

Our 300th issue

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*Pomeroy on Forests, Barron on Art;
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Extensive Calendar of Events...and more!*

ART TIMES

Vol. 29 No. 4

January/ February 2013

Farewell & Greetings

By FRANCINE L. TREVENS

BID ADIEU TO 2012 and happily embrace 2013!

In the world of dance, the final month of the year always presents a selection of Nutcracker performances throughout the world. Ever wonder how Tchaikovsky would have felt that this should be his most performed composition? I suspect it would rather astonish and disappoint him. But so often creators' favorite works are not the favorites of the public at large.

This December also presented a number of dance retrospectives – such as **Alpha Omega's** works from 1972, 1987 and 1989 as well as twenty-first century dances at their 40th Anniversary Dance Program at Ailey Citigroup Theater.

Most of the numbers were joyously danced and visually delightful. One, the oldest of them all, **Essence** “a rainbow portrayal of different realities of the Black American woman” was beautiful and potent. The four dancers, Donna Clark, Shauntée Henry, Elise King and Jinah Parker were stellar. The evening featured works by many choreographers connected with Alpha Omega over the years – Martial Roumain for **Essence**, company artistic director Enrique Cruz DeJesus, Eleo Pomare, Andy Torres and Angel Garcia.

Eve Ensler's “**Emotional Creature**” had a number of appropriate dances for its six female cast choreographed by

Luam. They caught the spirit of each woman's monologue.

December was also the month of awards – such as the third annual **CLIVE BARNES FOUNDATION AWARDS** held December 10 at Walter Reade Theater/ Lincoln Center. These Awards were established by Barnes' widow Valerie Taylor-Barnes, to honor outstanding young talents from the worlds of Theater and Dance. The 2012 nominees for dance were -Lauren Lovette (New York City Ballet), Steven Melendez (New York Theater Ballet), Ashley Murphy (Dance Theater of Harlem). Winner, chosen by the Selection Committee: Edward Albee, Alexandra Ansanelli, Gwin Joh Chin, Barbara Hoffman, Jacques le Sourd, Arthur Mitchell, Patrick Pacheco, Valerie Taylor-Barnes, Damian Woetzel, Craig Wright, was Lauren Lovette (New York City Ballet).

December offered other dance viewing opportunities as well. The rousing dance number from **Les Miserables** on stage musical, “Master of the House”, was even more engrossing and amusing in the new film version. Here you could more readily see the knavery and filching by the pair of hostlers and hustlers – portrayed on screen by Helene Bonham Carter and Sacha Baron Cohen.

One number especially stood out for me in the Broadway version of “**The Mystery of Edwin Drood**” – choreographed by Warren Carlyle. Dickens' unfinished story



Lauren Lovette (New York City Ballet), winner of Clive Barnes Foundation Dance Award, performing in Polyphonia by Christopher Wheeldon
Photo: Paul Kolnik.

was presented as if in a music hall of the 1890's. The dances were strenuous, provocative and very in-your-face blowsy at times. The audience, surrounded by the cast, was enthralled.

But the number that captivated


me was the nightmare ballet in the opium den. In addition to being sensuous and somewhat off center in its athleticism, it was beautifully done and a quiet, mood changing bit of theatrical creativity.

Continues on Page 5

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Commentary and Resource for the Fine & Performing Arts

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Peeks and Piques!

OF ALL MY regrets — and I have my share — the one that still nags at me in the wee, wee hours of the morning concerns the late master watercolorist, Chen Chi. Since I wrote a Memoriam on Chi in September 2005, I keep running through my mind an offer he once made to me that I unfortunately *had* to refuse. Ever since I first met Chi in 1989 when I interviewed him for a Profile for our pages, that initial meeting had quickly blossomed into a friendship that lasted until his death in China at the age of 93. We often took walks in New York City — both in the vicinities of his home (Washington Square) and study (Gramercy Park, at The National Arts Club) as well as to one of his favorite restaurants in Chinatown — during which Chi would ruminate on art and philosophize on life. One time, during one of our "dim sum" luncheons (at which I always left all the ordering up to him), I tasted something that was exceptionally good and asked Chi what it was. He looked up at me and asked, "You like it?" When I emphatically nodded my head, he said, "Eat it!" and went back to his

meal. That was Chi! —I could only smile at his usual pragmatism. I grew to look forward to our lunches and jaunts and Chi's thoughts and it was on one of these meanderings that I floated the idea of writing his biography. In addition to the Profile (and the Memoriam), I had also written a review of his work in 1991 at the (now defunct) Connoisseur Gallery in Rhinebeck, NY, and about attending the opening of his museum in 1999 (The Chen Chi Art Museum) at the Jiao Tong University in Shanghai for *ART TIMES*, as well as several additional essays on Chi's works as introductions to various books and pamphlets that were published over the years — thus a full biography came to my mind. We did not pursue the idea for some time and when the Chinese government wooed Chi back to China by building a Museum not only dedicated to his work and person (they wanted him to be a showpiece as "Master Artist in Residence"), but also with built-in apartments to serve as a home for him and his wife *and* with a guest room to accommodate visitors — this was an offer Chi could

not refuse — so off he went, back to his native country (Chi, incidentally, came from Wuxi, a small town not far from Shanghai and which I visited while attending the Museum's Grand Opening). While he was in the process of moving, Chi proposed that I come to live with him for a year in China ("all expenses paid") where, in his words, we could "paint the clouds and hills all over the country" during which time, he added, I could discuss and write his biography. Stunned by the generosity of his offer I was immediately tempted, but there was no way I was able to spend a whole year away from my obligations to *ART TIMES* — and so, to my nagging regret, I had to turn him down. I can only imagine the sights, adventures, and excitement that I had to turn my back on. My decision to pass-up that opportunity still haunts me. It was not long after his proposal that Chi passed away, a hero to his country, and a very great loss to me — with no way of ever getting over my regret of not spending that year in his company.

Raymond J. Steiner



Visit: arttimesjournal.com and read previously published *Peeks and Piques!*

Letters

To the Publisher:

Thank you so much for the books (valued around \$80) that will be auctioned off at the Women's Studio Workshop's 5th Annual Gala on November 4th. We are so grateful that our community supports the mission of the Workshop. As you know, the proceeds from the event help fund our Artists-in-Residence and Arts Education programs. Both of our Honorees, Gillian Jagger, a long time local resident and gifted artist and Patricia Gould-Peck, former arts administrator for the Kingston City Schools, have been leaders in our community. This past year, WSW has hosted 22 artists from across the country and internationally from England, Ghana, and Australia, who live and work in our community for 6 – 10 weeks. These artists make books, create print editions and/or work in our handmade paper or ceramics studio. And we welcomed 125 students from Kingston High School, and Meyer Elementary. In 2013 we are adding a program for Bailey Junior High. These young students come to WSW to work *as artists, with artists* in a series of full day sessions. Thank you for supporting this kind of excellent programming. WSW remains a vital destination thanks to loyal supporters like you. We greatly appreciate your generosity.

Ellen Alexander
Gary Swenson
Women's Studio Workshop
Rosendale, NY

To the Publisher:

Hi Cornelia—Bravo to you!
A friend brought me the latest copy of *ART TIMES*, and few people really know the colossal effort and talent that has gone into keeping a newspaper alive and successful in these peculiar times in publishing and the economy.

This issue of *ART TIMES* is packed with really fine articles of interest and value to people interested in art.

Many so-called publications that originate from this part of New York State, are filled with advertising and not much to read. Your articles are rich and informative— like a good course in art history when you close the last page.

I'm so thrilled with your determination and talent— you've accomplished what even the biggest players have not been able to do—to keep publishing in spite of technology, texting, blogs, tweets, and all manner of online options killing off the publishing industry.

ART TIMES is the real deal and it always has been from the first day it hit the stands more than a quarter century ago.

Congratulations, Cornelia—to you and Raymond.

You are colossal role models for endurance and success at a time when business in America seems tenuous and difficult.

Keep up the great work.
Come visit and dine with us anytime you feel like climbing the mountain—it's worth it.

Merna Popper
Andes Art and Antiques
Andes, NY 13731
(From Cornelia: I thank you Merna for your enthusiasm and support ever since I first explored the possibility of publishing. You were our Midwife.)

Continues on Page 18

From the Publisher January/ February *ART TIMES* marks our 300th issue in print. In 2001 *ART TIMES* began an online presence that continued to grow dramatically over the past number of years and even more so in the past 5 years with essays and videos available to read from the past 11 years. Each month in *ARTTIMES* online we have included additional essays, videos, calendar listings, opportunity listings and new advertisers and advertising opportunities. The next issue: Spring 2013 we will be printing **quarterly** (Mar/Apr/May; Jun/Jul/Aug; Sep/Oct/Nov; Dec/Jan/Feb) and publishing **each month** online at arttimesjournal.com. Visit us online, follow us on twitter and friend/ like us on facebook as you continue picking up our quarterly publications.



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Speak Out

By FRANK BARRON

ART, IT HAS been said, is what you make it.

The dictionary lists eight different meanings for the word, but when we think of art, mainly we think of paintings, sculpture, music, ballet, etc.

We think of such as Picasso, Dali, van Gogh, Monet, etc.

But art is also a business. A BIG business, with galleries all over the world, many in private facilities, such as colleges, personal museums, *ad infinitum*.

True art lovers buy paintings for their aesthetic enjoyment, for the sheer beauty of viewing them at one's own discretion.

Dealers, of course, buy paintings because they are a business. An art dealer friend of mine many years ago suggested I buy a certain Marc Chagall painting. I didn't particularly care for the work but was reminded that, "At his age he can't go on forever. The price will go up." That happened, the artist passed away, and the price went up. I never regretted making

What is Art?

the purchase. I just didn't care for the painting.

Another friend of mine bought paintings sporadically, but not for viewing or enjoyment. They were for future re-sales. He hid them in his closet for fear of thefts. To him they represented dollars.

There are the art lovers who enjoy viewing their treasures, while others see only the dollar signs.

Art galleries abound in many cities. New York City, for example, abounds in galleries and museums, too many to list here, obviously more than in any other city in the U.S.

I have visited the old Tate in London, the Louvre in Paris, and the Prado in Madrid. The "Mona Lisa" was a surprise in that it is that small. What did I expect?

In Ohio, the Cleveland Museum of Art has spent \$30 million in expansions and renovations. There is the private Norton Simon Museum in Pasadena, Ca., with nearby Los Angeles County Museum of Art, plus the private J. Paul Getty Museum.

The Beat Museum in San Francisco specializes, while San Diego boasts the Museum of Contemporary Arts, the San Diego Museum of Art and the Timken Museum of Art. There is the Denver Art Museum and Philadelphia's Museum Art, and the National Gallery of Art in Washington, D.C. Even colleges William & Mary and Yale University have their own galleries.

All are well attended and do much to expand art and the art world to the general public.

Art as a business? Yes!

Many paintings have sold for multi-millions of dollars. Edvard Munch's "The Scream" went for that kind of money, now protected by a Plexiglas box at the New York Museum of Art, which also displays his famous "Madonna". Another attraction there is van Gogh's "Starry Night".

A Franz Kline untitled 1957 painting brought in over \$20 million at a Christie's auction, as did some of his other works.

And Warhol's contemporary paintings go for astronomical figures, as do the paintings of numerous other artists. They bring in sheer pleasure for viewing — and for dollars.

One who individually expands the art world is traveler Rick Steves, whose every TV travelog visits art galleries and museums through Europe, complete with descriptions and explanations about the artist and the painting.

In a different vein, there is cartoonist Matt Groening, creator of "The Simpsons", who says, "I call myself a writer, and I draw a little bit. Is what we do art? I don't know, but it's fun. There are always arguments about whether cartoons are art, but cartoonists want to be taken seriously as artists. That's the most dignified thing you can say about us."

Cartoons? Comic strips? Groening says, "yes."

So we go back to "What is art?"

(Frank Barron, former editor of the *Hollywood Reporter*, lives in Van Nuys, CA.)



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




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By Henry P. Raleigh

arttimesjournal.com/film/filmarchive.htm

Music:

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Material Awards

By Diana De Santis

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Culturally Speaking:

- Exhibits by: Fay Wood, Pablo, Amy and Jim Shine; Edith Rae Brown;
- Buglisi Dance Theatre at Kaatsbaan,
- Woodstock Arts Fair;
- Ann Arbor Arts & Culture Exploration

By Cornelia Seckel

arttimesjournal.com/CultSpeak/cultSpeakarchive.htm

WILL BARNET: IN MEMORIAM

YES, HE WAS an artist — an American Master, at that — but, for those who were lucky enough to know him “up front and personal”, they know that Will was much, much more than that soft-spoken, elderly gentleman recently honored by the President in Washington, D.C. I was one of the lucky ones to get “up front” and personal with Will — first, back in early 1987, when I interviewed him at his studio at The National Arts Club (his Profile appeared in our pages in July, 1987), that initial occasion leading to many other one-on-one conversations over the years. In fact, it was only shortly after my first meeting with him at The Arts Club, that he proposed me as a member, an association that had proven to be a boon for many years. It was through Will that I first met fellow members Everett Raymond (“Ray”) Kinstler and Chen Chi, both of whom would also become “Profilees” in *ART TIMES* (Kinstler in 1988 and Chi in 1989). Yes, being a friend of Will’s was a rich experience for sure. When I was asked by Rosina Florio, late Director of the Art Students League of New York, to write an “anecdotal” history of that famous school (she “absolutely” did *not* want a “dry as dust” narration), Will was one of the people she directed me to interview for “some great anecdotes”. A teacher at the League for some 50 years (he also did stints at Cooper Union, Yale, the Pennsylvania Academy of Fine Arts, among others), Will graciously invited me to his daughter’s home up in Maine for an afternoon’s “chat” where he regaled me with one League story after another, and more. We somehow got around to talking about

the “artworld” in general, and, in particular, art criticism. I asked him how (and when) he thought art critics managed to get such “clout” in present days, given that image-making predated written language (the ‘stuff’ of today’s critics) by *thousands* of years (Georgio Vasari ((1511-1574)), incidentally, is usually given credit for being the *first* bona fide art critic). Will did a little frowning and mind-cudgeling and finally looked up and said: “One word is worth a thousand pictures.” “Wha?” I managed. It was the first time I’d ever heard that old saw turned on its head like that, but he soon explained (Will was nothing if not erudite and able to hold his own in displaying his considerable knowledge about art and its history). “This country was pretty illiterate back in the day, but after World War II, that all changed — many discharges, unwilling to go back to farms, factories, and ditch-digging, opted for college when they found out the Government would help, so, almost overnight, America’s literacy rate boomed. Women, of course, followed in their male’s footsteps and, lo and behold, the written word became almost sacrosanct...trouble was, however, that though people learned to *read*, few ever learned how to *read art*. So, they depended on the word to clue them in on anything they didn’t understand — including — you might say *especially* — the arts. They turned to the pundits for guidance — what book should I read, what music should I listen to, what movie should I go see — which artist’s work is worthwhile taking up time to stand around and look at? Enter the critic. So, like I said, ‘One word is

worth a thousand pictures’. It doesn’t matter if you have a thousand paintings stacked up in your studio unless some critic gives the ‘word’. So, the public figures that if an artist is being *written* about, well then, he must be worth *seeing*. It’s gotten to the point now, that people are more willing to believe what some pundit says than what some artist *creates*. In fact, they don’t *trust* their own eyes, their own judgment about what’s ‘good’ or ‘bad’. *They only trust what they read about an artist*. And that’s a shame! Ever go into the Met and see how people ‘look’ at art? They look through their *ears* and not their *eyes*.” A shrug and a long sigh. I certainly got the point — for sure, he taught me how to be a better critic, a better artwriter, and to be wary about my judgments. In addition to being a good friend, he was a *teacher* — and I’ll never forget how much he taught *me*. Indeed, he went even further to help me along the way, even contributing his thoughts on printmaking for my book on the Cologne-based etcher, Heinrich J. Jarczyk — after having invited me and the artist to his studio where I taped the interview before publication. And, as for his own work, he never slowed down, never stopped learning about his craft (still so obvious when I reviewed his show at the Alexandra Gallery in June of 2002). I’m sure there are a great many “out there” who can contribute their own personal thoughts and memories — the “official” laudatory obituaries have already hit the presses and delivered to the public. Believe me, they only tell *part* of the story.

Raymond J. Steiner



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“...Let there be a firmament in the midst of the waters...”

Dance

Farewell and Greetings

Continued from Page 1

By **FRANCINE L. TREVENS**

This past year, this column spotlighted several new dance companies. May they all make it to the landmark anniversaries of the following dance troupes, because in 2012 and 2013 many dance companies throughout the country celebrate major anniversaries.

Many young companies were spotlighted over the years in these dance columns, such as the **Amy Marshall Dance Company**, which turns 13 this coming year... fully of age in the Yiddish religion. Also celebrating its 13 anniversary is **Amanda Selwyn Dance Theatre**, which will hold a gala on February 23rd.

FOCUS 2013, the National Platform to promote American dance both abroad and nationally has a week-long platform presenting performances of U.S.-based dance companies during the annual Arts Presenters Conference in New York City, one of the largest gatherings of artists, dancers and dance professionals in the U.S. During the second week in January, four venues partner with Gotham Arts Exchange to present the artistic visions of five curators gathered to shape this year's edition: **FOCUS 2013**

DANCE GOTHAM at NYU/



The cast of *The Colonial Nutcracker* at Brooklyn Center.
Photo by Rob Reynolds

Skirball Center for the Performing Arts, curator Martin Wechsler

FOCUS DANCE at The Joyce Theater, curator Jodee Nimerichter

FOCAL POINT (new this year), with curators David Parker,

Robert Moses and Trajal Harrell, and artistic advisor Robert Battle.

DANCE MEET and SHOW CASE at New York City Center

The 20th Anniversary of **Buglisi Dance Theatre** will be celebrated February 5-10 at The Joyce. The Company started as Buglisi/ Foreman Dance, founded by Jacquelyn Buglisi, Donlin Foreman, Terese Capucilli and Christine Dakin, all previously principal dancers with the Martha Graham Dance Company. For several years it has been known as Buglisi Dance theatre. Martine Van Hamel will return as guest on a program that features three of Buglisi's major works: "Suspended Women," "Rain," and "Songs of Experience." There will also be the premiere of "Migration Meditations" to a commissioned score by Daniel Bernard Roumain.

Martha Graham Company will be in its 77th year in 2013 – and probably spend most of this year fighting the total devastation caused to its sets, costumes and props, which Sandy held as watery hostages for 6 days in 2012.

Alvin Ailey marks 55 years since the first Ailey dance performance at New York's 92nd Street Y.

Limon Dance Co celebrated its 65th anniversary Nov 16, 2012.

The remarkable **Pilobolus** which for some unknown reason I continue to think of as a new comer is actually now 42 years old!

Cincinnati's **Contemporary Dance Theatre** celebrates through 2012 - 2013 its 40th anniversary.

Paul Taylor Dance will probably spend a good part of 2013 readying its 60th gala year in 2014. In 2012, it celebrated **American Dance Festival's 50th Anniversary** performing with them in July 2012.

Undoubtedly I have missed several major anniversary landmarks – but the point was to illustrate how long lived many dance companies are, continuing active and creative many years after their founders have departed life's stage. Just the sort of immortality probably dreamed about by these dancer/choreographers when their first works took to the stage.

In these uncertain economic times, this longevity speaks to the value and love of many types of dance which is felt by so many Americans. Long may they soar!

Additional writings by Ms. Trevens' can be found at www.writerfrancinetrevens.co and online at arttimesjournal.com



Alpha Omega dancers Shauntée Henry and men are (left to right) Juan Michael Porter II and Jude Perry-Evans. It's as if they fly without wings!
Photo. by Quincy Scott

Did you miss the deadline for this issue?

If so, for a small fee, you can still include a calendar item, opportunity listing, announcement or publicize your event & business. **ARTTIMES Online: www.arttimesjournal.com is your solution. We will get your advertising online within a few days. email: info@arttimesjournal.com or call: 845-246-6944**



Culturally Speaking

By CORNELIA SECKEL

THE JAN/ FEB 2013 *ART TIMES* marks our 300th issue in print. In 2001 *ART TIMES* began an online presence that continued to grow dramatically over the past number of years and even more so in the last 5 years with essays and videos archived from the past 11 years. Each month in *ARTTIMES online* we have included additional essays, videos, calendar listings, opportunity listings and new advertisers and advertising opportunities. In the Spring of 2013 we will begin printing quarterly (Spring- Mar/Apr/May; Summer- Jun/Jul/Aug; Fall- Sep/Oct/Nov; Winter- Dec/Jan/Feb) and publishing **each month** online at art-timesjournal.com. Given the economics of printing and distributing, and since we have no intention of folding our tent as so many other publications have done, we feel that this is the best way to proceed. We do hope that our readers will visit us online and continue picking up our quarterly publications. For those of you who are saying "I know this, I read it in the Nov/ Dec issue" that is great but given the importance of the announcement I



Cornelia Seckel (center) is getting help from Nawal Motawi (R), owner and founder of Motawi Tile Factory (est. 1992) in Ann Arbor, Michigan during a tile Workshop at the Factory.

thought it needed repeating.

Often I am asked to publish a press release about an upcoming event; we've never done this and urge you to upload the calendar listing with the submission form found on the calendar page of the website. Additionally, use the *arttimes* facebook page for announcements. I'm working on a way to have short videos of events as another page of the *ART TIMES* website and will let you know when the kinks have been worked out.

You will see a new Music writer **Mary Burrass** added to our pages beginning with the Spring issue of *ART TIMES*. Mary is an Arts & Culture journalist and blogger in Central Virginia who fell in love with opera when she saw Placido Domingo sing at the Washington National Opera Company. We have enjoyed the contributions of **Frank Behrens** and bid him *adieu* wishing him success.

Online in December, I posted several pictures and notations of my November "out-and-abouting". **Mery**

Rosado proprietor of **Café Mezzaluna**, offers excellent food, Brunch and Dinner concerts, poetry readings and a regular offering of art exhibits. Most recently, paintings and photographs by **Jim Shine, Pablo** and **Amy Shine** and after that show closed, assemblages by **Fay Wood** who showed new work: constructions of metal pieces that formed some very interesting and exciting wall sculptures. This is a very hot art spot in Saugerties NY and well worth a visit • The **Woodstock Arts Fair** is an event that *ART TIMES* co-sponsors with the **Woodstock Jewish Congregation**. This **5th Annual Fair** had 48 artists and craftspeople selling their work. People said that they enjoyed the Fair as many left with their purchases. Our editor and co-founder of *ART TIMES*, **Raymond J. Steiner** had the assistance of **Diane Baker** showing his small paintings and books • **Buglisi Dance Theatre** performed at **Kaatsbaan International Dance Center** in Tivoli, NY. Many of the works were choreographed by Artistic Director **Jacquelyn Buglisi**. **Martine van Hamel** (Profiled in our pages September 1987)

was a guest artist and it was thrilling to see this prima ballerina (formerly with **American Ballet Theatre**) and one of the 4 founders of **Kaatsbaan**. The Company's dancers were excellent and the use of costumes brilliant. I was particularly struck with the passion between dancers, the strength of relationship and how they connected with one another. On February 5-10 the company will be at the **Joyce Theater** in NYC • While on a Press Trip to **Ann Arbor Michigan** in late November I met up with our Theatre writer **Robert W. Bethune** for a face to face visit after 20+ years that he has been writing essays for *ART TIMES*. This 4-day trip was packed with activities including performances, visits to artists and galleries, events and tours. One of the highlights was an extensive tour of the factory where we learned about tile making as we watched tiles being made before taking part in a workshop at the **Motawi Tile Factory** (est. 1992 by **Nawal Motawi**). I just received the tile I made and it is an



Juliet Harrison (L) and Barbara Campo (R) at the Red Hook Community Arts Network, an artists collective in Red Hook, NY

excellent souvenir of this experience.

The **Catskill Ballet Theatre (CBT)** has been an institution for Dance in the Hudson Valley for 30 years and annually performs, with students and professional dancers, **The Nutcracker Ballet**, based on the story "The Nutcracker and the King of Mice" written by **E.T.A. Hoffman**, tells the story of a young German girl who dreams of a Nutcracker Prince and a fierce battle against a Mouse King with seven heads. The music is by **Tchaikovsky** and numerous choreographers have staged this ballet. **Maja Tibbling** was the choreographer along with **Melissa Bierstock** for the CBT production. Artistic Director **Anne Hebard** began her teaching career at the **Arts Education Trust in London**, and was awarded the **Royal Academy of Dance's** most treasured prize, **The Advanced Teachers Certificate of Dancing with Honors**. She opened her own **School of Ballet** in Kingston, NY in 1973 and soon after joined the teaching staff of the **David Howard School of Ballet** in NYC. Anne has had the pleasure of seeing her pupils join such companies as the **American Ballet Theatre**, **Bejart Ballet**, **Joffrey Ballet**, and the **Royal Ballet** to name just a few.

that was the first artist's profile done by Raymond J. Steiner over 30 years ago) is retiring after 30 years from his role as **Herr Drosselmeyer**. Vladimir always kept his interest in theatre alive even while painting church ceilings with Russian iconic religious art or his surreal paintings on canvas. Young dancers in the Hudson Valley are lucky to have such a fine school and teacher for Classical Ballet.

My exploratory mission to Northern Dutchess County had me visiting the **Red Hook Community Arts Network (RHCAN)**, **Renée Burgevin** at the **Atelier Renée Fine Framing**, **Albert Shahinian Fine Art**, **Betsy Jacaruso's Studio** and the **Rhinebeck Artist's Shop**.

At RHCAN, I met with **Juliet Harrison** and **Barbara Campo** who graciously answered my questions. RHCAN is a community group of hundreds of artists, writers, performers who are welcome to use the space for exhibitions, performances and workshops. RHCAN is also an Artists' Collective whose mission is to engage the arts community, support culture and foster a local identity through creativity. The hope is to make Red Hook an arts destination that helps to support the community and adds to



Renée Burgevin, owner of Atelier Renée Fine Framing in Red Hook, NY

The audience was thrilled with this very sophisticated performance that had fine dancers, excellent sets and costumes (by **Frances Garofalo**). **Vladimir Bachinsky**, (a fine artist

the greater Hudson Valley's offerings of culture for residents, tourists and newcomers. The current exhibition was "**Paper Works**", a holiday show of original art all priced below \$100.

Included in the space are a 2-room gallery, a small office area and 5 spaces for artists to rent for working and displaying their art. There is an extensive offering of workshops and classes with topics including: Business Practices, Singing, Painting, Tarot, Photography, Social Media, Digital Camera, Writing, Chakra Healing & Drawing. 20 workshops will be offered in January. See www.rhcan.com for a full listing and to learn more about this grass roots arts community.

Renée Burgevin Fine Framing is in an amazingly stimulating space. The **Chocolate Factory** in Red Hook, NY has numerous businesses — some art-related, most not. It has been



Betsy Jacaruso (center facing) at an opening at her studio in Rhinebeck, NY

described as a “start-up” space yet some of the tenants have been there for many years. Renée’s workspace is huge and the dream of any creative person—space for storage, large tables for working and a smaller more intimate space used as a showcase and office. Renée, unlike many framers, doesn’t have a gallery component. She has been at the Chocolate Factory for 10 years and obviously it is working well for her. Take a look at atelierreneefineframing.com

Betsy Jacaruso is a fine watercolor painter and teacher. Her new (about 1 year) space in Rhinebeck is spacious and has much more foot traffic than her old location at the Chocolate Factory in Red Hook. Betsy gives classes throughout the week and fortunately creates time to do her own work — of course, she feels, not enough. Take a look online at BetsyJacarusoStudio.com. The **Cross River Artists** also had their work on view. Betsy had her students make tree ornaments — small paintings that were hung with a red ribbon onto a small Christmas tree. These original watercolors sold for \$10 with the proceeds going to the **Astor Home for Children** in Rhinebeck. Funds will specifically go toward their art program. I was pleased to buy the last of Betsy’s ornaments. **Sean Crimmins** of the **Heartstrings Hot Club** band and **Bob Cage** provided excellent music during the open house reception. Sean Crimmins, raised in Dutchess County, NY, has performed in the Hudson Valley in many different venues, settings and genres ranging from gypsy jazz to singer/songwriting showcases. He has performed with some of the best

musicians in the area. I had a chance to listen to his album, “**Old Soul From Across the Room**”, available from Sean at seancrimminsmusic.com and on itunes. I found his music engaging and soothing. Bob Cage is the great-grandson of **Anastasios Stathopoulos**, who founded the company that later became **Epiphone**, a company known for fine instruments that responded to the specific needs of musicians, promoting innovation and creativity. Bob honors what they did, by creating his own music on their fine instruments, and encourages those who continue the family tradition of a devotion to Craftsmanship supporting Musical Excellence. I’m listening now

to Bob’s wonderful picking and strumming. You can learn more about Bob and hear his first album, **Flat-Top** at bobcage.com.

Doug Shippee has 2 locations for his **Artist’s Shop**: Rhinebeck and New Paltz. Walking into the Art Shop I just wanted to start painting, drawing, coloring (as I’ve done for so many years at **Catskill Art & Office** in Woodstock and Kingston) — so many wonderful materials that even I, a non-artist, was inspired! There is a fully equipped professional frame shop with a large selection of frame styles to choose from. Take a look online at rhinebeckart.com or stop by when you are in Rhinebeck or New Paltz.

It had been a while since I was at



Albert Shahinian in his “store room” that houses so many of the fine art works he shows at his gallery in Rhinebeck, NY



Doug Shippee in his Artist’s Shop in Rhinebeck, NY

Albert Shahinian Fine Art and so I was pleased to be in Rhinebeck at a time when he had an opening. Albert has had a gallery for the past 15 years after having been a Director of Music and Conductor. He has always been interested in art and felt that there was a great parallel between music and art

hanging and hundreds of paintings stacked around the room. Albert represents mid and late career artists and shows both representational and non-objective work. I am familiar with most of his artists (see shahinianfineart.com for gallery artists and more information) and not only are they



Thomas Valenti, President of Allied Artists of America, at the 2012 awards ceremony at the National Arts Club, NYC

and their creative process. The space in Rhinebeck has 3 gallery rooms (one of the rooms, a very utilitarian storage space, usually has a group exhibit

doing excellent work they are in good hands in this gallery. Currently **Todd Germann** and **David Eddy** have solo shows up through January 13. Albert has established a distinguished reputation as an art dealer and has a full-service gallery with its focus on quality *original* contemporary, regional, 20th Century, and Hudson River art.

I recently learned about **One River Gallery** in Englewood, NJ a new contemporary art gallery that presents exhibits in a variety of genres from important emerging artists and mid-career artists. One River Gallery and its associated One River School of Art and Design were founded by Matt Ross, an art collector and arts education executive/entrepreneur. There is an extensive offering of classes. More information at: Oneriverschool.com

Update your news to **ART TIMES** facebook page, your calendar via the online submission form and email your opportunity listings. Visit arttimes-journal.com

Have an easy Winter and I’ll see you out and about.



Calendar

Because our Calendar of Events is prepared a month in advance dates, times and events are subject to change. Please call ahead to insure accuracy. The county (and state if not NYS) where the event takes place is noted in bold at the end of each listing.

ONGOING

Every Monday Night Open Drawing Group Cooperstown Art Association Cooperstown Art Association 22 Main Street Cooperstown NY 607-547-9777 7-9pm charge www.cooperstownart.com

Jan 4-6 Awake & Sing; Jan 11-20 The Elephant Man; Jan 25 - Feb 17 Annie Get Your Gun CenterStage Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 charge www.centerforperformingarts.org

Tuesday, January 1

4th ANNUAL Juried "Still Life" Exhibit - ANTONIO MASI, Juror Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 free (thru Jan 28) www.huntingtonarts.org

"BOLD" Huntington Arts Council Art-Trium Gallery 25 Melville Park Road Melville NY 631-271-8423 free (thru Feb 25) www.huntingtonarts.org

CATCHING THE LIGHT Betsy Jacaruso Studio and Gallery The Courtyard in Rhinebeck 43 E. Market Street Rhinebeck NY 845-516-4435 free (thru Jan 26) www.betsyjarsuostudio.com

GROUP EXHIBITION-RAYMOND WIGER U.S. Wire Mesh Sculpture -JORGE SARSALE- Argentina- mixed media - GERMAN TESSAROLO-acrylic- VALERY KOSORUKOV-oil on canvas RENAISSANCE ART & COLLECTIBLES 3278 Franklin Avenue Millbrook NY 845-677-6758 free (thru Jan 31) leeracm@aol.com

JANET GURIAN LIPPMANN / AMY LIPPMANN SAIMOVICI / KARA ADELINA SAIMOVICI: Beauty X 3: Three Generations of Artists The Greenburgh Public Library, 300 E. Main St., Elmsford, NY (thru Jan 15, 2013)

JULIO VALDEZ: Nature: Prints, Drawings and Mixed Media Center for Contemporary Printmaking 299 West Ave., in Mathews Park Norwalk CT 203-899-7999 free (thru Jan 27) www.contemprints.org

LANDSCAPE AND BOTANICAL PRINTS The Village Luncheonette 94 Clinton Street Montgomery NE 845-457-5131 free (thru Feb 28)

MIRRORED IMAGES: Realism in the 19th and 20th Centuries and Across Time & Place (thru Mar 24) Modernizing America: Artists of the Armory Show (thru April 14) The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 charge (thru Mar 24) www.heckscher.com

NEW YEAR'S BRUNCH Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 www.salmagundi.org

PHOTOENCAUSTICS Group Exhibition Galerie BMG 12 Tannery Brook Road Woodstock NY 845-679-0027 free (thru Feb 11) www.galeriebm.com

PHYLLIS LEHMAN Artist Go Figure!!! A solo exhibition Caffè ala Mode Caffè ala Mode 1 Oakland Ave Warwick NY 845-986-0079 free (thru Feb 28)

ROSELLE PARK'S YOUNGEST ARTISTS Roselle Park Casano Community Center Art Gallery 314 Chestnut Roselle Park NJ 908-245-0666 free (thru Feb 22)

Wednesday, January 2

SCNY ART CLASS EXHIBITION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 18) www.salmagundi.org

Thursday, January 3

19TH ANNUAL Juried Small Works Exhibition Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 (thru Jan 27)

ART WITHIN NATURE Larchmont Public Library Oresman Gallery at Larchmont Public Library 121 Larchmont Ave Larchmont 914-834-2281 free (thru Jan 30) .larchmontlibrary.org

OTTO MIRANDA JR. Diversity in Watercolors Columbia Greene Community College 4400 route 23 Hudson NY 518-828-4181 Opening Reception 5-7pm free (thru Feb 26)

JUNIOR & SCHOLARSHIP MEMBERS EXHIBITION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 18) www.salmagundi.org

THE END of One Hundred Broken Shells, Metaphor, and Muses Irvington Public Library 12 South Astor Street Irvington NY 914-591-7840 Opening reception 6pm to 8:30pm free (thru Jan 30) irvingtonlibrary.org/meet.htm

Friday, January 4

ASSOCIATE MEMBER's Winter 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 29) www.thenawa.org

I AM: Photographs & Prints featuring Black American artists affecting social and political change in the US Tremaine Gallery, Hotchkiss School 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Feb 6) www.hotchkiss.org/arts

IN ART WE TRUST (who cares who won!) Upstate Artists Guild 247 Lark Street Albany NY (thru Jan 25) www.upstateartistsguild.org

Saturday, January 5

FORM AND FUNCTION group exhibition Theo Ganz Studio 149 Main Street Beacon NY 917-318-2239 Opening Reception 4-6 pm free (thru Feb 4) www.theoganzstudio.com

JOE PIMENTEL @ Gallery 291 La Leona Arts Gallery 291 291 Wall St (Clermont Bldg), 2nd Fl, Suite 2A Kingston NY 914-262-8508 Opening Reception 5-7pm free (thru Mar 14) www.laleonaarts.com

SHARON STELLUTO @ The Gallery at Rondout Music Lounge La Leona Arts The Gallery at Rondout Music Lounge 21 Broadway Kingston NY 914-262-8508 Opening Reception 5 - 7pm free (thru Feb 26) www.LaLeonaArts.com

RUTH O. CARLUCCI: Winter Grays - paintings Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Jan 26) www.harrisonpl.org

WITH A PASSION Broadway Art Center The Arcade Bldg. 488 Broadway, Albany, NY 518-732-4224 (thru Feb 22) www.bacart.biz

Sunday, January 6

ALL MEMBER OPEN SHOW Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Opening Reception 3-5pm free (thru Jan 30) guildofcreativeart.org

KERRY HENDERSON (Baritone) & BABBETTE HIERHOLZER (Piano) Concert Rhinebeck Chamber Music Society The Church of the Messiah Montgomery Street (Rte. 9) Rhinebeck NY 845-876-2870 3 PM charge www.rhinebeckmusic.org

NEW MEMBERS EXHIBITION and TINA ROHRER: "A Commitment to Color, Movement and Geometry / DONALD AXLEROD: "Disintegration of Truth and Trust" / Historical Exhibit: "The Silvermine Print Collection" Silvermine Arts Center Silvermine Arts Center - Silvermine Galleries 1037 Silvermine Road New Canaan CT 203-966-9700 Opening Reception 2-4 pm free (thru Feb 17) www.silvermineart.org

Wednesday, January 9

"BLACK AND WHITE" Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 free Opening Reception Saturday, January 12 from 3 - 5 p.m. www.mamaroneckartistsguild.org

Thursday, January 10

5TH ANNUAL Blue Door Art Association Members Juried Exhibition Blue Door Gallery Blue Door Gallery 13 Riverdale Avenue Yonkers NY 914-375-5100 Opening Reception 5.30pm-7pm free (thru Feb 9) www.bluedoorgallery.org

ASSOCIATE MEMBER'S WINTER 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 29) www.thenawa.org

AT NIGHT: recent work in pastel & lithography Prince Street Gallery 530 West 25th Street, 4th Floor New York NY 646-230-0246 Opening Reception 5-8 pm free (thru Jan 26) princestreetgallery.com

SPIRIT Ceres Gallery 547 W 27th St New York NY 212-947-6100 Opening Reception 6-8 pm free (thru Feb 2) www.ceresgallery.org

Friday, January 11

DRAWATHON: all night drawing Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Jan 12) www.salmagundi.org

FOCAL POINT: Three programs over three nights. Gotham Arts Exchange The Ailey Citigroup Theater 405 West 55th St. New York NY 212-279-4200 charge www.focusdance.us

FRIDAY GALLERY TALK: HOW REAL IS REAL? The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 7 - 8:30 pm charge www.heckscher.org

MEMBER EXHIBITION Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 Opening Reception 6-8pm free (thru Jan 27) http://www.garrisonartcenter.org/

MEZZALUNA WRITERS' NIGHT Mezzaluna Route 212 Saugerties NY 845-246-5306 7 p.m. donate www.cafemezzaluna.com

Saturday, January 12

95th ANNUAL EXHIBIT, ALTERNATIVE AVENUES American Society of Contemporary Artists (ASCA) The Highline Loft 508 W. 26 St., 5D New York NY 718-796-3671 Reception 2-4:30 pm, free (thru Jan 19) www.ascartists.org

ANNUAL COLLECTORS SHOW & 16th Anniversary Exhibition Albert Shahinian Fine Art Upstairs Galleries 22 East Market Street, 3rd Floor Rhinebeck NY 845-876-7578 free (thru Mar 10) http://www.ShahinianFineArt.com/

CYNTHIA MULVANEY "Faces of Columbia County" Columbia County Council on the Arts Columbia County Chamber of Commerce New Gallery Space 1 North Front Street Hudson NY 518-671-6213 (thru Mar 10) www.artscolumbia.org

DANCE GOTHAM Gotham Arts Exchange Skirball Center for the Performing Arts 566 LaGuardia Place New York NY 212-352-3101 charge www.focusdance.us

DON COOPER A Hospice Volunteer's Visual Response Wisdom House Retreat and Conference Center Marie Louise Trichet Art Gallery 229 East Litchfield Rd Litchfield CT 860-567-3163 Artist's Talk: 3:45pm Opening Reception: 3:30-5:30 PM free (thru Feb 9) www.wisdomhouse.org

GROUP EXHIBITION at bau Gallery bau Gallery 506 Main Street Beacon NY 845-222-0177 Opening Reception 6-9 pm free (thru Feb 3) baugallery.com

IN MY VIEW: STEPHEN SMITH - FLORENCE MOONAN - WILLIAM HOGAN The Trenton Museum Society Trenton City Museum at Ellarslie Mansion Parkside Ave Trenton NJ 609-989-1191 free (thru Feb 24) www.ellarslie.org

SPIRIT: Musical Program Ceres Gallery 547 W 27th St New York NY 212-947-6100 4 pm free (thru Feb 2) www.ceresgallery.org

WINTER WORKS: Mostly White Q&A w/ Artist Art/Place Gallery @ FTC Art/Place Gallery @ Fairfield Theatre Company 70 Sanford Street Fairfield CT 202-292-8328 Brown Bag Lunch/Q&A w Artists: 12-1:30 pm free (thru Feb 24) www.artplace.org

Sunday, January 13

YONKERS PHILHARMONIC Free Concert FAOS Saunders High School 183 Palmer Road Yonkers NY 914-631-6674 3 pm free www.yonkersphilharmonic.org

Thursday, January 17

SNOW IN NORTH JERSEY: group exhibit The Pierro Gallery The Baird Center 5 Mead Street South Orange NJ 973-378-7754 Opening, 7-9 p.m. free (thru Feb 23) www.pierrogallery.org

Friday, January 18

A POTLUCK CONCERT: Happy Birthday, Herr Mozart! Hudson Valley Society for Music Cornwall Presbyterian Church 222 Hudson St (Rte 218) Cornwall on Hudson NY 845-534-2166 7:30 donate www.hudsonvalleysocietyformusic.org

"THE LANGUAGE ARCHIVE" Mohonk Mountain Stage Readers Theater Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 charge www.unisonarts.org

Saturday, January 19

ANNUAL COLLECTORS SHOW & 16th Anniversary Exhibition Albert Shahinian Fine Art Upstairs Galleries 22 East Market Street, 3rd Floor Rhinebeck NY 845-876-7578 Opening Reception 2-8pm free (thru Mar 10) www.ShahinianFineArt.com/

CALIFORNIAN ROCKNROLL Photographer PETER STUPAR, R.DRAFFEN & group show The Arts Upstairs 60 Main Street Phoenicia NY 845-688-2142 Open Reception 6-10pm free (thru Feb 10) www.artsupstairs.com

CATCHING THE LIGHT OPEN HOUSE Betsy Jacaruso Studio and Gallery The Courtyard in Rhinebeck 43 E. Market Street Rhinebeck NY 845-516-4435 5-7 free www.betsyjarsuostudio.com

FURGARY: HUDSON BOAT CLUB Columbia County Council on the Arts and Belo 3rd rd Columbia County Council on the Arts Gallery 209 Warren Street Hudson NY 518-671-6213 Opening Reception 5-7pm free (thru Mar 16) www.artscolumbia.org

FUZZY LOLLIPOP Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 1-3pm charge www.unisonarts.org

PERFORMANCE: BRIDGMAN | PACKER DANCE VOYEUR Silvermine Arts Center, Sara Victoria Hall Auditorium 1037 Silvermine Road New Canaan CT 203-966-9700 7:00pm charge www.silvermineart.org

THE GREAT MULGREW MILLER TRIO in Concert Windham Chamber Music Festival Windham Civic Center Concert Hall 5379 State Route 23 (Main Street) Windham NY 518-734-3868 8pm charge www.windhammusic.com

"THE LANGUAGE ARCHIVE" Mohonk Mountain Stage Readers Theater Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 charge www.unisonarts.org

WE'RE STILL HERE! Celebrating the perseverance of the human spirit Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception January 19, 6-8pm free (thru Feb 3) www.tivoliartistsco-op.com

Continues on Page 12

See additional Calendar listings online at arttimesjournal.com

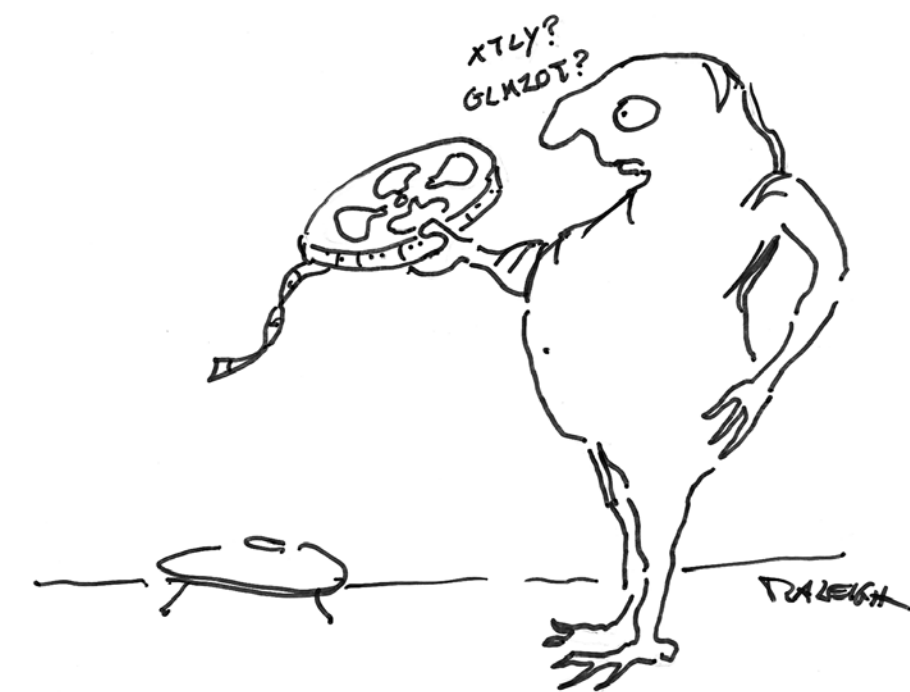
Film R.I.P.

By HENRY P. RALEIGH

YOU CAN IMAGINE my shock at seeing FILM IS DEAD? so brazenly spread across the opening page of the Falls Arts section of the *New York Times* — and in three-inch high type, mind you. This followed by a plaintive but of equal size cry LONG LIVE THE MOVIES. This is it I thought, we few left standing could see it coming. First the genuine film critics are driven from the field, criticism turned over to the uncaring Internet hordes. And now, to add yet another infamous September date, film itself is to be cast aside. On reflection this didn't seem reasonable and OK, catching my breath, I admit I had been a bit hasty here. Reading on I found all this was no more than a rambling and inconclusive debate between two *Times* critics, A.O. Scott and Manohla Dargis over, of all things, photochemical versus digital, or simply put, what comes out of a film camera against whatever it is that comes out of a digital camera. You see, one critic has a nostalgic feeling for that good old celluloid-like, wiggly stuff which, for goodness how long, we have known as FILM; the other, perfectly willing to honor film's history in its filmatic material form, nonetheless sees a take-over by the DIGITAL and that's that. Such debates may stumble along for awhile, I guess, but given that DIGITAL is cheaper and faster that pretty much leaves little doubt about how these will end.

I can tell you I am more levelheaded about this issue. Whether something has been

recorded on chemically coated strips of flexible plastic in various widths or by a digital camera whose operation is a complete mystery to me, the projected products will be just as good or bad as they have ever been. If there is some difference in visual quality, well that will be straightened out in time and in any case beauty is in the eye of the beholder, isn't it? No, the real problem is a semantic one. We just don't know yet what to call this new technique of digital filmmaking — and there you have it, right off the bat, an ugly oxymoron. Digital is not film, film is not digital and we are left helplessly in a confusing language bind. We've been through this before, of course. Before anyone knew what to call film, a Frenchman seeing it for the first time shouted, "C'est un spectacle du tonnerre!" which translates as "Wow!" Neither of these labels caught on and there began a free-for-all to find a satisfactory name of this new thing. "Motion pictures" seemed obvious but awkward, "Picture show" a little better. "Photoplay" was tried out and even one of the early film magazines was so titled. Some younger people pushed for "Flics" thinking this smart and modern though a slang term does lack artistic dignity and only hep-cats, as they were called, ever used it. Moving pictures soon came to be whittled down to simply "Movies", nicely direct though still misses the essential, you might say, the symbolic soul of the medium — FILM. Soon, everything settled down to "Movies" as an informal,



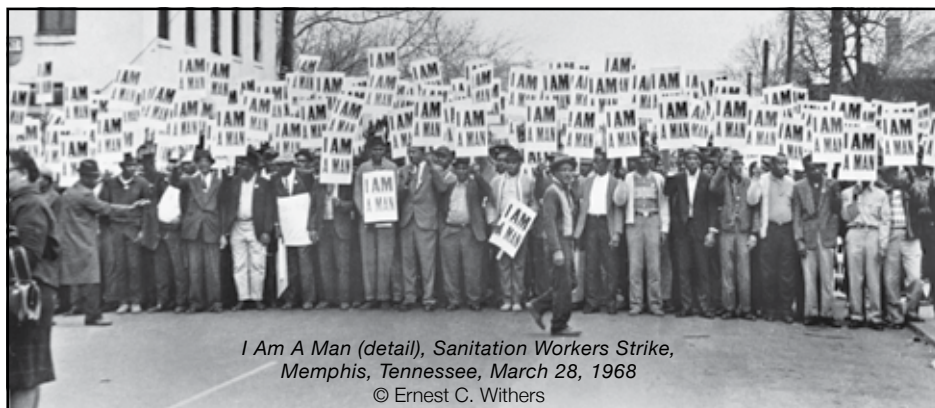
casual reference (Hey, Baby, let's grab a movie tonight") and film the formal reference ("Film embodies the deepest existential anxieties"). The two terms may be interchanged in discussion but if you wish to appear serious, as well as knowledgeable, remember that FILM is the proper reference. "THE FILM" is good too. Cinema is an oddly portmanteau term popular in Europe but we have avoided it because most of us don't know what to do with that funny mark over the "e".

It's a whole new game once DIGITAL is thrown in. How do we peak about this art now? Is it still an art? What do we call this digital stuff? Look at the confusion we're headed for. Is a film director a

digital director? Filmmakers digital makers? A film star a digital star? Can you imagine a TV program called Siskel and Ebert at the Digitals? Just as we've gone through this tricky business before I'm sure that after a period of trial and error it will work itself out. I've thought of a few possible names that we can try out. "Digitalis" first came to mind, catchy, but I soon found out it's been taken for heart medication. Some others to consider: "Digies", "Digovies", "Digems", "D's" — you get the idea. It's all up to the vast film/digital audience to put the matter to rest — Good luck, gang, too.

Visit our website: www.arttimes-journal.com to read previously published essays

As we enter 2013 we wish you all a very Healthy, Creative, Peaceful, and Joy-filled New Year



I Am A Man (detail), Sanitation Workers Strike, Memphis, Tennessee, March 28, 1968 © Ernest C. Withers

I AM

Photographs & Prints

Featuring Black American artists affecting social and political change in the United States from the late 1950s through today.

January 4 - February 6, 2013
Reception: February 2, 4 - 6 p.m.

Leigh Manifest
Merrill Destiny



PHOTOGRAPHS
February 9
through
March 8, 2013

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ASK

Call for Entries
Regional Juried Exhibition
Juror: Christie Scheele
April 6-27, 2013 . Deadline: April 2
www.askforarts.org . 845-338-0331
\$20/2 pieces members . \$ 35/2 pieces non-members
See Website for prospectus.
97 Broadway . Kingston, NY 12401

NATIONAL SOCIETY OF PAINTERS IN CASEIN AND ACRYLIC
59th National Juried Exhibition
at the Salmagundi Club, 47 5th Avenue, NYC
May 6th — May 24th
Juried by CD • Entry deadline March 30th.
Featuring the **ROBERT SANSTROM PRIZE-Gold Medal and \$5000.**
Over \$15,000 in prize money and medals.
Jury of Selection: Reneé Emanuel, Murray Muldofsky, Bill Teitsworth, Robert P. Weiss, D. Wels • **Juror of Awards:** Morton Kaish
Entry fee: Non-members, \$20.
For prospectus: send SASE to: D. Wels, Corr. Secy., 1710 1st Ave., #245, New York, NY 10128 or visit NationalSocietyofPaintersinCaseinandAcrylic.com.

LANDSCAPE PAINTING: STUDIO OR *PLEIN AIR*?

By RAYMOND J. STEINER

SOME DO BOTH — I, for example, paint primarily *en plein air* and bring my completed canvases into my studio where I set them up on an easel and “study” them for days, even weeks, to see if my landscape “speaks” to me, sometimes adding a touch of color or splash of light to enhance my original “statement”. The bulk of the landscape painting process, however, is done *alla prima* (“all at once”) and out-of-doors. (Hence, the occasional “touch-ups” of color blobs and scrapes while I am back in my studio.)

This is a routine I learned from Susan Silverman, a fine landscape and figure painter from Cornwall, NY. Although I’d been sketching since childhood, I’d never taken a formal art class — in fact, had been advised by many artists and teachers I’ve come to admire and respect *not* to take classes (“You’ll only have to unlearn their idiosyncrasies and mistakes as you mature into your own style” was a common refrain) — so when I began painting about a dozen years ago, I asked Susan if I could accompany her during her *plein air* excursions to watch her at work.

Although I never really got the hang of the brush, I did manage to make some credible landscapes with a palette knife — but the important thing is, was that Susan taught me how to *look*, how to *see* nature. On our drives to and from different locations in and around Orange and Ulster Counties in upstate New York, she would point out colors, shadows, interesting land forms, glancing light — in short, *nature* in all its manifestations.

In my novel, *The Mountain* (set in Woodstock and its environs), my main character, Jake Forscher, a would-be landscape painter, learns from Birge Harrison that if he wants to be a *convincing* landscape painter, then he must paint “out in nature”. Birge Harrison, though a character in my book, was actually a real-life painter-teacher who taught at the Art Students League of New York’s summer classes in Woodstock, New York. It was *because* of Harrison and some of his colleagues that, back in the day, the Woodstock school was known far-and-wide as “the best landscape school in the world”.

Though I included it in the novel, Harrison’s “mini-lesson” to the fictional Jake Forscher had long been known to me through Harrison’s own writings as well as comments from his many students I’d profiled over the years, so even before I started painting landscapes myself I had already taken his words to heart. His “lesson” was fairly simple: if you want to paint believable landscapes, then paint them on their own turf, so to speak — Susan brought his words *alive*.

Most know that it is color and light that are a painter’s mainstays, but just what *is* “color” and “light”? Light, as any painter can testify, is a fickle mistress and, even if it *does* “exist”, is maddeningly inconstant,

forever changing before our eyes. (My protagonist, Jake, learns more about this later on in the novel from his friend Joe ((also fictional)), as they paint side-by-side on Joe’s property outside of Woodstock “proper”).

Harrison taught his students that colors do not actually “exist” but are only impressions taken in by our individual sense of sight — and, furthermore, those that we *do* perceive are only “half the story” since there are “colors” both above and below our range of seeing. The fact is, he taught, that the color vibrations come to us not *only* as visual “color” but *also* as *sensations of heat and/or sound!* “We can only ‘see’ the ‘colors’ within our visual range, but,” he claimed, “we can still *feel* and *hear* those that escape our sight.”

His point (whether “scientific” or not) was that, while outdoors, these out-of-our-visual-range colors still affect us, still “inform” our rendition of nature. I don’t know if he had ever arrived at the now-known discovery (through the rainbow and the prism) that *light* itself, that mistress of caprice, was composed of colors, some (as he taught), which cannot be seen by the human eye.

In any event, he insisted that by painting indoors, in the studio, you would not be able to paint a *convincing* landscape because you were not getting the “full Monty” (not *his* words, mine). He would say, “It’s not enough to make it *look* like a tree, you have to make it *feel* like a tree, *smell* like a tree — and, you can’t do this if you do not let the *total* you — all of your senses, conscious and unconscious — *experience* a tree”. (I don’t recall if I heard or read about one of the French Impressionist *plein*



“Wooded Path” by RJS o/c

air landscape painters asking a colleague if he thought, “a bird could *fly* through the tree” he had just painted on his canvas). You get the point.

Harrison furthermore insisted that you had to put yourself *into* the tree, become “one” with raw nature,



RJS painting in his “back yard”

so to speak — none of which you can do if you confine yourself to the studio. To hammer home his point, Harrison also suggested that his students go to the Met and take another look at some of the Impressionists’ beach scenes. “Look closely and you can *see* the sand embedded right there in the painting, *proving* that they painted out-of-doors.”

In my past 30-odd years of interviewing, profiling, critiquing, and reviewing artists, I can’t say that I disagree with Harrison. I’ve seen paintings that I *know* were painted indoors — too “finished”, too meticulously limned, too “polished” (“licked clean” is the way some used to put it). From my own experience and observation of the few landscapes I’ve painted indoors (a night sky, for example), they often appear too stud-

pen, pencil, charcoal, conté crayon, watercolor, etc.) done out-of-doors which were then brought into the studio where they served as “reference notes” for the finished product (the “well-licked” version). Incidentally, there are periodic exhibitions of these drawings which are (for me) intrinsically more interesting since they were done when draftsmanship still counted and are much more spontaneous, “on-the-spot,” impressions than the often-overblown oil “machines” (a 19th Century description, not mine) produced later in the studio. So “polished” were they, that when the *plein airistes* came on the scene, most critics of the day were appalled, claiming that it looked as if the Impressionists used a *gun* instead of a brush to cover their canvases with paint.

Making obvious allowances for the differences in paintings done in the gardens of Versailles as opposed to those in some rugged woodland in the Catskills, there is a *niceness* to studio-painted landscapes as opposed to the sometimes spontaneous, sometimes edgy, almost always tentativeness found in those done in *plein air* — inevitable when fending off bugs, snakes, wind, cold, avoiding direct sunlight, putting on or taking off clothes depending on the weather, (and of course, dodging wind-borne sand), etc., — giving them at least an *air* of authenticity.

Wide-brimmed hats or “billed” caps (*not* worn backwards!), high boots, bug spray, fingerless gloves for the hardy who enjoy painting outdoors in the winter, thermoses of hot or cold drinks (or, perhaps, a flask of something “medicinal”) — even umbrellas that attach to the Julian easel, which can protect canvases from direct sun, sudden cloudbursts and snow squalls — all help — but, as my friend Chen Chi used to say, “you should always make room for chance, for you never know how fortuitous it might prove in the end” (spelled out in his book, *Heart & Chance: Chen Chi Watercolor Paintings*). Chi’s advice

ied, too well defined, too “conceived” rather than “experienced” in the raw.

Before the French Impressionists came on the scene, landscape painters in the past (and, of course, during and after) did so most commonly from sketches or drawings (usually

notwithstanding, I once had a blast of wind blow my canvas off the easel and against my chest — leaving me (fortuitously?) with a pretty credible *abstract* landscape imprinted on the front of my sweatshirt.

Though it's been some time since I've painted with Susan Silverman, I still carry her words with me today. I've since painted side-by-side outdoors with friends Linda Richichi, Annie Hofstatter and Cheryl Post in rural areas of New York State, as well as on a 5-day house-boat trip through the lock-connected canals and lakes of Northern Germany with my friends Jörg Iwan and Jacky Sparkowsky (though I was the only one painting), and with Heinrich J. Jarczyk high above the Rhone River in the French Alps — learning more each time.

In recent years, I've tended not to “partner up”, but to go off on my own to paint alone — as I did (in 1999), for example, on the east coast of Ireland, south of Dublin, in the west at the Cliffs of Moher and, here in the States, along the rocky New England coast and the beaches of

cleared land that contains our home and my study/studio outbuilding — I assiduously avoid including any signs of human “habitation” (although, early on, I *did* do a painting of an outbuilding in Garrison, NY — still in my study) to keep clear of the straight lines necessary in depicting roofs, walls, doorframes, windows, etc., preferring instead to use my erratic knife strokes which give me the usual, spontaneous, heavily impastoed paintings I enjoy making.

In addition, what further impels me to paint outdoors is that there is a sense of expansive freedom that I enjoy *en plein air* that I do not feel within the confines of my studio. And not merely physical freedom, but an aesthetic freedom to make my painting say what I choose, to move that bush over there, that boulder over here — even to begin with a certain patch of light and then completely change its surroundings simply because it was that patch of light I was really interested in. Another old story: Camille Pissarro was once painting in an open field when the owner, a farmer, quietly walked up behind him, then

astute art pundit appear foolish and / or ignorant. I prefer the *plein airistes* because it's the way that I choose to paint landscapes. But, again, that's *my* taste, *my* preference, *my* method.

Were I primarily a figure painter, or still life painter, and only a “sometime” landscape painter, I would in all probability be singing a different tune. For instance, I much prefer the precise verisimilitude of a studio-painted still life or nude — which might be *better* painted indoors (unless, of course, you're painting something called “Nude in a Snowstorm” or “Still Life in a Tsunami”).

In the end, all creations are acts of will. Your “solution” to creating a particular work of art cannot be reached through being familiar with some all-embracing “rule” of method — no science, logic, reason, “should” or “ought” really applies. An individual's work of art is arrived at by insight, commonsense, and knowledge. It's all a matter of taste, really — and what works for *you*. And who knows? I may soon have to admit the *downside* of painting outdoors — aside from bugs, sun, snakes, wind and sand, and so forth, there's the schlepping of all of my paraphernalia over hill and dale and setting up my Julian easel on top of some long, steep hill. Age *is* taking its toll, I have to admit — (but I'm not so sure I'd give up the knife — even *if* I start painting still lifes and nudes).

Though I am no fan of “hot-point” slogans, trendy catch-phrases, and other such “revelations”, I leave you with one of my favorite aphorisms, which I am told comes from the Qu'ran: “If you want to talk to God,

go the Mosque; if you want to hear His *answer*, go to the desert”. Well, I have no nearby desert, but right on the other side of the crumbling wall that surrounds me, I have that large tract of “lovely, dark, and deep” woods where I can see and hear “answers”, all over the place — and the *only* “footprint” of humanity I find, is mine.

For additional essays see rjsteiner.wordpress.com and previously published essays at: arttimesjournal.com/art/artindex.htm



“Birches” by RJS o/c



Heinrich J. Jarczyk (center foreground) and RJS painting in the Alps

Florida. Although I once enjoyed the camaraderie of having a “sounding board” nearby, I am, at bottom, an “isolatoe” — jealous of my solitude (some say “obsessively”). My study/studio, for example is “off limits” to most, my preference being to plumb my own depths—without distraction. (My former study—the one that went up in flames in April 2009 — used to have a shade that pulled down over my doorway that read: GO AWAY!) So...I now paint alone.

Anyway, I primarily paint landscapes and almost exclusively with a palette knife (mostly to avoid getting overly “fussy” with a brush), and although I'm not quite sure my trees *smell* like trees, I rather like the rough-hewn spontaneity that my paintings often evince. Accordingly, aside from the occasional, abandoned and dilapidated stone walls I sometimes come across in deep woods that, in the past, served as boundary lines — portions of which I might include in a painting — and one of which, incidentally, separates nearby untended “Catskill Mountain” woods from the

stood watching him as he painted. After a few minutes, he asked Pissarro, “How come there are *three* trees in your painting when there's only two out there?” The old Impressionist answered, “Look behind you!” Yes — *that* kind of freedom.

Back when artists used to come upstate to Woodstock's “best landscape school in the world”, big-time, mucky-muck, New York City-bound studio painters who emulated the old-timers that “sketched and *then* painted”, used to snidely dismiss these “woods stompers” as, “Oh, those ‘Hudson River’ painters!” Who knew that history would be lauding those “woods stompers” as artists of “The Hudson River *School*!” (with capital “t” and “s”), now a well-respected bunch whose landscapes are almost universally admired? And, again, who knows? My paintings might well be disregarded as “mere daubs” that I applied by shotgun by some now or future critic or art historian — so, I repeat, this is only one man's opinion and, as we all know, history has a quirky way of making even the most



RJS on the deck of a House-Boat in Northern Germany

Calendar

Continued from Page 8

Sunday, January 20

PERFORMANCE: Bridgman | Packer Dance Voyeur Silvermine Arts Center Silvermine Arts Center, Sara Victoria Hall Auditorium 1037 Silvermine Road New Canaan CT 203-966-9700 2:30 & 5:00pm charge www.silvermineart.org

STRAWBERRY HILL FIDDLERS in Concert Saugerties Pro Musica Saugerties United Methodist Church corner Washington Avenue & Post Street Village of Saugerties NY 845-679-5733 3 pm charge www.saugertiespromusica.org

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

Monday, January 21

BLACK & WHITE EXHIBIT / MONOTYPES & MONOPRINT EXHIBIT / NOBLE NOCTURNES and SCNY TILE SHOW & SALE Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Feb 8) www.salmagundi.org

Tuesday, January 22

ARTIST TALK - Exhibiting Artists from the New Member Show Silvermine Arts Center 1037 Silvermine Road New Canaan CT 203-966-9700 6pm free www.silverminearts.org/events/?id=126&yymo=2013-01

STORIES AND JOURNEYS, The Art of FAITH RINGGOLD and AMINAH BRENDA LYNN ROBINSON The Opalka Gallery Sage College of Albany 140 New Scotland Ave Albany NY 518-292-7742 free (thru Apr 21) www.sage.edu/opalka

Thursday, January 24

UNTITLED Walsh Gallery, Seton Hall University 400 South Orange Avenue South Orange NJ 973-275-2033 Reception: 5 to 9pm free (thru Feb 22) academic.shu.edu/libraries/gallery/

Saturday, January 26

ART SHOW RECEPTION Friends of BVMI (Bergen Volunteer Medical Initiative) Piermont Fine Arts Gallery 218 Ash St Piermont NJ 201-342-2478 3-6pm charge bvmi.org

HUDSON CHORALE - On Strings of Song: From Mozart to Sondheim Hudson Choral Scarborough Presbyterian Church 655 Scarborough Rd (corner Rt. 9) Briarcliff Manor NY 914-462-3212 3-4:40pm charge www.hudsonchorale.org

LEONID SOKOV: Ironic Objects Zimmerli Art Museum at Rutgers 71 Hamilton Street New Brunswick NJ 848-932-7237 charge (thru July 14) www.zimmerlimuseum.rutgers.edu/

LILIANE TOMASKO/STEPHEN COX EXHIBITION Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 Opening Reception 6 to 8pm free (thru Mar 3) www.garrisonartcenter.org/

WINTER GROUP SHOW Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 Artist's Reception 6-8pm free (thru Feb 17) www.lookartgallery.com

Sunday, January 27

33RD ANNUAL Regional Juried Show The Ridgewood Art Institute 12 East Glen Ave Ridgewood NJ Reception 2-4pm (thru Feb 11)

GAIL ARCHER, Concert Organist GraceMusic Grace Church, Nyack 130 First Avenue Nyack NY 845-358-1297 4pm charge www.gracemusic.info

SHATTERED GLASS, a conductor-less ensemble The Chappaqua Orchestra Chamber Music Series Chappaqua Library Auditorium, 195 South Greeley Avenue, Chappaqua, NY 914-262-7893 3pm free The ensemble is comprised of twelve young virtuoso players who will perform an eclectic program of music ranging from Baroque to contemporary. chappaquaorchestra.org

Thursday, January 31

DAVID SHULER, organist Concerts at St. Luke's Church of St. Luke in the Fields 487 Hudson Street (1 block South of Christopher Street) New York NY 212-414-9419 8 - 9:30 pm charge www.stlukeinthefields.org/music-arts/concerts

"JOURNEYS & DESTINATIONS" Watercolor & Oil works by VIVIAN HERSHFELD, SUZANNE MCVETTY, VIRGINIA EDELE, GRACE SU & NANCY FABRIZI Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 free (thru Mar 11) www.huntingtonarts.org

ONGOING

Feb 8-24 "THE LARAMIE PROJECT" Albany Civic Theater and Tectonic Theater Project 235 Second Avenue Albany NY 518-462-1297 Thurs - Sat 730pm; Sun 3pm charge www.albanycivictheater.org

Friday, February 1

EX'S & O'S Upstate Artists Guild 247 Lark Street Albany NY Opening Reception 6-9pm donate (thru Feb 22) www.upstateartistsguild.org

PHOTOGRAPHY EXHIBIT - STEPHANIE LA ROSE & DAVID LEWISON East Fishkill Community Library 348 Route 376 Hopewell Junction NY 845-221-9943 Opening reception 7-8:30pm free (thru Feb 28) http://www.EFLibrary.org

STORIES AND JOURNEYS, The Art of FAITH RINGGOLD and AMINAH BRENDA LYNN ROBINSON The Opalka Gallery Sage College of Albany 140 New Scotland Ave Albany NY 518-292-7742 Reception 5-9pm free (thru Apr 21) www.sage.edu/opalka

"TEN UNKNOWNNS" by Jon Robin Baitz The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 8pm charge www.schoolhousetheater.org

VITAL SIGNS: The Enigma of Identity Pelham Art Center 155 Fifth Ave. Pelham NY 914-738-2525 Opening reception and all-age art free workshop: 6:30-8:00pm free (thru Mar 30) www.pelhamartcenter.org

WITH A PASSION Broadway Art Center The Arcade Bldg. 488 Broadway, Albany, NY 518-732-4224 (thru Feb 22) www.bacart.biz

Saturday, February 2

ALAN P. COHEN "CAMERAGENIC" a series of photo composites Harrison Council for the Arts Harrison Public Library 2 Bruce Avenue Harrison NY 914-835-0324 Opening Reception 2-4pm free (thru Feb 24) www.harrisonpl.org

GUILD OF CREATIVE ART Exhibiting and Associate Members' Exhibit Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Opening Reception 3-5pm free (thru Feb 26) guildofcreativeart.org

MARLENE FERRELL PARILLO "Habitats" ceramic sculpture and mixed media Flat Iron Gallery, Inc. 105 So. Division St. Peekskill NY 914-734-1894 Opening Reception 1-5 pm (Snowdate: Feb. 3rd 1-5 pm) free (thru Mar 17) www.flatiron.opg.com

ICE HARVEST FESTIVAL Hanford Mills Museum 51 County Hwy 12 East Meredith NY 607-278-5744 10 am-4 pm charge www.hanfordmills.org www.centerforperformingarts.org

MY TWO WORLDS Oresman Gallery at Larchmont Public Library Larchmont Public Library 121 Larchmont Avenue Larchmont NY 914-834-2281 Opening Reception 2:30-4pm free (thru Feb) www.larchmontlibrary.org

See additional Calendar listings online
at arttimesjournal.com

Continued on Page 17

Fiction Hand in Hand

By PRISCILLA MACIAS-ROSA

AMANDA AND RAUL met in high school. Within the small confines of the campus, the world itself seemed small, and the population deemed datable was easily stripped down into a small pool of eligible candidates. They selected one another as a matter of circumstance. They were both at a party one night, and when it came time to pair off, everybody got the memo except them. So each feeling equally offended by the lack of interest from the rest of the party, they came together hand in hand for the first time. It wasn't the first relationship for either one of them, but after the first obligatory month together, things took a pivotal turn. Maybe it was a conversation, a look, or a touch, but one day they looked at one another and realized this was going to be their first *serious* relationship. Neither could really describe it, but there was something between the two of them that made it feel right.

She loved his uncanny ability to pay attention to her, making her feel important on a rigid pedestal. At home, she was always made to feel insignificant by way of neglect. At home, he'd always felt insignificant because he was the youngest boy in a chronological hierarchy. He loved how she had no preconceived notion of his masculine inadequacies, and all she wanted was someone who would adore her, flatter her, and make her feel safe. Despite the fact that they had absolutely nothing else in common aside from their own loneliness and carnal desires, they were both subconsciously drawn to one another.

When he told her that he loved her, she was ecstatic. Her lack of reciprocation was completely irrelevant. He was okay, but it was his high level of interest in her that made him all the more enticing. He loved having someone to protect that wanted his protection. He was happy to be with someone who would obey him, so long as he abided by the one stipulation that he would never leave. So there they were, hand in hand, two people content with loving what the other provided rather than loving one another. As time went on, she became less impressed with him and eventually tired of the relationship.

All the while her luster too began to wear and she became a nag. However, the more she drifted away in boredom, the tighter his possessive grip would become. His tighter hold was just enough to refill the void again, making them come hand in hand once more. Eventually it came to the point where they'd been together long enough to where sex was not just something Raul would beg for, but it became the next logical step. With no intention of breaking up for reals and nothing better to do, she convinced herself she might as well do it.

Time went on, passed sexual experimentations, infidelities, multiple breakups, and make-ups. Then it came time when they'd been together so long that marriage wasn't something for Amanda to drop hints about to quell her feelings of inadequacies as a woman, but instead it became the next logical step. It's not as though there were any more appealing options available to either one of them, so they figured they might as well get on with it. "I mean if not each other, then who," they each thought to themselves. So they spent more money than they had getting married to make the whole thing more interesting and to convince themselves they really wanted it. They drank themselves into a stupor to calm the nerves, walked hand in hand down the aisle, and convinced themselves they had a good time and it was the best day of their lives. Then after being married for a while, it was time to start have kids. After that, really, what's the point of *not* staying together? The luster of parenthood wore off and infidelities returned by way of middle-age. One awkward session of couple's therapy, multiple drama-filled fights, and pretend accepted apologies left them wondering why they stay together; but the question is always answered by yet another question with even fewer available answers, "What's the point of breaking up? Ya pa que?" So they stay together for lack of any better options, because their entire lives have fit together hand in hand as a match not made in heaven, but a match nonetheless.

(Priscilla Macias-Rosa lives in Placentia, CA.)



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Speak Out

The Beauty of Forests...

By WILL POMEROY

...IS WHAT DRAWS people toward them. The utilitarian or biological concerns, which now dominate preservationist thought, did not arise before humans experienced the sensation of forest beauty. On the contrary, humans found themselves called by this very sensation to discover more about forest lands, and beauty itself continues to motivate forest study.

Underlying all consideration of mature forest lands is a recognition of their beauty, and so we must include beauty as a reason for preserving mature forest lands. Otherwise pres-

ervationists will remain focused on what beauty occasions, while failing to mention beauty itself—without which their utilitarian and biological concerns might never have been gleaned.

In his *Poetics of Space*, Gaston Bachelard writes, “a tree is always destined for grandeur, and, in fact, it propagates this destiny by magnifying everything that surrounds it.”¹ The spaces magnified by trees form a world that is far more beautiful and inviting than it is without them. Because of trees, we can say, with Kierkegaard, that “a dream world glimmers in the background of the soul.”²

The radical subjectivity of environmental philosophy, along with the incessant particularity of environmental studies and biology, has

conditioned people into neglecting that old-growth forests are uniquely beautiful to almost everyone.

If people do not take action based on this more “objective” reality, subjective discussion of old-growth forests will cease to exist. Thinkers in general will be left to contemplate a memory of beauty.

With a lifetime of experience preserving forests—including a study wherein nearly four hundred people of various ages and backgrounds confirmed greater beauty among *mature* trees compared to younger³--Joan Maloof recently started the Old Growth Forest Network: a project designed to save at least one old-growth forest per State.⁴

On such activism, people must focus their efforts---as opposed to

strictly “whimsical” writing on landscape beauty, or calculating *only* exact pollution.

We must ensure that beauty stays recognizable.

(Will Pomeroy lives in NYC).

Notes

¹ Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1994), 201.

² Soren Kierkegaard, *Repetition* (Princeton: Princeton University Press, 1983), 152.

³ Joan Maloof, ‘Measuring the Beauty of Forests’, *International Journal of Environmental Studies*, 67, 3 (2010): pp. 431 – 437.

⁴ Find this Network online at www.oldgrowthforest.net/



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with Polly Law, January 12-13

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with K. L. McKenna, January 14-18

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with Kate McGloughlin, January 21-23

LANDSCAPE PAINTING WITH ACRYLICS
with Tor Gudmundsen, January 29-30

HANDMADE BOOKS AS ART
with Loel Barr
February 6-27, Wednesdays


A NATURE LIBRARY:
MIXED MEDIA DRAWING
with Margarete deSoleil, February 9-10

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Fiction

Flower of our Age

By ROBERT DAVID STETTEN

FLOWER WAS HELD fast by the huge, glistening spider web in the rain forest. She was captivated by the fluttering, brightly colored parrots. The one of the dirty boys playing kick-the-can in front of the pock-marked wall slathered over by a propaganda poster she thought was well-composed, but perhaps teetering on the edge between overly dramatic and saccharine cute. Albert though seemed quite convinced that it was his finest photograph, so of course she too said she loved it.

On her own work her husband's words of praise were as buttery as the curls of soft wood peeling away under her mallet and chisel. He insisted that her sculptures reminded him oh so much of those gigantic monoliths staring out at the open sea on Easter Island. Mysterious and brooding he said. Yes, yes, but Albert always had a strong streak of sarcasm in him, so one never really knew. Like when this one critic called her "The Flower of Our Age," and Albert wondered aloud if the man had meant she had wilted. Her! Wilted!

The show had been a terrific success for them both. The gallery had sold every piece. Yes, every single piece! Though she stupidly told Albert she secretly mourned she would never see those "children" of hers ever again in the studio. He bluntly said it was silly for her to think that way and she nodded that he was right again as usual.

The crowd had consumed all of the cheese like a hoard of hungry little mice, but there was still half a bottle of wine left on the linen-draped sideboard provided by the gallery. So while the workers cleared up, Albert poured for both of them and raised his glass in a toast. "To us, dear Flower! To art and to us!" They already had drunk quite enough while mingling during the long, anxiety-filled evening. However, my heavens, here they finally sold everything. Yes, every single blessed work!

On leaving the gallery, Flower said she felt lightheaded and dear Albert chuckled and admitted the same. And just two blocks from the safety of their house and her precious studio, by golly, that gaudily painted fire hydrant appeared from nowhere. Yes, from nowhere! She was sure that the neighbors at first didn't know what to make of the racket.

Albert twirled and twirled around in his wheelchair, making Flower dizzy and somewhat nauseous. Worse, she was afraid he was going to plough into one of her finished sculptures. And Lordy, she needed it. How she needed every one of them for her upcoming exhibit!

He was upset with her because it was ten or fifteen minutes since his painkiller injection was due and here she was desperately attempting to carve the eyebrows just right on "Albert in Guyana." But he was always upset with her. If it wasn't the painkiller he demanded, it was hot tea. If not tea, it was the knitted afghan to cover his knees. If not the afghan, his slippers. If not slippers...well, always something. Just how often did she

have to put down her mallet and chisel to play fetch? And all because the steering wheel she was holding onto suddenly seemed to direct itself as the car smashed into the fire hydrant those three impossibly long years ago.

Flower almost gleefully picked up the Arts Section of the Sunday newspaper, which she had carefully placed on her workbench. She eagerly pointed to an article with a large color photo of herself, mallet and chisel in hand, seeming to carve a finishing touch on a statue. "Isn't this nice, Albert honey? That wonderful critic who first called me The Flower of Our Age now saying he can't wait for my rebirth next month at the Galleria?"

Twirling about in his wheelchair, Albert snorted. "Yeah, you get wonderful critics, and I get... nothing. In that same Section, there was a long piece, with scads of full color pictures. 'The Best Photographers of the Decade.' Best photographers, hell! I wasn't in there at all. Not a paragraph, not even my name! And they should've at least had the sense to put in my shot of those boys playing kick-the-can in front of the propaganda poster. At least that one, for god's sake!"

What could Flower do to placate the man? She quickly walked over to her husband and kissed him on the cheek. "Maybe they only wanted to consider photographers who were still actively working out in the field, sweetie? Yes, yes, that must be it, of course."

He snorted again. "Hah. I know one died six, seven years ago and two others within the last year. Try another explanation. A much easier one, Flower. They're just rotten, stupid bastards over there at the paper. It's really that damn simple!"

Albert held out his empty tea mug. Once again! Lordy, she's become his servant, his caretaker, and Geisha girl to boot. Why did he have to follow her into the studio every day anyway? Couldn't he stay back in the parlor to read a book, play some fine music, take a nap? And he made her so nervous, hovering over her, carping about how slow, how ridiculously slow she was in her carving. The man didn't seem to comprehend that she had to be painstakingly careful. One slip of her chisel and...ruination! She remembered how she watched him at work when she accompanied him once on a trip to Costa Rica. Why, he snapped dozens and dozens and dozens of shots of a bird, a waterfall, whatever, from different angles, locations, lighting, focus, and on and on, just to get the one photo

he thought was "perfect". Well, why didn't he understand that she had no such luxury with her sculpting? Why indeed?

There! The eyebrows were finally carved just right. Another work ready for sanding, staining, and shellacking. She looked at her husband triumphantly. But he only twirled in his wheelchair and shouted, "You know, Flower. Your damn sister Susan can churn out five pieces for every one you fiddle over."

"Maybe you should've married her instead then, Albert dear." Ah, one stab deserves another.

"Maybe I should've. At least I'm sure she'd have been too responsible to drive drunk and put me in a damn wheelchair like this, my pet."

Laughing, he twirled about several more times, then backed up without looking. The finished "Beloved Couple" was right behind him. This was one of Flower's favorites, a sculpture of herself and Albert, arms entwined, in middle age, just as they were before the dreaded accident. Albert thought it disgustingly maudlin and sugary, that critics would dub it something like "The Piece to Induce Vomiting." Flower of course thought no such thing.

The rear of the wheelchair struck against the sculpture's base with such force that the work began to wobble somewhat. At first that seemed the extent of the problem, that all would settle down and be fine. But then the wobbling increased and as Flower watched in horror, the sculpture toppled over, crashing onto the floor of the studio with a prolonged thud she would long remember. The wheelchair meanwhile fell on its side and Albert slid in slow motion onto the floor to lie sprawled next to the work he so despised.

Flower shrieked as she ran over to inspect the damage. Albert appeared relatively intact and unharmed, but the same could not be said for the sculpture. The carved noses of both her and Albert were broken off. The piece destroyed! She cried as she caressed the fragments.

Her husband directed her to right his wheelchair and with her help, managed to lift himself back into its safety. "Well, Flower," he said, "at least that miserable piece won't be in your precious show for the critics to poke fun at."

She could only stare at him. For a very long moment she could only stare at him.

Flower lovingly rubbed her special polish onto the already glowing surface of "Young Albert Holding an Eaglet" while Albert, afghan wrapped around his legs, glowered at her from the wheelchair.

"You're rubbing the thing to death, Flower. And didn't you say the art transit truck would be here in less than an hour to pick up all of your wondrous sculptures? God, you'll still be picking at the damn things while the workers are trying to wrap them up to take to the gallery."

Flower didn't want to get the poor man even more agitated, so she just kept to her rubbing, saying nothing. To herself though, she couldn't help but happily repeat the thoughts, "Tomorrow night, the opening. And my rebirth. Yes, yes, my rebirth!" She hummed very softly, hoping not to aggravate her poor husband any further.

Albert took a long slurp of tea. As he lowered his arm, his hand suddenly went into a spasm and the mug slipped and clattered to the floor. Staring with growing frustration at the spreading puddle, he shouted, "Dammit! If you'd just stop hitting fire hydrants, my lovely wife! Damn, damn, damn!"

"If I remember, you grabbed at the steering wheel, Albert honey. You did."

"Long before the car went out of control, Flower. Long, long before. Don't you use that silly excuse on me again. I forbid it. Yes, forbid it!"

Flower started to sob. Soon however the sobs turned to crying. And the crying to wailing. And then the wailing to screaming. If neighboring houses had been closer, then neighbors would have certainly heard. But the houses were not closer.

She picked up her sturdy wooden mallet from the workbench. She looked about at the small forest of her beautiful, patiently created work. And then it happened. Mallet in hand, she danced from one statue to the next, cleanly decapitating each in turn. Thud and a head rolled. Another thud and yet another head. On and on and on until she was exhausted and there were no more heads to roll. She sank into a chair, dropped the deadly mallet, and wept.

Albert slumped down in his wheelchair and said not a word. Until they heard the art transit truck rumbling into their driveway, neither said a word.

(Robert David Stetten lives in Dallas, PA.)





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Dance Sharon Lockhart/ Noa Eshkol — Eshkol's dances as seen by Lockhart

By DAWN LILLE

SAY THE NAME Noa Eshkol in Israel and you get an immediate reaction. She was a dancer, but more importantly, a researcher and creator of movement studies based on the notation system she co-developed. She was also a textile artist and part of the bohemian arts circle in Israel even before it was a nation. Additionally, Eshkol (1924-2007) was the daughter of Levi Eshkol, the third prime minister of Israel.

The Los Angeles based artist Sharon Lockhart was introduced to Eshkol's work in 2008 and the result is the exhibition Sharon Lockhart/ Noa Eshkol at the Jewish Museum through March 24th. If you are willing to visit slowly, look intently and allow the contents to enter your orbit of thinking, feeling and seeing, this special offering is most rewarding. In the words of one of the museum guards, "it takes time, you have to focus, and it becomes really interesting."

Noa Eshkol was a theorist and philosopher, who, in the 1950's, started to experiment with dance. She followed the music composition system of using a series of progressions based on set intervals, but her method used

each time. Watching the resulting movement sequences, devoid of dynamics, can be compared to the music of Philip Glass. Eshkol's main interest was in the possibilities of human movement.

Sharon Lockhart is primarily a filmmaker and photographer. Since the 1990's she has been interested in creating bodies of work related to diverse communities, often not associated with the art world. She immerses herself in them and proceeds to distill their contents into work that is a re-interpretation or explanation and is actually a collaboration. Her subjects have ranged from a girls' basketball team in Japan to children in the foothills of Sierra Nevada to workers in a Maine factory. She calls her museum installations a conversation between her subject and herself, a formalized translation of real life.

Eshkol is relatively unknown outside of Israel. Lockhart regards the engagement with her, achieved through intense contact with her students as well as writings, notebooks, photographs and ephemera, as one between two artists. She has attempted to understand what Eshkol, via the



Sharon Lockhart, production still from *Five Dances and Nine Wall Carpets* by Noa Eshkol, 2011.

Courtesy of Gladstone Gallery, New York and Brussels, Blum & Poe, Los Angeles and neugerriemschneider, Berlin. © Sharon Lockhart, 2012.

mountings of the wall carpets that are set at a 45-degree angle to the viewer. The walls in the film are a lighter gray. All the dances are performed to the beat of a metronome.

The first sight is of three huge floor to ceiling walls, or volumes as Lockhart calls them, extending over fifty feet. In the first are four dancers performing to the left of two large hangings on the right, one behind the other. In the second two dancers occupy stage center and there is one hanging on each side. In the third four dancers perform in front of three evenly spaced textile hangings placed on a slight diagonal.

In the two side films the dancers are a bit further back than the ones in the middle duet that has more sustained movement, not always in unison. Each differently timed channel stops briefly at the end of the dance and then starts again. Hence, in some miraculous way, one is able to watch all three simultaneously and slowly observe something being done to space, calling upon imagination and maybe memory as well.

If the viewer goes to the left of the room there are two more dances on the opposite wall. In one Lockhart arranged three hangings that occupy one half of the stage space. Two, the bird-like and leaf-like designs, are slightly in front of the third, with its large circular designs. In a sense, the dancers appear to be echoing the vertical strength of the textiles.

The second dance has a rectangular textile on the floor downstage to the viewer's left and a narrower upright rectangular one on the right side to the back. The two dancers move in the space in between, creating a tension that suggests gravity. In all the movement there is an almost seamless flow that is not tense, but carefully controlled. In her initial working process Eshkol broke down each movement into infinitely smaller movements. This was in keeping with her intent to explore shapes and designs – how one could potentially move through space – not to record movement.

In the second exhibition room Lockhart displays her almost anthro-

pologic research, when she got to know Eshkol through her archives, writing, company performances, interviews with followers and the work of her students. There are vitrines showing lovely drawings of the body in rotary, planal and conical movement, many examples of the notation system and five of Lockhart's elegant photographs of the models of the orbits.

The exhibition continues on the third floor where Lockhart has chosen to display two of Eshkol's carpets/wall hangings horizontally, placing them on platforms about a foot off the floor, where they resemble pieces of minimalist sculpture. Eleven more of Lockhart's photographs of the spheres at different points in rotation hang on the walls vertically, seeming to frame the mixed media textiles below. These photographs, like the ones on the first floor, appear almost three dimensional; they suggest the movement possibilities within stillness, which was something Eshkol researched and illustrated her entire working life.

The two rugs, with their different colored, printed and shaped textiles, are full of movement. Lockhart has commented on what she sees as the exuberance of the wall hangings in comparison to the restraint of the dances. But she finds a point of connection in the formal and geometric motifs in both. The parameters of EWMN guide the movement and the hangings were put together with scraps of fabric, ruled by the dictum that they could never be cut, just joined or layered.

Toward the end of her life Eshkol concentrated on fine tuning and perfecting her research system and devoted more time to her textile designs. A fanatically hard worker, not interested in fame, she expected the same of others and could be larger than life and difficult. Lockhart, as a generous artist interested in exploring what is essential to human existence, has created an exhibition that is a joint venture with Eshkol, who she knows only by her work and legacy. And it all boils down to the body, space and time, with Lockhart weaving Eshkol's work into a concept of humanity.



Installation view of Sharon Lockhart | Noa Eshkol exhibition at The Jewish Museum, New York City. Courtesy of Gladstone Gallery, New York and Brussels, Blum & Poe, Los Angeles; and neugerriemschneider, Berlin. Photo by Alex Slade.

spatial intervals. This was a complete break from the traditional method of choreography.

Eshkol studied dance and Labanotation (another form of notation) but, desiring something more scientific, joined with the architect Avraham Wachman and created EWMN (Eshkol Wachman Movement Notation). She used this as a method to create movement cerebrally, not physically. The system is mathematical and logical, an analysis of movement based on the structure of the joints of the body. Here, every movement of an extremity is circular, taking place within an imaginary sphere, which is mapped using a series of vertical and horizontal coordinates.

She would take a basic movement such as rising or sinking and then compose an entire dance on paper. She used only a few movements that repeated constantly, but their relation to the space around the body changed

works she created, was doing aesthetically. Then she, as a conceptual artist, attempted to create a space "for a cultural/ social interaction with Eshkol and her dancers."

Eshkol and Wachman created seven spherical models that demonstrate possible movement orbits within a single limb and used these for teaching their system. In the course of her research Lockhart discovered these, cleaned them off and photographed them at different points in their rotation.

The exhibition begins in two large spaces on the first floor of the museum. Room one shows a film installation entitled *Five Dances and Nine Wall Carpets* by Noa Eshkol. Each dance is seen in conjunction with Eshkol's textiles, called wall carpets, selected and carefully placed as sets by Lockhart, who made the film. The dances are performed on floors colored battleship grey, the same color as the standing

Opportunities

Writers: 2013 Great Southwest Book Festival, 7095 Hollywood Blvd. Suite 864, Hollywood, CA 90028 323-665-8080 Seeks published and unpublished works in all genres. No date of publication restriction, all entries must be in English. Upload entry information from website Postmark deadline Feb 25, 2013 bruce@greatsouthwestbookfestival.com greatsouthwestbookfestival.com

Writers: 2013 San Francisco Book Festival 323-665-8080 Seeks books in all genres. Awards ceremony Sat. May 18. Call the office or fax for entry forms open sanfranciscobookfestival.com

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

Artists: b.j. spoke gallery, 299 Main St., Huntington, NY 11743 631-549-5106. Seeks new members. Call or visit gallery. www.bjspokegallery.com.

Photographers: Blue Door Gallery, 5 Hudson St. Yonkers, NY (914) 375-5100 Seeks entries for "Double Exposure" exhibit Mar 12 - Apr 27 Email for prospectus. Deadline Feb 21 info@bluedoorgallery.org www.bluedoorgallery.org

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

Artists: Broadway Art Center, 488 Broadway, The Arcade Bldg., Albany NY 518-732-4224 Seeks any media for exhibition "With a Passion" to be held Jan 5 — Feb 22. Fee is \$25 for up to 4 pieces. Email for more information or go to website for prospectus. Drop off Jan 5, 2013 12-3pm. Broadwayartcenter@yahoo.com www.bacart.biz

Artists: Center for Contemporary Printmaking, 299 West Ave., Norwalk, CT 203-899-7999 Seeks entries for 9th Biennial International Miniature Print Competition 2013, Jun 2 — Sep 1 Download prospectus from website. Deadline Feb 25 www.contemprints.org

Artists/Printmakers: Center for Contemporary Printmaking, 299 West Ave., Norwalk, CT 203-899-7999 Seeks original fine art prints for the 2013 Portraits in Print, Annual Members Juried Exhibit. Become a member: go to website or call. Download Prospectus from website. Deadline Jan 26 www.contemprints.org

Artists, Sculptors, Photographers, Artisans: Easton, CT Arts Council (203) 374-0705 or (203) 261-0175. Seeks entries for juried exhibit, Jan 10-Feb 23 Download prospectus. Phone/email for further info. Deadline Jan 5 info@eastonartscouncil.org www.eastonartscouncil.org

Craftspeople: Guildford Art Center, 411 Church St., PO Box 589, Guilford, CT 06437 (203) 453-5947. Seeks entries for Guilford Craft Exposition 2013 July 18-21, 2013 Call fro Info or visit website for details. Deadline Jan 7 www.guilfordartcenter.org

Vocalists: Hudson Chorale Scarborough, NY (914) 478-0074 Seeks all voice parts to audition for upcoming season on Jan 28 from 7:30-10pm at Scarborough Presbyterian Church. Contact Jeanne Wygant (914) 478-0074 or email. Jan 28, 2013 audition date jeanneWygant@aol.com www.hudsonchorale.org

Artists: Hudson Valley Art Association, Inc. Seeks original traditional Painting, Drawing and Sculpture. \$15,000 in awards for 81st Annual Open Exhibition June 2013 at Lyme Art Assn, Lyme CT Download prospectus from website. Deadline Sunday, April 28. www.hvaaonline.org

Hudson Valley Artists: Jewish Federation of Ulster County, 159 Green St., Kingston, NY 12401 845-338-8131 Seeks entries for Fall for 17th Annual Fall for Art Juried Show & Sale Sep 12, 6-9pm, Wiltwyck Golf Club, Kingston, NY email for info of download entry form from website. Deadline Apr 30 info@fallforart.org fallforart.org

Artists, All Media: Look/Art Gallery, 988 S. Lake Blvd., Mahopac, NY 845-276-5090 Seeks entries 48" (any direction) for exhibit Feb 22 - Mar 17 Visit website for details, prospectus. Deadline Feb 1 www.lookgallery.com

Artists, All Media: Mamaroneck Artists' Guild, 126 Larchmont Ave. Larchmont, NY 10538 (914) 834-1117. Seeking work in all media for 9th Annual Small Works Show, May 22 - Jun 15, 2013. Max. 15" in any direction. Juror: Neil Watson, Ex Dir Katonah Mus of Art SASE or download application; SASE for prospectus. Deadline Mar 15 www.mamaroneckartistsguild.org.

Artists, Mid Hudson Valley Area (18 and over): Muroff Kotler Visual Arts Gallery, SUNY Ulster, Ulster County Community College, Stone Ridge, NY 12484 (845) 687-5113. Seeking entries for Regional Juried Exhibition "Cut & Paste" Mar 15 - Apr 19 SASE, email, or visit online for prospectus. Deadline Feb 1 jefferss@sunyulster.edu. www.sunyulster.edu.

All Media except photography and craft: National Art League, 44-21 Douglaston Pkwy, Studio C, Douglaston, NY (718) 225-4985. Seeks entries for 83rd Annual Open Juried Exhibition, May 6 - Jun 1. Juror/judge: Beth E. Levinthal, Exec Dir. Hofstra University Museum, NY; \$2000 awards Send SASE or download prospectus from website. Deadline Mar 23 www.nationalartleague.org

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

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

Artists (U.S. based, 19 and over): Pelham Art Center, 155 Fifth Ave., Pelham, NY 10803 (914) 738-2525 . Seeks Entries for the 2013 Alexander Rutsch Award and Exhibition for Painting, May 3 - Jun 29, 2013. SASE, email, or visit Website for prospectus. Deadline Feb 1, 2013 rutschaward@pelhamartcenter.org. www.pelhamartcenter.org.

Craftspeople: Peters Valley Craft Center, 19 Kuhn Rd., Layton, NJ 07851 (973) 948-5200. Seeks entries for the Annual Craft Fair, Sussex County Fair Grounds, Augusta, NJ, Sept 28-29 Call or visit website for application. Deadline May 1 www.petersvalley.org.

Artists: Red Hook CAN/ Artists Collective Gallery 7516 N. Broadway, Red Hook, NY Seeks entries for "Faces & Figures" juried exhibition Feb 1- Mar 3 Visit exhibitions@rhcan-com for FULL details, prospectus Deadline Jan 10 redhookcan@gmail.com

Artists: Ridgewood Art Institute, 12 East Glen Ave., Ridgewood, NJ (201) 652-9615. Seeks work for 33rd Annual Regional Juried Show, Jan 27-Feb 11, 2013. visit website for prospectus. Receiving January 12. www.ridgewoodartinstitute.org.

Artists all media in CT, MA, ME, NH, NJ, NY, PA, RI, VT: Silvermine Guild Arts Center, 1037 Silvermine Rd., New Canaan, CT 06840 (203) 966-9700 x26. Entries for 63rd Art of the Northeast USA Apr 13 - May 24 Send #10 SASE AONE Silvermine Guild Arts Center or download from website. Deadline Mar 1 www.silvermineart.org

Artists, All Media: Smithtown Township Arts Council (STAC) Mills Pond House Gallery, 660 Rte 25A, St. James, NY (631) 862-6575 Seeks entries for "Reflections" Mar 23-Apr 26, 2013 Download prospectus from website. Deadline Feb 1 www.stacarts.org/exhibits

Artists of Soft Pastel: The Arts Guild of Old Forge, Inc. P.O. Box 1144, Old Forge, NY 13420. Seeks entries for the 9th Annual Northeast National Pastel Exhibition, May 4 - Jun 29, 2013. download prospectus from www.ViewArts.org www.artscenteroldforge.org

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 2013 exhibition schedule. Email or visit website for information. Deadline: Jan 31. mail@lakegeorgearts.org. www.lakegeorgearts.org.

Artists: The Main Street Petite Gallery of the Huntington Arts Council, 213 Main St., Huntington, NY 11743, (631) 271-8423 Seeking artists for juried portrait show, Mar 15 - Apr 22 Please visit website to download prospectus Deadline Feb 15 www.huntingtonarts.org

Artists, All Media: Upstream Gallery, 26 Main St., Dobbs Ferry, NY 10522 (914) 674-8548. Seeks new members Mail CD or photos. upstreamgallery@aol.com. www.upstreamgallery.com.

Artists, Craftspeople: White Plains Outdoor Arts Festival Committee, P.O. Box 273, White Plains, NY 10605 (914) 949-7909 or (914) 993-8271. Seeks entries for 51st Annual Juried Show, Jun 1 & 2, 2013, 10am-5pm at Tibbits Park, White Plains. Children's workshop, student art exhibits and more! Free admission; food available. SASE or call for application or information. 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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Theatre

Can theater be localvore?

By ROBERT W. BETHUNE

I RECENTLY SAW a blog post by Scott Walter in which he protests the “Wal-Mart-ization” of the American theater. In his almost necrotic vision, New York City is the “central warehouse;” programs, particularly colleges and universities, are the suppliers who ship their “products” to the central warehouse, and theater companies and touring operations all over the country are the “customers” who receive their “products” shipped directly to them from the “central warehouse.”

I can hear some struggling young artists working their heads off in New York City trying to get a little attention paid to their work throwing themselves at an overhead door, screaming “Box me up! Ship me out! Please!” Well, not really. But you get the idea – an idea developed with perhaps a bit more fervor than reality-testing involved.

What Mr. Walters seems to want could be called a localvore theater – one in which a wide scattering of local theater companies, employing locally grown and developed artists, deliver locally-flavored productions to local audiences. His vision has a

wonderfully 16th-century feel; one could imagine an artistic director in Brother Cadfael mode, paterfamilias to a healthy brood of artistic souls; perhaps, in the spirit of Ellis Peters, secretly plotting to murder one another in some cranny backstage.

I can certainly understand why. I can imagine nothing more incestuously, stiflingly conducive to felonious intentions than being cooped up for your career with the same group of your fellow artists, production after production. I recall, some years ago, a director, whose career had been spent, at least to that point, entirely in the confines of a small regional company, declaring forthrightly, “I hate theater people!” The said declaration rang out in the midst of a gathering of the object of his feelings at the favorite hangout of, you guessed it, the local “theater people.” His manner was vehement, and yet at the same time confused, as though he knew what he felt but could not for the life of him grasp why he felt it.

Many of the greatest periods in theater history could very readily be described as “localvore.” Shakespeare’s London was a metropolis of only about 200,000 people. Moliere’s

Paris was about twice that size. Lope de Vega’s Madrid was about half that size. The population of Sophocles’ Athens was about midway between those two. Great theater does not require a mammoth audience. But does that mean that any area with a population of about 100,000 – the size of the average county in the United States – could produce great localvore theater?

I doubt it. As we survey cultural history, we don’t see lots of high-quality work coming out of the quiet of the backwoods. What we see, when we look at places and times that produce lots of lasting stuff, is ferment. The pot is boiling and bubbling, people and ideas are meeting and clashing, boundaries are being crossed, new techniques, new attitudes, new objectives, new desires are foaming and roiling. That kind of cultural ferment is really just not the stuff of epidemics. It tends to be more like a volcano, an intense, and intensely local, phenomenon that erupts somewhere, has its way with the place for a while and then dies away until it happens to erupt again somewhere else.

Very well then. The problem is obvious enough – what do we do until

Popocatepetl pops? How can we get some good stuff in the meantime?

We trap ourselves here. We want good work to be the norm. It can’t be the norm. Normal isn’t good enough. Good is more than just not bad. Good is exceptional. So it can’t be the norm. We have to produce quite a lot of work in order to get a small amount of good work. The bottom line is, except in places where Popocatepetl is popping, the size of the fermenting mass is just not big enough. It has to be reinforced from outside, from places where Popocatepetl is popping, or at least burbling a bit.

In the end, localvore art – whether theater or any other art – will always have the same problem as localvore food: sometimes you go to the farmer’s market and all they have is winter lettuce. The good stuff is just not growing just then. When that happens, until the growing season returns, if you want the good stuff, you either import it, or do without. Doing without can produce a healthier body. It will not produce a healthier theater scene.



Learn more about Robert Bethune at www.freshwaterseas.com

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Calendar

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Sunday, February 3

DEMONSTRATION by John P Osborne during 33rd Annual Regional Juried Show Ridgewood Art Institute 12 East Glen Ave Ridgewood NJ 201-652-9615 1:30pm www.ridgewoodartinstitute.org

WARWICK LIFE DRAWING GROUP EXHIBIT Warwick Life Drawing Seligmann Estate 23 White Oak Drive Chester (Sugarloaf) NY 845-544-2606 Opening Reception 1-3pm free (thru Feb 27) www.jhowardstudios.com/category/warwickdrawinggroup/

Tuesday, February 5

50/50: CELEBRATING FIFTY YEARS of the Hofstra University Museum HUM Emily Lowe Gallery Behind Emily Lowe Hall, South Campus Hofstra University Hempstead NY 516-463-5672 free (thru Mar 28) www.hofstra.edu/museum

VIRIDIAN ARTISTS 3RD ANNUAL National and International Juried Photography Exhibition Viridian Artist 548 West 28th Street New York NY 212-414-4040 charge (thru Feb 23) www.viridianartists.com

Wednesday, February 6

AT THE ZIMMERLI: Art After Hours, Zimmerli Art Museum at Rutgers 71 Hamilton Street New Brunswick NJ 848-932-7237 5-9pm charge (thru July 14) <http://www.zimmerlimuseum.rutgers.edu/>

OPEN SMALL WORKS EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 free (thru Feb 28) www.thenawa.org

Thursday, February 7

SNOW IN NORTH JERSEY: GROUP EXHIBIT The Pierro Gallery The Baird Center 5 Mead Street South Orange NJ 973-378-7754 Artist Talk 7p.m. free (thru Feb 23) www.pierrogallery.org

Friday, February 8

“JOURNEYS & DESTINATIONS” Watercolor & Oil works by VIVIAN HERSH-FELD, SUZANNE MCVETTY, VIRGINIA EDELE, GRACE SU & NANCY FABRIZI Huntington Arts Council Main Street Petite Gallery 213 Main Street Huntington NY 631-271-8423 free Opening reception: 5:00-7:30pm (snow date 2/15) www.huntingtonarts.org

Saturday, February 9

13TH ANNUAL EROTICA SHOW Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening 6-9pm charge (thru Mar 3) www.tivoliartistsco-op.com

CELEBRATION OF LOVE - 5th Annual Art Show Fine Line Art Gallery 319 Main Street South Woodbury CT 203-266-0110 Opening Reception noon to 4 PM free (thru Feb 17) finelineartgallery-connecticut.com

INTRODUCING OUR NEW MEMBERS EXHIBITION bau Gallery 506 Main Street Beacon NY 845-222-0177 Opening Reception 6-9 pm free (thru Mar 3) baugallery.com

LEIGH MERRILL: Manifest Destiny- Photographs Tremaine Gallery, Hotchkiss School 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Mar 8) www.hotchkiss.org/arts

Sunday, February 10

ALL MOZART CONCERT Westchester Chamber Symphony Christopher J. Murphy Auditorium - Iona College 715 North Avenue New Rochelle NY 914-654-4926 3:00 p.m. charge www.westchesterchambersymphony.org

PORTRAITS IN PRINT: Annual CCP Members' Exhibition Center for Contemporary Printmaking 299 West Ave., in Mathews Park Norwalk CT 203-899-7999 Opening Reception 2-5 pm free (thru Mar 31) www.contemprints.org

SECOND SUNDAY SALON SERIES: ALICE YOO, CELLIST Unison Arts Center Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 2-4pm charge www.unisonarts.org

See additional Calendar listings: arttimesjournal.com

Continued on
Page 20

Letters

Continued from Page 2

To the Publisher:

A very belated thank you for the very accurate press release you wrote re the NAWA Annual Luncheon for the *ART TIMES' Culturally Speaking*.

I am particularly grateful about your last paragraph where you wrote about my personal sentiments about this women's organization that I love so much.

Again, many thanks.

**Liana Moonie
Greenwich, CT**

To the Publisher:

Cornelia - You are a doll. Saw the article [about the National Association of Women Artists' 123rd Annual exhibit] in *ART TIMES* - fantastic. Will use for the website.

Thanks,

**Susan Hammond
Executive Director
National Association of Women
Artists, NYC**

To the Publisher:

That is so great Cornelia! Many thanks. I just picked up a copy of *ART TIMES* today and read your comments. The Tivoli Artists Co-op really appreciates your support. It was wonderful to see you in our gallery a couple of weeks ago. I know how difficult it must be to visit as many venues as you do. And thanks for permission to use your comments in our publicity.

Best of luck with your future publications.

**Marie Cole
Germantown, NY**

To the Publisher:

Hi Cornelia, Thanks so much for bringing this to my attention and thank you for helping promote the festival! We really appreciate it.

Best,

**Alana Davis
Woodstock Film Festival
Woodstock, NY**

To the Publisher:

XXXOOOO Thank you for the story!!!! We love you!

**Gaile Snow Gibbs
President Catharine Lorillard
Wolfe Art Club NYC**

To the Publisher:

Many, many thanks to you and Raymond!

Very best,

**Alanna
The Morgan Library & Museum
NYC**

To the Publisher:

On behalf of the Fall for Art Committee, thank you for highlighting FfA. I remember well when you gave your enlightening talk. We appreciate your continual support and coverage. Happy Thanksgiving to you and Ray. Your publication is outstanding. Warm Regards,

**Barbara Cohen
Fall For Art
Jewish Federation of Ulster County
Kingston, NY**

To the Publisher:

Just wanted to say thanks for your mention of CLWAC in *Culturally Speaking*.

You are our unofficial "Godmother," always supportive and positive, urging us on to do our best.

I wish you and yours all the blessings of the Holidays. Enjoy!

Best,

**Jeanette Koumjian
Brooklyn, NY**

To the Editor:

This is in regard to the article, "*Can Theater be Democratic*" by Robert W. Bethune in the November/December 2012 issue of *ART TIMES*. Bravo! It's about time someone acknowledges that going to the theater is for those in the "top level incomes." I am by no means poor myself. However, a night out including the price of a Broadway ticket comes pretty close to \$200 coming from New Jersey. And that's just for one person!

You say that "A democratic theater is possible..." How do we make it possible? To whom do we reach out to make it possible? We need to follow-up on this.

Once again, "Bravo!"

**Paula Friedman
New Jersey
(R.W. Bethune responds: "Nice to have an 'attaboy' from time to time from readers.")**

To the Editor:

Just wanted to thank you for the article (Peeks & Piques) in the Nov/Dec 2012 issue. It only reinforces my life-long convictions about my own work. I've always wanted the viewers of my work to come alive when looking at my creations. My work has a good name in New England...

**John Monteiro
Roslindale, MA**



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NEW CENTURY ARTISTS: 530 West 25th St., Suite 406, New York, NY 10001, (212) 367-7072 is seeking new members for group and solo exhibitions. All media welcome, \$325 annual fee. Send e-mail to newcenturyartists@msn.com for further info.

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NEW MEMBERS: N.A.W.A. National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212) 675-1616. Invites women artists (18+, U.S. citizens or permanent residents) to apply for membership in the oldest professional women's art organization in the U.S. (established in 1889). Juried. Regular Membership, Junior/Student Membership, and Associate Membership. For details send SASE to N.A.W.A. or download from website. www.thenawa.org. Deadline: Sept 15 & March 15 of each year.

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Music *The Integrated Musical – Part 2*

By FRANK BEHRENS

A SHOW BOAT. On it is the lovely star of the shows, Magnolia. A no-account gambler named Gaylord Ravenal drifts her way and chemistry does its thing. As it happens, there is an opening for an actor and Ravenal applies for the job. But Magnolia must ask for qualifications. Could he possibly make believe that he loves her as a character in the play? After about 20 lines of verse, the refrain begins with “We could make believe” and an American classic is born.

Now this is the best example I can think of in “Show Boat” of a song that flows directly from the dramatic situation on stage, even down to the detail that he is applying for a job as actor and answering her question at the same time. No other characters in the show could have sung this duet and this duet could not have been sung at any other time in the show.

I must point out that as closely as “Make believe” is plot-related, it can also be sung as a straight love duet out of the context of the show—and indeed has been.

Of course, not every song in a musical can be tied in so closely with both plot and character as much as “Make believe.” “Life upon the wicked stage” was motivated by the curiosity of some female characters, but the sequence did not have to be included

at that point in the show.

On the other hand, “Ol’ man river” does have to come close to the opening of Act I. While it serves no dramatic purpose, it sets the theme and provides the leitmotif for the show as a whole. The fact that the overture begins with a powerful statement of that melody adds great emphasis when it is sung so soon afterward.

So let us pause for a moment. It is easy to define an integrated song. Can we conclude, therefore, that a musical with a preponderance of integrated songs makes an integrated musical?

Back in the second decade of the last century, three men thought along those lines. When someone discovered a tiny little 299-seater in Manhattan called the Princess Theatre, she saw its possibilities as a place to produce shows that could not be elaborate but must of necessity be intimate (and therefore cheaper to produce). This attracted a team consisting of Jerome Kern (music), P.G. Wodehouse (lyrics) and Guy Bolton (book), who set about creating musicals that were plot driven and in which even the members of the chorus would be given individual names and—wonder of wonders—lines to speak.

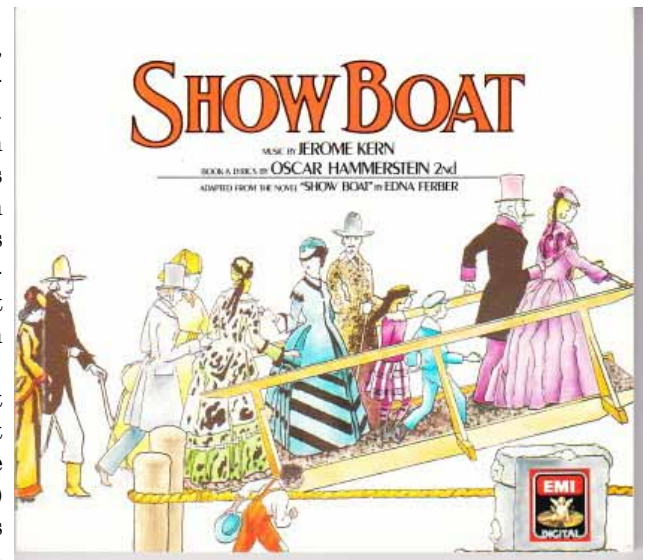
Many women deserted the winding steps of the Ziegfeld Follies, longing to be actresses rather than clothes

dummies. Of course, the plots were not masterpieces of theatre. They were pretty much Americanized versions of characters found in satirical British novels of the time—idle playboys and innocent but adventurous girls from Long Island.

(Considering that Wodehouse moved out to Long Island to write (among other things) his Jeeves novels, it is no wonder that the characters in the Princess musicals are what they are.)

No, although the three tried to create musicals in which a song came in at just the right moment, those songs were still standard ballads and ensembles, albeit zipped up with the clever Wodehouse lyrics.

Take for example the 1917 “Oh, Boy!” There is a plot and a complicated one, but I found myself hard pressed to find a song that advances the plot. “Till the clouds roll by” is an expression of attraction between two characters who have just met. “A little bit of ribbon” must be sung at the moment when the female chorus sees some wedding finery, but the song



itself adds nothing dramatically. And “Nesting time in Flatbush” is not more than an anticipation of happy wedded life for a loving couple.

However, granted all this, the audience *feels* that each song is just where it belongs; and I believe that is because there is a plot in which the action moves from point to point and the songs simply seem to go along with it.

The question of integration no longer exists in current musicals, because (I believe) that they are would-be operas or at least drama-with-music. But that is a subject for quite another essay.



Poets' Niche



CHRYSALIS

*At a
yard sale
she sells
the skin
she has shed.
A cocoon
of questionable
choices,
still holding
the shape
of who
she used to be.
Before
realization
grew
butterfly wings.*

Gregory Liffick
—Ontario, CS

DOESN'T END UNLESS YOU'RE DEAD

*It's a sickness
sitting with
pen and pad
scribbling another line.
And always when done
another calls for attention
wanting put down.
But there is a call.
And the Muse reaches
for many
doesn't mean
all will be great.
And those with the need
don't really do it for glamour.
They just have the need.*

David E. Howerton
—Auburn, CA



TENNESSEE

*I liked the sound of that word.
Imagine me "Missouri" Williams.
Honey, it just doesn't work.
"Tennessee" does. Now, doesn't it?
My father was from there. Really.
I never much cared for Missouri;
just clodhoppers, farmers, Bible
thumpers. Not many like me. You
know, people of my persuasion.
No, give me New Orleans or Key
West. I'm nothing like where I grew
up unless maybe you show me. Ha!
But Memphis is different. I had
some good times on occasion (He
removed his glasses for emphasis)
at the old Peabody. You know,
the hotel downtown with the ducks.
I don't think there is another state
with a more evocative name than
"Tennessee"? What do you think?
Missouri, my ass, what a laugh.
You know I was born in Mississippi.*

—John Canteay Knight
Metairie, LA

WOULD'VE, SHOULD'VE

*I would so much prefer
being a painter than a poet,
but you go where your gifts take you.
Still, to be a Vermeer (my first choice)
or a Rembrandt or even Jean Baptiste Corot,
just so I could bring the perfect light
to all that I see;
to make the faces of my generation
as unforgettable as they did of theirs.
I would, for a fact, paint Teddy Atlas,
his scarred face a metaphor for our times.
I would also paint Ashley Judd
in her rain soaked summer dress
running barefoot down the pit road
at the Indy 500 her husband had just won.
Now there, sir, in ink or paint, is fine art.
I mean to say that words so often fall short,
something we with pens know;
why we with pens want to trade them for brushes,
trade our paper for canvas,
so as to do right by those we admire.*

Brian C. Felder
—Milford, DE



TO THE SEA

*Out past the show-off breakers,
arching their backs, stretching their arms
before taking their bows
and applauding themselves,
the fishing boats nod up and down
keeping time with the tide.
They can tell you your fortune,
reply to your questions,
as long as the answers are yes.
But the sand so pale from lost moonlight
is a better planner of the night.
A single set of footprints to tell a story:
up to the water's edge,
then back, then up again.
The nightly repeated riddle of lost love.*

Richard Luftig
—Pomona, CA



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Calendar

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Monday, February 11

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

Wednesday, February 13

THE ART OF SADEE BRATHWAITE *Cosmic Daughters & Sacred Grandmothers:* Dutchess County Community College, Milfred I. Washington Gallery Washington Center, Room 150 53 Pendell Road Poughkeepsie NY 845-431-8610 Opening Reception 5-6:30pm free (thru Mar 8) www.sunydutchess.edu/aboutdcc/artoncampus/washingtonartgallery/

OPEN SMALL WORKS EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 5-7pm free (thru Feb 28) www.thenawa.org

Thursday, February 14

ARLENE BOEHM "Viewpoints & Vistas: Contemporary Realism in Still Life & Landscape" in Columbia County Council on the Arts Upstairs Gallery at American Glory BBQ & Restaurant 342 Warren St. Hudson NY 518-671-6213 free (thru Apr 4) artscolumbia.org

Saturday, February 16

GROUP EXHIBIT The Arts Upstairs 60 Main Street Phoenicia NY 845-688-2142 Open Reception, 6-10pm; Pot luck food /bev free (thru Mar 10) www.artsupstairs.com

HANSEL & GRETEL Saturday Morning Family Series Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 11 am charge www.centerforperformingarts.org

PAUL ROBESON: STARRING FLOYD PATTERSON, JR. Unison Arts Center & SUNY New Paltz, Black Studies & Fine & Performing Arts Departments McKenna Theatre at SUNY New Paltz 1 Hawk Drive New Paltz NY 845-255-1559 charge www.unisonarts.org

Sunday, February 17

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

WEST POINT MUSICIANS IN CONCERT Saugerties Pro Musica Saugerties United Methodist Church corner Washington Avenue & Post Street Village of Saugerties NY 845-679-5733 3 p.m. free www.saugertiespromusica.org

Tuesday, February 19

CYNTHIA HARRIS-PAGANO Genesis: Creation and Flood Oil Paintings James W. Palmer III Gallery, College Center, Vassar College 124 Raymond Ave. Poughkeepsie NY 845-437-5370 free (thru Mar 12) arts.vassar.edu

Wednesday, February 20

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

Thursday, February 21

JEANNE LANDAU Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 free (thru Mar 10) www.Piermontfineartsgallery.com

Friday, February 22

A POTLUCK CONCERT: Romance Hudson Valley Society for Music Cornwall Presbyterian Church 222 Hudson St (Rte 218) Cornwall on Hudson NY 845-534-2166 7:30 pm donate www.hudsonvalleysocietyformusic.org

"NEXT FALL" Mohonk Mountain Stage Company Unison Arts Center Theatre 68 Mt. Rest Road New Paltz NY 845-255-1559 8pm charge www.unisonarts.org

Saturday, February 23

17TH ANNUAL Juried Art Show at the Hudson Opera House Columbia County Council on the Arts Hudson Opera House 327 Warren Street Hudson NY 518-671-6213 Opening Reception 5-7pm (thru Mar 23) www.artscolumbia.org

DR. MARMALADE Saturday Morning Family Series Center for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 11 am charge www.centerforperformingarts.org

JURIED EXHIBIT Look | Art Gallery 988 South Lake Boulevard Mahopac NY 845-276-5090 Artist's Reception 6-8pm free (thru Mar 17) <http://lookartgallery.com>

"NEXT FALL" Mohonk Mountain Stage Company Unison Arts Center Theatre 68 Mt. Rest Road New Paltz NY 845-255-1559 8pm charge www.unisonarts.org

Sunday, February 24

BY CYNTHIA HARRIS-PAGANO Genesis: Creation and Flood Oil Paintings James W. Palmer III Gallery, College Center, Vassar College 124 Raymond Ave. Poughkeepsie NY 845-437-5370 free (thru Mar 12) arts.vassar.edu

JEANNE LANDAU Piermont Fine Arts Gallery 218 Ash Street Piermont NY 845-398-1907 Opening Reception 2-5pm free (thru Mar 10) www.jeannelandau.com

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Monday, February 25

SYLVIA GLESMANN MEMBER'S FLORAL EXHIBITION Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Mar 28) www.salmagundi.org

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