to us. Even in politics, where there is a layer of known names and faces, our relationships to those names and faces are not personal. In other areas of life, we cannot even name the names or know the places; decisions taken by currency traders in Tokyo or bankers in Shanghai or economists in Brussels or investment bankers in New York affect us profoundly without our knowledge and beyond the range of our voices.

Theater cannot deal with such a world. Theater cannot deal with impersonal, faceless processes carried out at immense distances and unknown directions. The only strategy available to it—to find a way to portray some element of such a world at a personal level—simply misses the point.

That is why theater has slid to the margins of our culture. It can't do its job any more. The only job it can do remains somewhat interesting, but fundamentally marginal—showing us not the form and pressure of the time, but what individual lives are like in an age when individual lives just don't matter much anymore, and neither do performances of them.

Our worlds have outgrown our arts.



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UPSTREAMGALLERY
 ~ Upstream Gallery Small Works 2015 ~
 January 8th to 25th
 Opening Reception, January 11th, 2 to 5pm
 ~ Photography Takes Over ~ January 29th to February 22nd
 Opening Reception, Sunday, February 1st, from 2 to 5 pm
 Deadline for submissions Dec 19.
 Email up to eight JPEGs to
 upstreamphoto2015@yahoo.com or eselpe@optonline.net
 8 Main Street, Hastings-on-Hudson, NY 10706
 914-674-8548 • upstreamgallery.com
 Hours: Thursday — Sunday, 12:30 to 5:30pm

THE SCHOOLHOUSE
 Sunday, December 7, 3pm
Beyond Words
 Written and Performed by Bill Bowers
 Directed by Scott Illingworth
 Saturday, December 13, 8pm
LoHud Comedy Night at The Schoolhouse
 Sunday, January 18, 7:30pm
The 27th Annual Winter Jazz Concert
 Featuring The Houston Person Quarter
 February 27 - March 22
The Effect of Gamma Rays on Man-in-the-Moon Marigolds
 By Paul Zindel; Directed by Pamela Moller Kareman
 Fri & Sat at 8pm, Sat & Sun at 3pm
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 924-277-8477 • www.schoolhousetheater.org

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85TH ANNUAL OPEN JURIED EXHIBITION
 May 4 thru May 30, 2015
 Seeking entries in all media except photography and craft
\$2,000 in Prize Awards
 For prospectus, send SASE or download from website: www.nationalartleague.org
Entry deadline March 27
National Art League
 44-21 Douglaston Parkway, Studio C
 Douglaston, NY 11363 • 718.225.4985



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Calendar

Tuesday, January 20

ORGANIZATIONAL MEETING - Gallery Coalition of NW New Jersey Spring Street Art Center 145 Spring Street Newton NJ 11 am free

Thursday, January 22

IN THE PAINT: Basketball in Contemporary Art William Benton Museum of Art, University of Connecticut 245 Glenbrook Road Storrs NY 860-486-4520 Opening reception 4:30-7pm free (thru Mar 29)

WORKSHOP FOR ART TEACHERS, ARTISTS AND EDUCATORS Spring Street Art Center 145 Spring Street Newton NJ 973-551-0502 1-3:30pm free

Sunday, January 25

35TH ANNUAL REGIONAL JURIED SHOW The Ridgewood Art Institute 12 East Glen Ave Ridgewood NJ Opening Reception 2-4pm (thru Feb 10)

GLORIOUS COLORS OF CHORUS AND BRASS HUDSON CHORALE Irvington High School 40 North Broadway Irvington NY 914-332-0133 3-4:40pm charge

Tuesday, January 27

BLACK & WHITE EXHIBITION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Feb 14)

Thursday, January 29

DAVID SHULER, organist - Bach Music & Arts at St. Luke in the Fields. Church of St. Luke in the Fields 487 Hudson St New York NY 212-414-9419 8pm charge

PHOTOGRAPHY TAKES OVER 2015 Upstream Gallery 8 Main Street Hastings-on-Hudson NY 914 965-3397 (thru Feb 22)

Friday, January 30

PEGGY REEVES: BLACK & BLUE 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 free (thru Feb 22)

Saturday, January 31

MARVELS AND MIRAGES OF ORIENTALISM: BENJAMIN-CONSTANT IN HIS TIME Montreal Museum of Fine Arts 1380 Sherbrooke West Montreal QC 514-285-2000 charge (thru My 31)

Sunday, February 1

"INSPIRATION" JURIED, ALL MEDIA EXHIBITION Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Opening Reception 4-6pm free (thru Feb 22)

YONKERS PHILHARMONIC TCHAIKOVSKY SYM #2, ARIAL RUDIAKOV GUEST CONDUCTS FAOS Saunders Trade High School 183 Palmer Road Yonkers NY 914-631-6674 3pm free

Wednesday, February 4

SMALL WORKS Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 (thru Feb 25)

Thursday, February 5

ELISE ANSEL Phoenix Gallery 548 WEST 28 STREET, SUITE 428 NYC 212-226-8711 Opening Reception 6-8pm free (thru Feb 28)

Saturday, February 7

COLOR AND TECHNIQUE Spring Street Art Center 145 Spring Street Newton NJ 973-551-0502 Opening Reception 6-8pm free (thru Feb 28)

STUDENT EXHIBITION 1 The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 Opening Reception 3-5 (thru March 14)

Wednesday, February 11

SMALL WORKS Exhibition National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 5-7pm (thru Feb 25)

Friday, February 13

Wine & Cheese with Sculpture Demonstration Spring Street Art Center 145 Spring Street Newton NJ 973-551-0502 6:30-8:30pm free

Sunday, February 15

THE HORSZOWSKI TRIO Rhinebeck Chamber Music Society The Church of the Messiah 6436 Montgomery Street (RTE. 9) Rhinebeck NY 845-876-2870 3-5pm charge

Wednesday, February 18

ATRAC: "Inspiration" Exhibit Artists' Talk Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 6:30-8pm free

Thursday, February 19

SCNY SPRING AUCTIONS SALE Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 28)

Lynne Tobias Exhibit Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 (thru March 8)

Friday, February 20

PAINT AND SIP WITH JANE BRENNAN-KOECK Spring Street Art Center 145 Spring Street Newton NJ 973-551-0502 6:30-8:30pm charge

Saturday, February 21

SCHOLASTIC ART & WRITING AWARDS EXHIBITION: Nationwide traveling exhibit of the country's best high school artists. Catskill Art Society CAS Arts Center 48 Main Street Livingston Manor NY 845-436-4227 Opening reception 2-4pm. free (thru Mar 22)



Exhibitions in the N.A.W.A. Gallery
80 Fifth Avenue, Suite 1405, NYC

December 10 – January 2, 2015
Zemka Carra and Carol Nipomnich Dixon
(Winners of the 2014 Small Works Exhibitions)
Reception: Wednesday, December 17, 5-7pm

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February 4 – February 25, 2015  
**Small Works Exhibition**  
Reception: Wednesday, February 11, 2015, 5-7pm

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New Members applications due March 15
See: www.thenawa.org for application

National Association of Women Artists, Inc.
Empowering women artists since 1889
80 Fifth Avenue • Suite 1405 • NYC * (212) 675-1616
www.thenawa.org



Pines in the Snow by Raymond J. Steiner
4"x6" oil on canvas board

*We wish you all a very Healthy,
Creative, Peaceful, and Joy-filled
Holiday Season and New Year.*

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