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Raleigh on Film; Bethune on Theatre;
Behrens on Music; Cole on Picasso;
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Seckel on the Cultural Scene; Lille on the Tango;
New Art Books; Short Fiction & Poetry;
Extensive Calendar of Events...and more!

ART TIMES

Vol. 26 No. 6

May/June 2010

52 on 57th

By **RAYMOND J. STEINER**

FOR ALMOST AS long as New York City wrested the title of “art capital of the world” from Paris in late 19th/early 20th-Centuries, it has been 57th Street in its midtown location that took the reins as the epicenter of the “artscene”. To have one’s work exhibited in Manhattan is to have arrived; to have one’s work on 57th Street, the coveted goal of most serious artists.

The mid-town arts scene — roughly between 8th Avenue and Lexington and including a short distance up or down 5th Avenue — has been a steadily shifting scene of prestigious exhibition spaces as galleries have come and gone, some closing permanently, others morphing into “newer” manifestations (and new names) as economics fluctuated, all the while steadily increasing in number as the years have gone by. Hard to believe that there was a time when there were but a handful of galleries in all of New York City — not so hard to see that it has fully grown into its “art capital of the world” status.

Why clustered in an easily-reached walking distance? And why 57th Street? The first is easy — to make it simpler for art buyers and patrons to “shop”. The second? Perhaps because the Art Students League of NY has been on 57th since October of 1892, moving in for business at 215 West 57th just a bit short of its 18th Birthday — and already attaining a world-wide reputation as a formidable addition to the world of art-instruction. As the old joke goes about how to get to Carnegie Hall — also on 57th Street — “Practice, practice, practice!” — so also young art students at the League had their dreams of some day having a show just down the street and practiced, practiced, practiced under teachers who shared the same dream. Rosina Florio, the late director of the League, once had a dream of convincing the municipal planners of transforming the length of 57th Street into a French-style Boulevard complete with a center mall of greenery — a bona fide art promenade to outshine all others. It never happened, but still, the street



57th Street, New York City

was seen by most artists as a “special place” and to have one’s work seen in the window of a gallery on 57th was, for many, a sign of growing reputation — to have a *solo* show in one of these galleries, the sure stamp of having become a “star”.

On the other hand, maybe it was just because 57th Street sat plump in the middle of a burgeoning metropolis.

that were established long before the Art Students League moved onto the Street, Babcock Galleries for instance, among the oldest still surviving that opened some forty years before that school opened its doors to students from around the world. The fact is, it was this street and its environs that became the goal of artists the world over and the symbol of success if they could make it. (I hear strains of Sinatra’s “If I can *make* it there...” from *New York, New York* thrumming in my head.)

“Gallery Night on 57th Street”* was inaugurated last year, but this time — with fifty-two galleries keeping their doors open to the public from 5:00 to 8:30 pm on Thursday, May 6th — it heralds a city-wide “Gallery Night” that includes Chelsea, SoHo, and both Lower and Upper East Sides of Manhattan, a four-day event of exhibitions, tours, films, talks, performances, and book signings, which will begin on the following day, Friday, the 7th, and run on through Monday, May 10th. To be featured, then, in any of these “happenings” — even if not on the coveted sidewalks of 57th — would be quite a feather in the cap of aspiring artists.

In our own quarter-century-plus presence on the New York City arts scene, we’ve personally witnessed a lot of its history, a lot of its ongoing transformation, with places like SoHo — and now Chelsea — vying for status that competes with Midtown Manhattan. We’ve noted galleries — and, for that matter, arts publications — come into being, blossom, and fade away. Some of the galleries listed on the 57th Street May 6th event are new to us, many old and familiar places. I’ve been

Continued on Page 3

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Commentary and Resource for the Fine & Performing Arts

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Peeks and Piques!

WHILE VIEWING THE exhibit, "Giovanni Boldini in Impressionist Paris" at The Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, I overheard a woman say, "I know I'm not supposed to like them, but I love Boldini's paintings!" I kid you not! How did we get to this pass? Just how far have we undermined the confidence of ordinary people to make them think that they cannot view art on their own terms? Unfortunately, although she might have been outspoken about her uncertainty on whether or not she "ought" to like the work of Boldini, she is surely not alone. Many are simply more hesitant to boldly state opinions and views on art — especially on art that they do not quite understand, or "get". In fact, in the past 25 years or so that I've written for *ART TIMES*, I come across an increasing number of people who have opted out of dropping into art galleries and museums altogether simply because they claim to feel "confused", if not, at times, downright "intimidated" by the exhibitions they see. So, where did this woman — and many of her counterparts — get the notion that we "ought" not trust our own eyes — that we "ought" not like or prefer a certain style of art or, conversely, espouse something else? Where else, but having read it somewhere, presumably written by someone who was an "expert" in the business of looking at art! And just who, we might ask, are these so-called "experts"? I recently gave a talk on "The Art of Art Criticism", a mini-lecture on the insubstantial

ground that underlies all art criticism — in brief, that it is an art and not a "science" — and, as I often do in my presentations, made it a point to remind people that we give picture books to children because they do not know how to read — because looking at pictures is an inheritance all humans enjoy. Why have we forgotten that picture-making precedes by centuries word-making? Or that looking at and interpreting images has been going on since mankind became "mankind" — some even arguing that we became homo aestheticus simultaneously with becoming homo sapiens? Why have we lost sight of the fact that looking at images ("art") is a "built-in" skill we all enjoy? As I emphasize in my lecture on Art Criticism, there simply are no infallible "experts" in the business. Kathleen Arfmann, Executive Director of the Salmagundi Club, NYC, recently directed my attention to an article in the New York Times (March 13, 2010), which featured the "New Guard" of curators that presently hold sway at many of our most prestigious art museums. Hailed by the Times' writer as "The New Breed", most are just breaking into their '30s, hardly seasoned enough to warrant the title of "expert" in matters of cultured taste. Granted they have an ever-growing audience for their tastes and anything-goes punditry, but comments like "fusty academics" in institutions that are "stuffy" or a "bit sleepy" coming from their "long years" of expertise starkly tell the tale. With such studied mindsets in place at the very dawn

of their careers as arbiters of cultural taste, it is not difficult to imagine what they might have in store for us. Who can fault the confused woman up at The Clark Institute who simply did not want to come across as "fusty", "stuffy", or "sleepy"? Since Boldini is anything but "cutting edge" it would be gauche — or even worse, "old-fashioned" — to admire his work, would it not? But, I wanted to shout out to this woman, "Please! Please! Enjoy the work! Trust your own sensibilities. It's OK to be a bit fusty now and then! Really it is!" Of course, this squarely plumps me into one of those "sleepy" and "stuffy" categories...but then I am that. Still, I was 30 once — knew infinitely more than I know now — so who am I to point a finger? Of course there are new trends, new tastes, new things to engage the mind. And our institutions are correct to allow for these new points of view to be encouraged, touted, even supported. But is it necessary to peremptorily invalidate the past as "fusty", "sleepy" or "stuffy"? Ought we make it necessary for viewers to be embarrassed by their choices? I offer a resounding NO! And let's hope that poor woman regains her birthright of confidently looking at pictures once again. Let's also hope that, as they grow into their responsibilities, these curators with their ready-made categories will eventually recognize that great art is timeless and that opinions, fads, and trends are only of their times, relevant only as long as the current tastes prevail.

Raymond J. Steiner



Letters

To the Editor:

Many thanks for the fine copies of your new issue of *ART TIMES*, including my poem, "JHD". Six copies is very generous, when so many magazines often barely get you one. Truly exceptional. I'll see they reach appreciative hands...

There is so much here in your pages, I cannot pretend to have even begun digesting all this various material, and I look forward to much enjoyable browsing and reading in *ART TIMES* these next days...

For now, I send my good wishes for an excellent beginning to your Spring days, and continued fine work with *ART TIMES*.

Dennis Saleh
 Seaside, CA

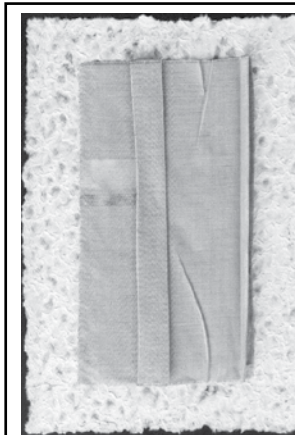
Studies for Ulalume Liz Ehrlichman

May 4 - 30
 299 Main Street
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 631 549-5106

Hours:
 Tues. - Sun. 11-5
 Friday 11-9

Reception
 Sat. May 8, 6-9 pm

bj spoke gallery



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Linen Studies

May 18—June 12

Opening Reception
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By **RAYMOND J. STEINER**

Continued from Page 1

been summoned time and again to 57th Street to cover an exhibition — sometimes of someone “new” to me, more often than not, however, of an artist I’d already met. Jack Levine, Paul Cadmus, Will Barnet, for example, all artists I’d already profiled in our pages, who were showing their work at such places as Midtown Payson Galleries (now morphed into D.C. Moore Gallery), Terry Dintenfuss Galleries, Alexandre Gallery, and Marlborough Gallery. Then, there were those whom I’d “discovered” on 57th — Pier Augusto Breccia at Arras, Bernarda Shahn and Walt Kuhn at Midtown Payson, Leonora Carrington at the Brewster Gallery, Adam Straus at the Nora Haime Gallery, Carolyn Plochmann at Kennedy Gallery, Frederic Amat at Galeria Joan Prats, Mark Swartz at Gallery 84, Harvey Dinnerstein at Gerold Wunderlich & Co., Moses and Raphael Soyer and Richard Pousette-Dart at ACA Gal-

leries, Jui Guliang at China 200 Fine Art, Matthew Daub at Sherry French, or Clarice Smith at Kennedy — some becoming long-time friends with whom I maintain contact. Some of these galleries have persisted; some now lost to history. Most recently, it’s been Richard Segalman at Katerina Rich Perlow, Timothy Clark at the Hammer Galleries, and I dropped into D.C. Moore to visit Jack Levine at his 95th year birthday retrospective. There are probably more places I’ve covered — and, of course, just visited — including numberless galleries, museums, schools, art clubs, art institutions and private studios in other parts of the city at one time or another over the past 26 years — but now lost to memory.

Though individual galleries along 57th have been coming and going for as long as its existence, the Street still retains its vibrancy, its excitement as *the* destination to see what was going on in the art world. Some might even remember when Dali

had a show at the Pace and, as if this was not enough to gain him some attention, arranged to have his work hoisted up from the sidewalk into one of its windows rather than putting it on an elevator so that more could witness the splash he was making. There has always been a mix — from galleries that remained steadfast in its showing of the old standards to those that always seemed to have the very latest, “cutting-edge” innovators on the scene. There are “specialists”, like Galerie St. Etienne for example that features European art. Some stuck with the tried-and-true (the “saleable” artists); others — in spite of the prohibitive rents the area demanded — to show the unknown, the up-and-coming (hoping that, by their showing them “here” on 57th, that they also would soon become all the rage — “saleable”).

The concept of a “made-to-order” location for communal art showings has pretty much spread over the landscape, with “Saturday Strolls”,

Open Studio Tours, mini-arts/crafts fairs, joint showings at refurbished factories cum artists lofts, town and village galas, and on up to regional affairs such as the recent Hudson River Quadricentennial up and down the length of the river continually filling the ever-expanding bill. It all works — but still, it’s just not *the* Street — it’s not 57th — it’s not Midtown *Manhattan* — and let’s face it: when it comes to outright prestigious location, Manhattan’s 57th Street remains the ultimate goal for artists the world around. As conventional wisdom advocates, it’s “location, location, location” that, in the end, is all that really counts.

***“Gallery Night on 57th Street”, Thursday, May 6th, 2010, 5-8:30pm. (212) 888-3550 for full list of galleries and artists on 57th and www.newyorkgalleryweek.com for all others.**



Visit our website: www.arttimesjournal.com to read previously published essays with photos in color.

Two Provocative Exhibitions by Donald Axleroad

The Human Condition



The Fairfield Public Library

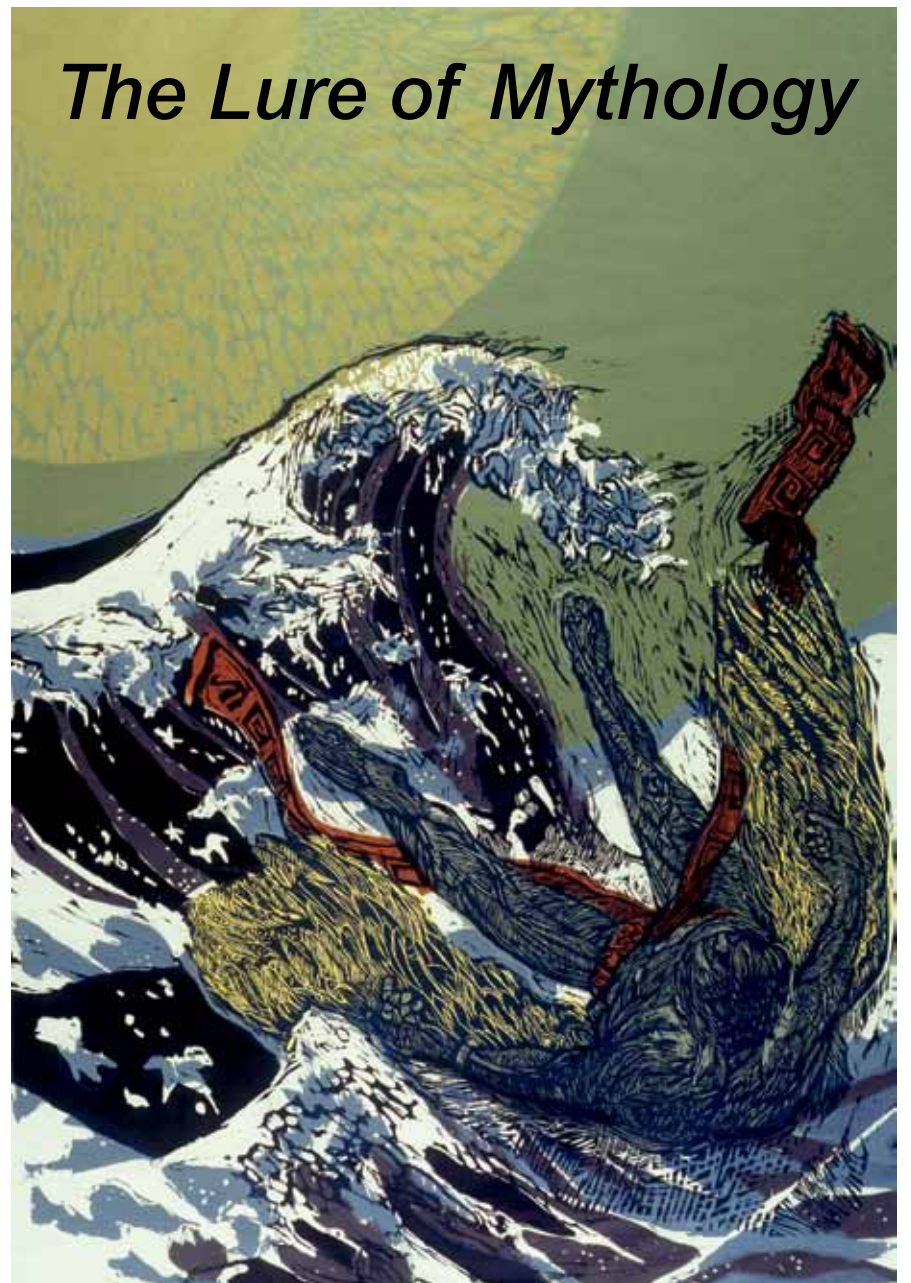
Bruce S. Kershner Gallery

May 23 - July 11

Reception: Saturday, May 29, 5:00 p.m. to 7:00 p.m.

1080 Old Post Road, Fairfield, CT
(203) 256-3315 or www.fairfieldpubliclibrary.org

The Lure of Mythology



The Ridgefield Library

May 30 - June 29

Reception: Sunday, June 13, 2:00 p.m. to 4:30 p.m.

472 Main Street, Ridgefield, CT
(203) 438-2282 or www.ridgefieldlibrary.org

Calendar

Because our Calendar of Events is prepared two months 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.

Additional calendar listings online at www.arttimesjournal.com

Ongoing

May 1-Jul 3 "SUGAR" May 15 & 16 "13" Lighthouse Youth Theatre Westchester Broadway Theatre, 1 Broadway Plaza, Elmsford (914) 592-2222 charge charge **Westchester**

May 13-June 6 "THE IMAGINARY INVALID" The Schoolhouse Theater, 3 Owens Road, Croton Falls, NY (914) 277-8477 charge **Westchester**

May 29-31 WOODSTOCK NEW PALTZ ART & CRAFT FAIR Ulster County Fairgrounds, 249 Libertyville Rd., New Paltz, NY charge **Ulster**

Saturday, May 1

19th ANNUAL REGIONAL JURIED HIGH SCHOOL ART EXHIBITION The Hyde Collection, Wood Gallery, 161 Warren St., Glen Falls, NY (800) 639-5868 (thru May 23) www.hydecollection.org **Warren**

ADA MARGOHES: CUMMINGS AND GOINGS Saugerties Pro Musica, Saugerties United Methodist Church, Washington St. cor of Post Rd., Saugerties, NY (845) 473-2273 x1109 7:30pm **Ulster**

AMERICA'S KITCHENS The Long Island Museum, 1200 Rte. 25a, Stony Brook, NY (631) 751-0066 x248 (thru Oct 17) www.longislandmuseum.org **Suffolk**

AMERICAN WATERCOLOR SOCIETY 143rd INTERNATIONAL EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru May 2) www.americanwatercolorociety.org **NYC**

ANDREA ALVIN: Dime Store Dreams Mark Gruber Gallery, New Paltz Plaza, New Paltz, NY (845) 255-1241 (thru Jun 2) **Ulster**

ART SHOW Lou Spina's 721 Loft Gallery, 721 B'way, Kingston (thru May) **Ulster**

BEHIND THE CAMERA: Norman Rockwell use of the Camera (thru May 31) and TO ROCKWELL WITH LOVE (thru May 16) Norman Rockwell Museum, Rte. 183, Stockbridge, MA (413) 298-4100 (thru May 31) www.nrm.org **Berkshire, MA**

BREAKING DOWN THE WALLS Seven 21 Gallery, seven 21 media center, B'way, Kinston, NY (845) 331-1435 Opening Reception 5-7:30 pm (thru May 31) **Ulster**

DOUBLE DUTCH a group exhibit of installation and video art/ IN.FLEC.TION: 13 Artists' work Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 (thru Jul 26, 2010) www.hvcca.org **Westchester**

ELLEN PERANTONI: Recent Paintings Green, 92 Partition St., Saugerties, NY (845) 247-3812 (thru May 23) **Ulster**

EXHIBITION: Local Women Artists A.I Friedman, 495 Boston Post Rd., Port Chester, NY (914) 937-7351 (thru May 31) www.aifriedman.com **Westchester**

FLAMENCO VIVO CARLOTA SANTANA Kaatsbaan International Dance Ctr., 120 Broadway, Tivoli, NY (845) 757-5107 7:30pm charge **Dutchess**

FRED CRAY H'75: Photography Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 (thru Jun 13) www.hotchkiss.org/AboutHotchkiss/TremaineGallery.asp **Litchfield, CT**

GAGA ARTS FESTIVAL 2010 GAGA Arts Center, 55 West Railroad Ave., Garnerville, NY (845) 947-7108 11am-6pm Open Studios, film, dance, music, food www.gagaartscenenter.org **Rockland**

INTERNATIONAL WOMEN ARTISTS EXHIBIT: The World of Artists National Association of Women Artists, Howland Cultural Center, 477 Main St., Beacon, NY (845) 831-4988 Opening Reception 2-5pm (thru June 13) www.nawanet.org **Dutchess**

KATHERINE GRAY: Paintings Ulster Savings Bank, Gardiner Branch, 2201 Rte 44/55, Gardiner, NY (thru Jun 3) **Ulster**

LUCIO FONTANA PGartventure Gallery, 2130A Boston Post Rd., Larchmont, NY (914) 834-5100 (thru May 29) **Westchester**

LYNNE TOBIAS Piermont Fine Arts Gallery, 218 Ash St., Piermont Landing, Piermont, NY (845) 398-1907 (thru May 31) www.lynnetobias.com **Rockland**

MARY MUGELE SEALFON & DENNIS FANTON Exhibition Walkkill River School, 232 Ward St., (17k), Montgomery, NY (845) 457-ARTS (thru May 31) www.mugele-sealfon.com **Orange**

MASTERWORKS: Photography Photosensualis, 15 Rock City Rd, Woodstock, NY photosensualis.com **Ulster**

OF A BOTANICAL NATURE Smithtown Township Arts Council, Mills Pond House, 660 Rte 25A, St. James (631) 862-6575 (thru May 28) www.stacarts.org **Suffolk**

PRUE SEE: Vermont Reflections / SQUARE DEAL Art Society of Kingston (ASK), 97 Broadway, Kingston, NY (845) 338-0331 Opening Reception 5-8pm (thru Jun 1) **Ulster**

THE ARGYROS COLLECTION: SILVER YEARS Photography Center, of the Capital District, 404 River St, Troy, NY (518) 273-0100 (thru June 14) www.photocentertroy.org **Albany**

THE ART OF SPRING Cornell Street Studio, 168 Cornell St., Kingston, NY 12401 (845) 679-8348 Artist's Reception 5-8:30pm charge (thru May 28) **Ulster**

THE INS AND THE OUTS Rockland Center for the Arts, 27 South Greenbush Rd., West Nyack, NY (845) 358-0877 x17 (THRU JUN 13) **Rockland**

THE SETTLEMENT OF CLOSTER: 300th Anniversary Belskie Museum of Art & Science, 280 High St., Closter, NJ (201) 768-0286 (thru May 9) www.belskiemuseum.com **NJ**

WOMEN ABOUT WOMAN: A Broad Introspective Retrospective Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 (thru May 8) www.bluedoorgallery.org **Westchester**

Sunday, May 2

ADA MARGOHES: CUMMINGS AND GOINGS Saugerties Pro Musica, Saugerties United Methodist Church, Washington St. cor of Post Rd., Saugerties, NY (845) 473-2273 x1109 3pm **Ulster**

DIANE GRANT MELNIK: Petals and Wings LaBella Bistro, 194 Main St., New Paltz, NY 845-255-2633 Opening Reception 4-6pm (thru Jun 2) **Ulster**

FLAMENCO VIVO CARLOTA SANTANA Kaatsbaan International Dance Ctr., 120 Broadway, Tivoli, NY (845) 757-5107 2:30pm charge **Dutchess**

GAGA ARTS FESTIVAL 2010 GAGA Arts Center, 55 West Railroad Ave., Garnerville, NY (845) 947-7108 11am-6pm Open Studios, film, dance, music, food **Rockland**

JUDITH MONTEFERRANTE: In Full Bloom Flat Iron Gallery, 105 S. Division St., Peekskill, NY (914) 734-1894 Opening Reception 1-5pm (thru May 30) **Westchester**

MARY RANKIN / JO ZALON MEER Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 Opening Reception 2-5pm (thru May 23) www.upstreamgallery.com **Westchester**

Monday, May 3

CURATOR'S EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 www.salmagundi.org **NYC**

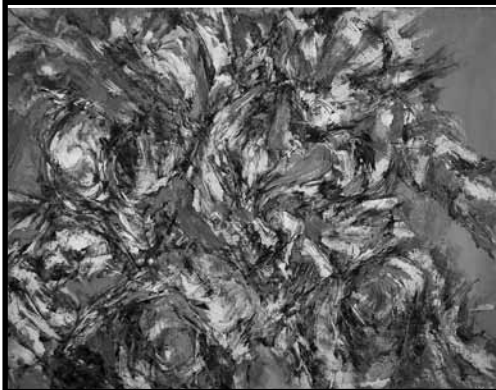
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Mary Rankin

Mother

Daughter

Jo Zalon Meer



Upstream Gallery
April 29th- May 23rd

26 Main Street
Dobbs Ferry NY
Thursday-Sunday 12:30-5:30
914 674 8548



Given limited space we have placed many additional calendar listings on our website: www.arttimesjournal.com There you can also see previously published essays and resources.

JUDITH PESTRONK

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Claudia Seymour, President
Salmagundi Club

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judithpestronkartworks.wordpress.com

Piermont Flywheel Gallery

223 Ash Street
Piermont, NY 10968
845 365-6411

Hrs: Thur. & Sun. 1-6, Fri. & Sat. 1-9
www.piermontflywheel.com



Susan Trommler Donnellan
May 5 - May 23
opening May 9, 2-4



Linda Longo-Muth
May 27 - June 13



Night and Day

LYNNE TOBIAS

OIL PAINTINGS

May 13 — May 31

There will be a raffle to raise money for Breast Cancer Research throughout the show. The winner will be chosen on the final day of the show, Monday, May 31.



Piermont Fine Arts Gallery

218 Ash Street, Piermont Landing, Piermont NY 10968
845-398-1907 Hrs: Thurs. & Sun. 1-6pm; Fri. & Sat. 1-9pm;

Mon. May 24 & 31, 2-6pm; Wed, May 19 & 26, 2-6pm

LynnePntr@aol.com • www.lynnetobias.com

Art

Pablo Picasso: The Development of a Peace Symbol

By INA COLE

THIS YEAR GLOBAL interest in the work of Picasso is rekindled, due in part to the temporary closure and refurbishment of the Picasso Museum in Paris. This inimitable repository represents pieces that the artist retained with the intention of shaping his own artistic legacy, and its closure presents an opportunity for his works to travel to exhibitions around the world. As these exhibitions reveal, Picasso had an innate ability to evolve through time and history, creating formidable works that mirrored the political and social context in which they were created, yet simultaneously transcended the ideological and aesthetic oppositions of East and West.

During his long life Picasso witnessed both World Wars, the Spanish Civil War and Korean War, and

ing the war the Nazi occupiers of Paris did not arrest Picasso - he was well known as the most important artist of the style Hitler had condemned as 'degenerate art'. The Nazis attempted to beguile French intellectuals with food and coal - again, this was refused by Picasso, who characteristically reminded them that "a Spaniard is never cold". Following the emancipation of Paris in 1944, Picasso - previously the leading practitioner of an art denounced by the fascists - became a hero of the liberation.

Motivated by idealistic and humanitarian concerns, Picasso joined the French Communist Party, believing Communism offered a path removed from the fascist atrocities of World War Two and the Spanish Civil War. His decision met with considerable controversy, generating

an ongoing debate regarding his affiliation and the potential impact of this on his work. Certainly, after 1944 Picasso became a figurehead for left-wing causes, and it was during this period that the political content of his practise rose to the fore, with works that referenced crucial historical moments, chronicling human conflict and devastation, albeit exerting a strong desire for peace.

In January 1949 Picasso created *Dove*, an image that became an iconographic symbol of the period, frequently utilised in the propaganda war of the left and the Peace Movement,

and one that became an emblem of hope during the Cold War. The dove in question was actually a Milanese pigeon - presented to Picasso as a gift from his contemporary Henri Matisse - and its resulting depiction became universally known as the 'dove of peace'. The image was a lithograph, created in the studio of the printmaker Fernand Mourlot in Paris, and was published by the Galerie Louise Leiris in an edition of five artist's proofs and fifty signed and numbered prints on white Arches wove paper. Picasso instinctively captured the essence of the dove's form in pared down simplicity, creating a potent image of great physical vibrancy. The image portrays the exquisite white dove on a black background, rendered in lithographic ink wash. According to Mourlot, this



Pablo Picasso Dove (La Colombe), 1949 Lithograph on paper
54.7 x 69.7 cm Tate © Succession Picasso/DACS 2009

work was one of the most technically astute and beautiful lithographs ever achieved through this medium.

Later that year the poet Louis Aragon, a staunch supporter of the French Communist Party, visited Picasso's studio to choose a lithograph of the dove. The image was to become a universal phenomenon - it was selected for the poster of the First International Peace Congress in Paris in 1949, with Picasso later providing variations on the theme for the Peace Congresses in Wroclaw, Stockholm, Sheffield, Vienna, Rome and Moscow. The Peace Movement distributed images signed by Picasso, which were then multiplied throughout the world, creating an aura of notoriety around the artist and catapulting him to new heights of recognisability. However, the dove remained a personal as well as a political emblem for Picasso - an enduring childhood reminder of his father, a painter, who had drawn doves kept at the family home in Málaga in the 1880s.

After World War Two, Picasso spent increasing periods of time in the South of France, closer to his native Spain. In 1955 he moved to La Californie, a commodious Art Nouveau villa overlooking Cannes, surrounded by palms and eucalyptus trees. It was here that Picasso built a dovecote, so he could closely observe the daily activities of his feathered companions. That year Picasso avidly depicted his new studio twelve times, sometimes with, sometimes without the resident doves. As a

subject matter, the studio had been a particularly strong motivation for Matisse, and it has been suggested that this series was instigated by Picasso as a result of Matisse's death the previous year.

Picasso died in April 1973 and was buried at the entrance to the Château de Vauvenargues at the foot of Mont Sainte Victoire. Although springtime, heavy snow began to fall uncannily, covering the landscape in a soft white blanket, as though an avalanche of white feathers had fallen from the sky. Picasso had, without question, led an exceptional, multi-faceted life, and his development of a peace symbol is only one facet of an unparalleled body of work. Picasso was fortunate in being able to work to the end, constantly re-inventing himself over nine decades through his clearly defined periods of creativity, well-documented personal life, numerous studio residences, and passionate views on life - all of which contributed to his unyielding position as the resilient forerunner of his generation.



Pablo Picasso *The Studio* (L'Atelier), 1955
Oil on canvas 80.9 x 64.9 cm Tate © Succession Picasso/DACS 2009

each conflict exerted a powerful presence in the development of his work. In 1937 he painted the universally acclaimed *Guernica*, one of the most gut-wrenching depictions of the Spanish Civil War, which still retains its pre-eminence amongst the most hotly debated paintings of the twentieth-century. However, it is worth remembering that Picasso had been essentially apolitical before the Spanish Civil War; it was the German and Italian aerial attack on the Basque village of Guernica that contributed to his altered perspective on life, resulting in this apocalyptic interpretation of a widely condemned terror bombing.

Picasso spent most of the occupation in Paris, refusing offers for exile from the US and other countries. Dur-

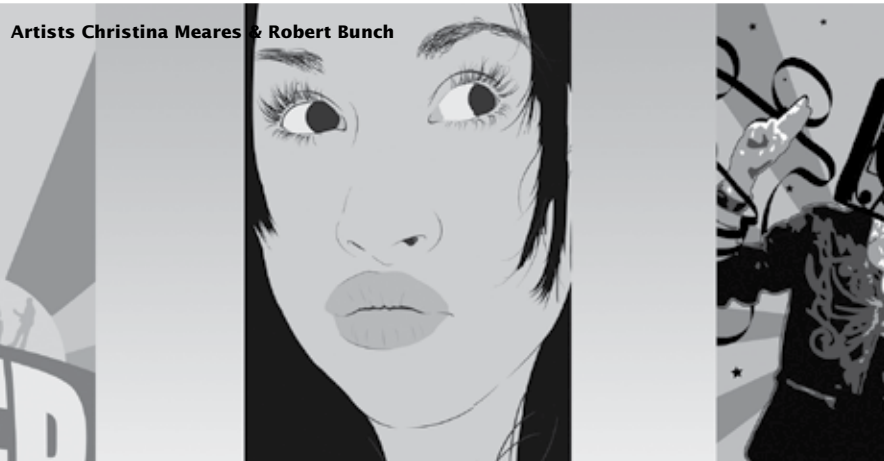


Small Dove, March 1949 (La petite colombe) Lithograph 263 x
208mm Sprengel Museum, Hannover ©Succession Picasso/DACS 2009

2010 exhibitions:

Picasso, Pushkin Museum of Art, Moscow (to 23 May); *Picasso in the Metropolitan Museum of Art*, US (to 1 August); *Picasso: Themes and Variations*, MoMA, US (to 30 September); *Pablo Picasso: In the Artist's Studio*, Graphik Museum Picasso, Münster, Germany (28 August - 21 November); *Masterpieces from the Musée National Picasso, Paris*, Seattle Art Museum, US (8 October - 9 January 2011); *Picasso: Peace and Freedom*, Tate Liverpool, UK (21 May - 30 August; touring to the Albertina, Vienna, 22 September - 16 January 2011); *Picasso*, Kunsthaus Zürich, Switzerland (15 October - 30 January 2011).

Artists Christina Meares & Robert Bunch



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Calendar

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Additional listings online:
www.arttimesjournal.com

Tuesday, May 4

LIZ EHRLICHMAN: Studies for Ulalume / BARBARA GREY EXHIBITS b.j. spoke gallery, 299 Main St., Huntington, NY (631) 549-5106 (thru May 30) www.bjspokegallery.com **Suffolk**

RICHARD SCHMID Drawings Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru May 17) www.salmagundi.org **NYC**

ROBERT RODRIGUEZ, JR. / WILL KEFAUVER: Landscape Exhibition Hudson Valley Hospital Ctr, Main Floor, 1980 Crompond Rd., Cortlandt Manor, NY (914) 737-9000 (thru Aug 30) **Cortland**

Wednesday, May 5

AMERICAN MASTER'S EXHIBITION AND SALE Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru May 16) www.salmagundi.org **NYC**

SUSAN TROMMIER-DONNELLAN Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 (thru May 23) www.piermontfinearts.com **Rockland**

Friday, May 7

6th ANNUAL SMALL WORKS SHOW Mamaroneck Artists Guild, 126 Larchmont Ave., Larchmont, NY (914) 834-1117 (thru May 29) www.mamaroneckartistsguild.org **Westchester**

GROOVE: A Celebration of Music and Dance Mill St. Loft, 260 Boardman Rd., Poughkeepsie (845) 471-7477 6:30pm **Dutchess**

JUST FOR SQUARES! Hudson Valley Gallery, 246 Hudson St., Cornwall-on-Hudson, NY (845) 401-5443 Opening Reception 5-8pm (thru Jun 20) www.hudsonvalleygallery.com **Orange**

KAY WALKINGSTICK Solo Exhibition National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 (thru Jun 14) www.nawanet.org **NYC**

Saturday, May 8

2010: PHOTOGRAPHY EXHIBIT New Century Artist Gallery, 530 W. 25th St, Suite 406, NYC (212) 367-7072 Opening Reception 3-6pm (thru May 29) **NYC**

EXHIBIT A.R.T.S. 4 W Cross St., Croton Falls, NY (914) 276-2209 Opening Reception 3-6pm (thru May) **Westchester**

EXHIBITION: Local Women Artists A.I Friedman, 495 Boston Post Rd., Port Chester, NY (914) 937-7351 Opening Reception 3-5pm (thru May 31) www.aifriedman.com **Westchester**

FRED CRAY H'75: Photography Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 Artist's Reception 4-6pm (thru Jun 13) www.hotchkiss.org/AboutHotchkiss/TremainGallery.asp **Litchfield, CT**

LIZ EHRLICHMAN: Studies for Ulalume / BARBARA GREY EXHIBITS b.j. spoke gallery, 299 Main St., Huntington, NY (631) 549-5106 Opening Reception 6-9pm (thru May 30) www.bjspokegallery.com **Suffolk**

MARY MUGELE SEALFON & DENNIS FANTON Exhibition; THOMAS BOLGER Exhibit Wallkill River School, 232 Ward St., (17k), Montgomery, NY (845) 457-ARTS Opening Reception 5-7 (thru May 31) www.mugelesealfon.com **Orange**

METAMORPHOSIS Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 Opening Reception 4-6pm (thru Jun 6) **Ulster**

REMEMBER THE LADIES: Women Artists of the Hudson River School Thomas Cole National Historic Site, Temple Israel, 218 Spring St., Catskill, NY (518) 943-7465 **Greene**

STUDENT EXHIBITION Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Opening Reception 3-5pm (thru Jun 5) **Ulster**

Continued on Page 8

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Thursday 6:30 to 9:30 ~ Suzanne Young ~ Portrait and figure

Friday 11 -2 ~ Charles Gottlieb ~ Birds and flowers

Saturday 9:30 -12 :30 ~ Jeff Webb ~ Portrait and still life

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Dance *Two For Tango, Tango for Millions*

By DAWN LILLE

THE SENSUAL, FOCUSED and complex dance called tango, long associated with Argentina, was the rage of the American social dance scene in the early 20th century, gathered more and different fans as a form of entertainment with the 1985 Broadway production *Tango Argentina*, and now has millions of ardent followers all over the world who think nothing of pursuing it several nights a week or travelling half way across the world to study it.

Tango as we know it today developed in the late 19th century in the area around the Rio de Plata in South America, specifically Argentina and Uruguay. The term "tango" derives from the Bantu language of Africa and can mean "drums" or "a social gathering with drums." At the end of the 18th century African Argentines comprised a large segment of the population of their country. Both they and European Argentines danced *condombe*, *tambo* and tango, all soon prohibited, due to the influence of the missionaries, who considered them indecent.

By the end of the 19th century European immigrants, mostly Spanish and Italian, became the majority who brought with them such dances as the waltz, polka and mazurka, which were then absorbed into the dances of African origin.

Danced in the suburbs as well as urban areas such as Buenos Aires and Montevideo, tango was originally seen in brothels as danced by young, poor male immigrants. But it was also enjoyed outside on the patios of the crowded *conventillos* or tenements, where the Spanish, Italian and Polish newcomers lived. Like so many things originally considered immoral or improper, it attracted the sons of upper class *Portenos* (inhabitants of Buenos Aires), who frequented the brothels and also danced at the outdoor parties.

In 1907 it went to Paris and by 1915 it was the craze of Europe and eventually the United States. In both places it became more proper and stylized, leaving out the suggestive body movements, pauses and complicated leg variations of the original dance. When it returned to the dance halls of middle class Buenos Aires it still had the elegance and studied walk, rhythm and tempo of its ancestor, but it was much smoother. Contemporary Argentine tango has brought back some of those early movements.

Recently my partner and I went with friends to Argentina and Uruguay. We had envisioned experiencing a bit of tango 'midst our touring, but were not prepared for our immersion in this infectious cauldron of physical prowess, technique, determination – and fun.

We stayed at *Conventillo de Lujo*. Owned by Amy Laraignee and Ray Hogan, it has been in existence for five years. To some extent it was influenced by the idea of the original *conventillos*, which were actually a series of airless single room dwellings, mostly for men, who danced in the open-air patio to escape these rooms. Amy and Ray bought two buildings, converted them into apartments and connected them via a glass roofed patio. Their aim was

to create a place, a community, a home for tango.

Amy, born in Argentina, danced tango before an automobile accident that left her unable to walk, and, with fierce determination, later returned to dance, winning wide acclaim. She lived, competed and taught in Michigan for many years. Ray was born in Alabama, raised in Indiana, graduated from Purdue and went to work for Ford. They met in a class at Arthur Murray's in Dearborn in the mid-80's and were active in ballroom dance. They joined to form the Latin and Argentine Dance Club of Detroit in 1993.

The first thing seen upon entering the *Conventillo* is the life size statue of two tango dancers. As one goes up the stairs past the sienna colored walls to the different apartments, there are dozens of photos of tango dancers, Amy and Ray included, as well as posters, more statues and green plants.

On the first floor the glass roof, which is on the level of the third story, covers a large area that is part large open kitchen, part dining room with one big table and part sitting and computer room. Adjacent and open to it is the mirrored dance studio, with a smooth wooden floor, round red pillars and an excellent sound system. During a hearty breakfast one can gaze at the yellow, green, gold and blue walls or the assortment of ceramics and greenery, while listening to the tango music, to which a couple may be practicing or a class being taught.

For many in the large Canadian contingent there with us, this was a repeat to study and learn more. They not only dance at home, but some of them teach as well. We also met guests from France, England and Australia. The South Africans came after we left.

The tango is a dance of close embrace in 4/4 time that moves counter-clockwise. The man leads firmly and absolutely. His moves create many dance figures or patterns and the woman must intuit his steps, adding her own embellishments and twirls. She must feel the cadences, especially the pauses, which are an integral part of the dance, interpreting the messages her partner sends.

The stylistic basis for all tango movement is the figure eight (*ocho*), which comes from the African *condombe*. Not only do the legs often create this shape, but every step passes through the center of the body, knees and ankles briefly touching, much like the center off a figure eight.

There is a basic eight count step that stresses posture, elegance and exactness. The structure is non-rigid and allows for much improvisation, but that is in the order of the steps and the embellishments, not the steps themselves.

Two of the best know musicians associated with tango are Carlos Gardel, the singer and song writer and Astor Piazzolla, the composer who fused tango, jazz and classical styles. Instruments have come to include the violin, guitar, flute, clarinet, mandolin, piano and the bandoneon, a form of accordion.

Our first class was with Xavier, a



Amy Laraignee and Ray Hogan

solid, intense and gentle Argentine, who stressed the element of smooth, elegant walking in learning the tango. The four of us took a private class with him later in the week and in-between took one with Ricardo (a Chilean who lives in Calgary and for whom this is an avocation) and another with Omar, a tall Argentine who looks like a flamenco dancer and was assisted by his very pregnant wife and dance partner, Veronica. We were instructed to breathe, to move only our lower bodies and to glide. Exhausted by the deep concentration required, we persisted even though we were told it takes at least six years to make a really good tango dancer.

The term *milonga* originally described an improvised song to which movement was added. Today it refers to both a tango-like dance, which preceded the tango and was considered indecent, and to a dance party, usually in a dance hall, dominated by tangos and *milongas*. The latter is a bit faster, with a six count basic step.

We went to four *milongas*, three in Buenos Aires and one in Montevideo. Amy and Ray took a group to the first, held in the neighborhood community hall, to celebrate Amy's birthday. When we arrived someone was teaching a folk dance to the younger members of the crowd. This was followed by a brief class in salsa. The rest of the evening was devoted to tangos and *milongas*.

What amazed us was that the excellent dancers of all ages were, for the most part, just ordinary people from the neighborhood who were very serious about their dancing. There were some, in their eighties (we asked) who, off the floor looked old and frail, but once their dancing shoes touched the sacred place they were transformed.

And what dancing shoes – high heeled t-strap sandals for the women, often elaborately decorated in a myriad of colors, and slick, often two-toned footwear for the men.

The party held the next night at *Conventillo* was smaller, but still filled the studio. It began with Omar teaching the *Zamba*, a flowing courtship dance in which the woman uses a long scarf. In some ways it reminded us of a Renaissance court dance, from which it is probably descended. After a few hours of tango we were entertained by a group of seven men called *Tres al Toke*, *La Cuerde Condombe*, who played African style drums. One of them was Julio, a taxi driver who lives at *Conventillo* and is a marvelous dancer.

The outdoor *milonga* a friend took us to on a Friday night was held in a circular covered space in a large park in the *Belgrano* district and was free to all. The DJ played many *milongas* and, at times, we were practically running to catch up with the adept and fast moving dancers.

In Montevideo we participated in a *milonga* held on the upper floor of a 19th century market with soaring leaded glass ceilings. Here there were two rooms, one that seemed to contain the under 50 crowd and the other the over 50 group. Again, the sartorial splendor (shoes worthy of *Vogue* ads and outfits from elegant to *outré*) and gliding confident movements, often subtly and seductively decorated, were a cause for admiration.

The Argentine writer Jorge Luis Borges once called the tango "a way of walking," but it can also be both poetic and emotional, and many of those in the dance halls are authentic artists. For them, it is almost a religion.



Calendar

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Additional listings online:
www.arttimesjournal.com

Sunday, May 9

SUSAN TROMMIER-DONNELLAN Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 Opening Reception 2-4pm (thru May 23) www.piermontfinearts.com **Rockland**

Monday, May 10

OPEN HOUSES Center for the Digital Arts, Westchester Community College, 75 Grasslands Rd. Valhalla, NY (914) 606-7867 5:30-7:30pm **Westchester**

Wednesday, May 12

CHERYL RICE: Random Writing Workshop AIR Studio Gallery, 71 O'Neil St., Kingston, NY (845) 331-2662 6-8pm charge **Ulster**

KAY WALKINGSTICK Solo Exhibition National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 Opening Reception 6-8pm (thru Jun 14) www.nawanet.org **NYC**

Thursday, May 13

LUCIO FONTANA: Lecture PGartventure Gallery, 2130A Boston Post Rd., Larchmont, NY (914) 834-5100 5pm RSVP (914) 834-5100 **Westchester**

Friday, May 14

ARTS BASH & OPEN STUDIOS Westchester Arts Council, The Arts Exchange, 31 Mamaroneck Ave., White Plains, NY (914) 428-4220 x223 Opening PREVIEW 6-9pm (thru Aug 14) **Westchester**

BETSY JACARUSO: At Home & Abroad / CROSS RIVER ARTISTS: New Works The Betsy Jacaruso Studio & Gallery, The Chocolate Factory, 54 Elizabeth St., Red Hook, NY (845) 758-9244 (thru Jul 14) **Dutchess**

Saturday, May 15

BIENNIAL JURIED PHOTOGRAPHY Hopper House Art Center, 82 N. Broadway, Nyack, NY (845) 358-0774 Opening Reception 5-7pm (thru Jul 11) **Rockland**

LISA DELORIA WEINBLATT: SCHOOL LUNCH Sand Lake Ctr for the Arts, 2880 Rte 43, Averill Park, NY (518) 674-2007 (thru Jun 30) **Rensselaer**

LIVE ART AUCTION & SILENT ART AUCTION Garrison Art Center Gallery, 23 Garrison's Landing, NY (845) 424-3960 3:30 Preview; 5:00 Live Auction **Putnam**

SHOW & TELL 2 Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Opening Reception 12-1:30; Music by Wally Levis & Martin Gewirtz, Demo by Pat Hickman, Mark Gilliland, and Michael Hayes. (thru Jun 19) **Westchester**

Sunday, May 16

BENEFIT AUCTION FOR CHILDREN'S CANCER FUND The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 1:30-5pm www.kentart.org **Litchfield, CT**

PORTFOLIO DAY Hudson Valley Center for Contemporary Art (HVCCA), 1701 Main Street, Peekskill, NY (914) 788-0100 12-6pm www.hvcca.org **Westchester**

Tuesday, May 18

JOHN C. TRAYNOR EXHIBIT AND FUND RAISER EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru May 23) www.salmagundi.org **NYC**

LYDIA BEHR SUGARMAN Exhibit Pleiades Gallery, 530 West 25th St., 4th Fl. NYC (646) 230-0056 (thru June 12) **NYC**

Saturday, May 22

BRUCE WEBER: Lecture on WAAM and National Academy Woodstock Artists Assoc Museum, (WAAM), 28 Tinker St., Woodstock (845) 679-2940 4pm charge **Ulster**

CENTENNIAL TRIBUTE TO ANNA SOKOLOV LINDA DIAMOND & CO., Woodstock Diamond Sokolov Dance Theatre, 1766 Glasco Tpke, Woodstock, NY (845) 679-7757 6:30pm charge **Ulster**

FREDERIC HAND: Classical Guitar Photosensualis, 15 Rock City Rd, Woodstock, NY 7:30pm photosensualis.com **Ulster**

KAYA DECKELBAUM: Sculpture; AMY BILDEN Mixed Media; ED CHAPLIN Drawing: Artists' Demos Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 1:30; 2:30; 3:30 **Westchester**

LYDIA BEHR SUGARMAN Exhibit Pleiades Gallery, 530 West 25th St., 4th Fl. NYC (646) 230-0056 Opening Reception 3-6pm (thru June 12) **NYC**

SPRING ART EXHIBIT Arts on the Lake 640 Route 52, Kent Lakes, NY (845) 228-2685 Opening Reception 1-5pm (thru May 31) www.artsonthelake.org **Putnam**

Sunday, May 23

CORINNE LAPIN-COHEN: Discoveries-Botanical Explorations Ward Pound Ridge Reservation, Rts. 121 & 35, Cross River, NY (914) 864-7319 Opening Reception 2-4pm (thru Sep 6) **Westchester**

Monday, May 24

56TH NATIONAL JURIED EXHIBITION National Society of Painters in Casein and Acrylic, Salmagundi Club, NYC (610) 264-7472 (thru Jun 11) **NYC**

THE NOBLE NOCTURNE: Theme Show Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru June 4) www.salmagundi.org **NYC**

Wednesday, May 26

CHERYL RICE: Random Writing Workshop AIR Studio Gallery, 71 O'Neil St., Kingston, NY (845) 331-2662 6-8pm charge **Ulster**

NATIONAL SOCIETY OF PAINTERS IN ACRYLIC & CASEIN: Annual Exhibition Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru June 11) www.nationalsocietyofpaintersincaseinandacrylic.com **NYC**

Thursday, May 27

FINE ART AUCTION Preview Benefit for Arts in Education Program at Woodstock Day School, Fletcher Gallery, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 10-6pm www.fletchergallery.com **Ulster**

LINDA LONGO-MUTH Piermont Flywheel Gallery, 223 Ash St., Piermont Landing, Piermont, NY (845) 365-6411 www.piermontfinearts.com (thru Jun 13) **Rockland**

JOYCE KANYUK, GINNY FRIEDMAN AND ADELE GRODSTEIN: Group Exhibit in the South Gallery of Piermont Fine Arts Gallery, 218 Ash Street, Piermont Landing, Piermont, NY 10968. 845 398-1907. Gallery hours are Thurs. & Sun. 1-6:00 pm and Fri. and Sat. 1-9:00 pm. (thru June 20) www.piermontfinearts.com. **Rockland**

Friday, May 28

FINE ART AUCTION Preview Benefit for Arts in Education Program at Woodstock Day School, Fletcher Gallery, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 10-6pm www.fletchergallery.com **Ulster**

THE ARGYROS COLLECTION: SILVER YEARS Photography Center, of the Capital District, 404 River St, Troy, NY (518) 273-0100 Closing Reception 5-9pm (thru June 14) www.photocentertroy.org **Albany**

Continued on Page 10

**Gallery Nite Returns
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ARTISTS CHECK-IN 8:30am - 11:00am
Paint-Out 9:00am - 3:00pm
Auction Viewing 4:00 - 5:15pm
Live Auction 5:30 - 7:30pm



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Music *Scientific Studies in the Effect of Opera on Babies*

Since there is no more April issue of this journal, I wrote a May Fool article, going on the proposition that anyone who can be fooled in April can still be fooled in May.

By FRANK BEHRENS

SOME TIME AGO, publicity people for recording companies came up with the idea—and this is not made up—that playing Mozart for babies would make them smarter. (The babies, not the recording publicity people.) All this without defining “smart”; but if the publicists define their terms, their claims would be too obviously loopy. After all, who knows if these babies would have been just as smart had the parents never played Mozart? Couldn't there be a Louis Armstrong Effect as well as a Mozart Effect?

Ah, but would one Effect affect babies in the same way as another Effect? And one must not fall into the post-hoc-ergo-propter-hoc fallacy: after it, therefore because of it. However, for the purposes of this essay, let us agree that wee ones hearing Mozart often in their early years do become smarter than they would have been had no Mozart been played at all. We can suppose that? We can suppose anything, so why not that?

Where the publicists fell short was in not realizing how SPECIFIC music can influence the development of ANY

child in specific ways not necessarily connected with intelligence. For now, let us concentrate on operas—mostly Mozart, as they say in Lincoln Center.

An experiment carried out at some institution that refuses to be identified worked like this. 700 babies of both genders were subjected to nothing but “The Magic Flute” throughout most of their waking hours. 18 years later, out of the 213 of those who were still alive and/or could be found, no less than 187 either played wind instruments or collected bird cages (some with birds, mostly without). Also 170 were Masons, although one of them was invited to leave after he claimed that he was the Queen of the Night.

Now this should be remarkable enough; but what follows is even more fascinating. Using a recording of “Don Giovanni,” a control group of 300 male babies were played only those sequences sung by Don Giovanni himself. Results: out of the 110 who could be located 18 years later, 38 had been arrested for rape, divorced for abusing their wives, or had subscriptions to naughty magazines. That is a 34.5% result, plus or minus a 33% error.

Similar results were obtained when “The Marriage of Figaro” in its entirety was played to 300 male and female babies, while a control group

of 300 heard only the parts of the score sung by the Countess. Of the first group, 200 of which could be interviewed, 158 had become hairdressers, while 57 males became or posed as Spanish Counts. Of the second group, 24 of the females had (by the age of 18) a younger boy hidden in their closet, 49 of the females found that their husbands had maids hidden in the gardens, and none of the males seem to be affected at all.

Even more interesting are the comments of Dr. X (who either refuses to be identified or has the shortest name of anyone I know) of the Gotterdammerung Institute for Things Like That. He noticed that among the babies subjected to the last two Mozart works, not a single one ever had the slightest inclination to learn Italian! (Those that were Italian refused to speak it.)

Golly, how did the record companies miss all that?

On a smaller scale, I know of one case in which a male baby heard his parents playing “Siegfried” every day for years. As a young adult, he was notorious for setting fires around young girls and walking through the flames, all the while shouting “Nothing, Nothing” in a Heldentenor sort of way. However, he did keep the area free of dragons, for which the neighbors were grateful.

Further cases of the influence of particular operas on babies include the following: Humphrey Dink, who sought out little old lady bakers and tossed them into their ovens (“Hansel und Gretel”); Ram O'Days, who formed pyramid clubs until he was suffocated by the amount of mail he received (“Aida”); Bib Lickal, who cut off his hair and tried to pull down Shirley Temple (“Samson et Dalila”); Linguine Alfredo, who fell in love only with terminally ill women (“La Boheme” and “La Traviata”); and Gypsy Rose Mezzo, who only dated men who threw the biggest bull (“Carmen”).

I could go on and on, but why beat a dead horse? (Unless that's your idea of a good time.) Of course music affects people, especially pre-people (viz., babies). That granted, it should stand to reason that specific music might very well affect certain people in specific ways. And since it MIGHT be true, any fool can plainly see that it MUST be true.

In fact, I expect at least one e-mail saying that I have actually stumbled upon some Great Aprilic Truth. Well, it May happen!



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Culturally Speaking

By CORNELIA SECKEL

I WAS IN Oxnard, California visiting Heidi (my friend since we were 10 years old) and enjoying her company, her new friends and community as well as learning about Oxnard and the nearby towns of Ojai and Ventura (just an hour or so North of LA). My exploration of Ojai was limited to visiting several of the interesting shops featuring artists and craft-people from the surrounding area. In particular I enjoyed my time at **Human Arts**, a gallery of contemporary crafts, jewelry, furniture and paintings. Owners **Hallie and Stan Katz** were able to fill me in about the town and I hope to return there on a press trip and be able to explore all the places that were closed on that Easter Sunday. Ojai gained fame when the area was photographed to represent Shangri-La in the 1939 movie *The Lost Horizon*. Since that time Ojai has maintained the reputation of a “magical place”, a haven for artists, musicians and health enthusiasts. As

setup—group exhibit and solo shows. There is also a gallery shop where artists can sell their smaller works and crafts.

From the Art Association we went to the town's **Post Office** and the **WPA Mural** depicting the **History of Ventura County** that was done in 1938 by **Gordon Kenneth Grant** and restored in 1966 by **F. Trevors**. The **Works Progress Administration** (renamed during 1939 as the Work Projects Administration; WPA) created by President **Franklin Delano Roosevelt**, was the largest **New Deal** agency, employing millions to carry out public works projects, including the construction of public buildings and roads, and operated large arts, drama, media, and literacy projects. Almost every community in the United States had a park, bridge or school constructed by the agency, which especially benefited rural and Western populations. Expenditures from 1936 to 1939 totaled nearly \$7



Johanna Spinks, artist, with Cornelia Seckel in Johanna's studio at the Bell Arts Factory

I understand it, the intrigue of this town brought numerous people who wanted to experience its other worldliness. Film people from Hollywood continued to come long after the filming was over; spiritual teachers held retreats and communities developed. The artists came for the ambiance and for the landscape. Today there are spiritual retreats, **The Beatrice Wood Center for the Arts**, numerous galleries, and museums.

Ventura (on the coast and just 12 miles West of Ojai) took on the overflow and developed into its own popular destination and artists' community. I went online and the city's site had a listing of the galleries, artist studios, associations, museums, schools, theatres, and historic sites. Heidi and I figured that the **Buenaventura Art Association** would be the place to start and gallery assistant **Regina Raalsdkjflasdif** was very helpful. The Association, established in 1955, has about 200 members. There are juried group shows of their members and each year solo artists are juried for a solo show. They began a 1st Friday Gallery Stroll, which continues to be very popular. The association has another gallery in the harbor with a similar

billion. Across the country millions of people had work from the WPA resulting in families having a roof over their heads, clothing on their backs and food on their table.

The next stop was the **Bell Mattress Company**. I had called earlier in the day and spoke with **Moses Mora**, VP of the Board, and he turned out to be a most excellent guide. **Bell Arts Factory** (www.bellartsfactory.com) was created in October 2004 with the decision to transform an historic 20,000 square foot former mattress factory on Ventura Avenue into a mixed-use community arts center. When opened in April 2006, over 20 artists worked in their studios, and 70 children per week, ages 6 to 12 participated in the multicultural Bell Arts Factory **After-School and Saturday Youth Arts Program**. 27 Artist Studios are open to the public on First Fridays of each month where artists can be seen working or displaying their art. In the **Community Room** there are poetry readings, play productions, exhibition and special events. Bell Mattress Factory was a custom manufacturer for more than 67 years, making mattresses in nonstandard sizes. This Arts center is an interesting mix of the for-profit



Heidi Robertson and Cornelia Seckel at the beach, Oxnard, CA

and not-for-profit. Owners **Josh Addison** and family established this art collective and center with private money. The Community Room is the not-for-profit component and has a governing board. The for-profit component is the rental of what has grown to be 40 studios including an arts school. Next to the factory building was an old house that has been reconverted to more studios and the **Vita Art Center**, a school offering art classes for children, teens and adults. (www.vitaartcenter.com). The entranceway opens into a large space that has a kitchen area which also serves as a “living room/communal room for the artists and people in the creative arts who are the tenants renting spaces of varying sizes. There are mailboxes set up for the tenants and even showers — quite handy when you have been working all day and need to switch roles and get to open school night. As we toured the building we stopped in to several of the artists' studios. **Johanna Spinks** (www.johannaspinks.com) seemed quite familiar and her excellent portrait paintings also got my attention. After a brief exchange we realized that we had a friend, **Everett Raymond Kinstler** (one of, if not the finest portrait painters in the US having painted over 50 cabinet members and presidents www.everettraymondkinstler.com) in common and had spent quite a bit of time at Ev's birthday party a number of years

ago. Well that was fun, there I was 3,000 miles from my regular life and yet the art world makes it a small community.

Before leaving town Moses offered to take us over to see **WAV**, a live work space for artists. The **Working Artists Ventura (WAV)** project is a \$59 million, state-of-the-art community designed for artists and creative businesses and completed in December 2009. The WAV community, in the heart of Ventura's Downtown Cultural District, offers affordable living and working space for over a hundred artists — painters, sculptors, dancers, poets, musicians, filmmakers and more. The artists bring to life a theater/gallery with performances, art openings and neighborhood gatherings. Arts-friendly small businesses, including coffee houses, galleries, cafes, wine bars and jazz clubs, are expected to draw foot traffic and contribute to the vitality of the community.

Right nearby are the **Tortilla Flats Murals**. The original murals were done in 1994-95 by **Moses & MB Hanrahan** of life in this part of town — Tortilla Flats, a community removed by the Freeway. The murals deteriorated over time and just a few years ago the city asked Moses and MB to re-construct the murals and they were installed along the walls of the underpass of the Freeway. Moses grew up in that community and as he showed us the murals I could hear



Heidi Robertson and Ragina Raalsdkjflasdif at the Buenaventura art Association in Ventura, CA.

the nostalgia as he told us about the different members of the community depicted on the mural. What an interesting and full day we had. The sensibility of the community to the arts is apparent throughout the city. It seems to be an excellent place for creativity to flourish.

Meanwhile, I came back East to the 7th Annual Open Studio for YOHO Artists Studios located in Yonkers in the former Alexander Smith Carpet Mill and now for many years studio space for some 55 + artists and art related professionals. George Huang is the owner/manager of what he hopes will become a Center for the Arts. When I asked George if he was an artist he smiled and said, "This (as he waved his hand to include the entire space) is my art." For the past number of years George and a group of "tenants" have been working to this end. I have visited several times and each time there is something new. Recently they opened a Community

I could hardly believe the number of gorgeous pianos spread over several rooms of **Craftsman Piano**, a full-service piano restoration facility that specializes in Steinway, Mason, and Hamlin pianos. Owner **Joe Hanerfeld** treated me to a brief concert on a Rosewood Steinway D, 1886. It is one of the most beautiful pianos I have seen and has a hand rubbed satin finish and a price tag of \$120,000.00. I video-taped quite a bit of my tour and will make a short movie and post it on our website and YouTube in the next few weeks.

I was pleased to get to see **Alex Kveton's** prints and **Jeffrey Milstein's** photographs at **Oriole 9** in Woodstock, NY. Alex, a well-known and highly accomplished sculptor, has recently explored printmaking. **Raymond J. Steiner** has written an introduction to Alex's soon-to-be-published monograph. Jeffrey Milstein's photographs are quite extraordinary and a recent monograph entitled *Cuba* has just been released. It is a



George Huang, manager (forefront) outside YOHO Artists studios housed in the former Alexander Smith Carpet Mill, Yonkers, NY



Outside the Bell Mattress Factory, Ventura, CA.

Gallery Space where tenants can have exhibitions. Every other month there is a **Gallery Night** with discussions and classes offered. I wandered throughout the several floors and sections talking with many of the artists who heartily expressed how much they enjoy working in the space. "It is like camp," one artist told me. Tenants are respectful of each other's privacy and at the same time available for socializing and helping one another.

beautiful little book with exquisite photographs "portraits" of Cuba.

Several new galleries have come to my attention in the last few months. **A.R.T.S (ARTISTS READY TO SELL)** is a gallery and marketplace in **Croton Falls, NY** whose focus is to exhibit and sell an extensive range of original works of art. It was founded by artists **Dyan Rosenberg, Carol Carpentieri, Phyllis Smith, Alex Tureaud, Marjie Kern** and **Suzanne Ashley**, all local residents of

Croton Falls. The gallery will feature paintings, sculpture, pottery, photography, fiber art, jewelry, artist made/ designed clothing and furniture. **A.R.T.S.** operates through renting display and sale space to vetted artists and artisans. **Dyan Rosenberg** said: "My hope is that the gallery becomes a 'clubhouse' for artists and patrons alike and provides a space for the exchange of ideas. We hope the public will join us for wine and cheese between 3-6 pm on the first Saturday of every month." Artists interested in joining this venture should call 914 276-2209 or take a look at; www.arts6gallery.com

Karen Whitman and **Richard Pantell** have opened their own gallery, **Bearsville Graphics Studio Gallery**, at 68 Tinker Street, in **Woodstock, NY**. In addition to showing their own prints and paintings, they will be exhibiting the works of prominent printmakers **William Behnken, Michael Di Cerbo, Steven Hazard, Bill Murphy, Carol Wax**, and ceramic artist **Randi Martin Kish**. Periodic theme exhibitions, lectures, demonstrations, and concerts will be announced.

The **Martin Lerner Gallery** was founded in the spring of 2010 in **Roxbury, New York** in the Catskill Mountains with the mission "of promoting, collecting, and preserving great works of art that recognize and reflect diversity and the many different forms of expression and viewpoints

in our contemporary world. The Gallery will reach out to its audiences through innovative exhibitions and shows in the spirit of conveying a sense of and encouraging participation, appreciation and understanding of art on all levels through different artistic mediums and styles." The **Grand Opening** will be Sunday, June 19th with celebration from noon till 8pm. Take a look at their site at www.martinlernergallery.com where you will find additional information not only about the gallery but the inns, restaurants and resorts in and around Roxbury, NY.

In my April online **Culturally Speaking Column** I posted several videos: **The Concert at Kaatsbaan International Dance Center, Tivoli, NY** and the **Chili Bowl Fiesta**, a fundraiser for the **Women's Studio Workshop** in **Rosendale, NY**. Take a look. They give a flavor of the events and Hollywood filmmakers should have no fear of competition. Take a look at our ever-evolving website www.arttimesjournal.com and while you're online become a facebook fan of **ART TIMES**. Use this page to let us know about the things you're doing. Soon to come (when I learn how to do it) is a blog form our Editor **Raymond J. Steiner**. Here you can read his **Peeks and Piques!** and other thoughts he has.

See you out and about and be sure to say hello.



(L) Alex Kveton, printmaker & sculptor, with Rick Pantell, master printmaker, (R) Jeffrey Millstein, photographer, with Lenny Kislin, curator at their exhibits at Oriole 9, Woodstock, NY



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Images by
Fred Cray



Sometimes things were

May 1 - June 13, 2010

Artist Reception: May 8, 4-6 p.m.

Calendar

Continued
from Page 8
Saturday, May 29

Additional listings online:
www.arttimesjournal.com

FINE ART AUCTION Preview Benefit for Arts in Education Program at Woodstock Day School, Fletcher Gallery, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 10-6pm www.fletchergallery.com **Ulster**

NINE/9: An Invitational Sculpture & Painting Exhibition: ALEX KVETON featured artist Fay Wood's Clove Church Studio/Gallery/Gardens, 209 Fishcreek Rd., Saugerties, NY charge (thru Jun 6) www.faywoodstudio.com **Ulster**

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. sq. E. & Univ. Pl. (212) 982-6255 www.wsoae.org **NYC**

Sunday, May 30

FINE ART AUCTION Benefit for Arts in Education Program at Woodstock Day School, Fletcher Gallery, Kleinert/James Art Ctr., 34 Tinker St., Woodstock, NY (845) 679-2079 2pm (Previews: 5/27; 5/28; 5/29 10-6pm) www.fletchergallery.com **Ulster**

LISA DELORIA WEINBLATT: SCHOOL LUNCH Sand Lake Ctr for the Arts, 2880 Rte 43, Averill Park, NY (518) 674-2007 Opening Reception 1-3pm (thru Jun 30) **Rensselaer**

NINE/9: An Invitational Sculpture & Painting Exhibition: BASHA RUTH NELSON featured artist Fay Wood's Clove Church Studio/Gallery/Gardens, 209 Fishcreek Rd., Saugerties, NY charge (thru Jun 6) www.faywoodstudio.com **Ulster**

OSAMU KATO / ELEANOR GOLDSTEIN Upstream Gallery, 26B Main St., Dobbs Ferry, NY (914) 674-8548 Opening Reception 2-5pm (thru Jun 20) **Westchester**

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. sq. E. & Univ. Pl. (212) 982-6255 www.wsoae.org **NYC**

Monday, May 31

NINE/9: An Invitational Sculpture & Painting Exhibition: FAY WOOD featured artist; RAYMOND J. STEINER featured speaker (4pm) Fay Wood's Clove Church Studio/Gallery/Gardens, 209 Fishcreek Rd., Saugerties, NY charge (thru Jun 6) www.faywoodstudio.com **Ulster**

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. sq. E. & Univ. Pl. (212) 982-6255 www.wsoae.org **NYC**

Tuesday, June 1

GABRIEL CESLOV Solo Show Teatown Lake Reservation, 1600 Spring Valley Rd., Ossining, NY (914) 762-9212 (thru Jul 31) **Westchester**

NINE/9: An Invitational Sculpture & Painting Exhibition: RUTH EDWY featured artist Fay Wood's Clove Church Studio/Gallery/Gardens, 209 Fishcreek Rd., Saugerties, NY charge (thru Jun 6) www.faywoodstudio.com **Ulster**

Wednesday, June 2

NINE/9: An Invitational Sculpture & Painting Exhibition: ANGELA GAFFNEY-SMITH featured artist Fay Wood's Clove Church Studio/Gallery/Gardens, 209 Fishcreek Rd., Saugerties, NY charge (thru Jun 6) www.faywoodstudio.com **Ulster**

Thursday, June 3

NINE/9: An Invitational Sculpture & Painting Exhibition: SHELLEY PARRIOTT featured artist Fay Wood's Clove Church Studio/Gallery/Gardens, 209 Fishcreek Rd., Saugerties, NY charge (thru Jun 6) www.faywoodstudio.com **Ulster**

OPEN STUDIOS 2010 WCC Center for the Arts, 27 North Division St., Peekskill, NY (914) 606-7300 Opening Reception 5-7pm (thru Jul 30) www.sunywcc.edu **Westchester**

Friday, June 4

ANNUAL MEMBERS SHOW Barrett Art Center, Hudson Valley Auctioneers Building, 432 Main St., Beacon (845) 471-2550 Opening Reception and Pot Luck dinner 7-9pm (thru Jun 26) www.barrettartcenter.org **Dutchess**

NINE/9: An Invitational Sculpture & Painting Exhibition: JEFFREY SCHILLER featured artist Fay Wood's Clove Church Studio/Gallery/Gardens, 209 Fishcreek Rd., Saugerties, NY charge (thru Jun 6) www.faywoodstudio.com **Ulster**

ULA EINSTEIN, LESLIE MADIGAN, JODY RICHARDS, KAREN SHAW GAGA Arts Center, 55 West Railroad Ave., Garnerville, NY (845) 947-7108 6-9pm (thru Jun 27) **Rockland**
YOHO ARTISTS GALLERY NITE YOHO, 578 Nepperhan Ave., Yonkers, NY (917) 682-5172 6-8pm **Westchester**

Continued on Page 14

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Theatre *Would we rather have Live-or Memorex?*

By ROBERT W, BETHUNE

I'VE BELIEVED, FOR a long time now, that live theater's key advantage is that it is in fact live, that being in the same space, breathing the same air as the performers is a fundamentally more intense experience than any mediated version of drama, such as cinema or television.

Now I'm scared. I might be wrong. I've been studying a fascinating document from NESTA, the UK's National Endowment for Science, Technology and the Arts. In June and October last year, the National Theatre transmitted live performances of *Phedre* and *All's Well That Ends Well* to digital cinemas around the world, including 70 cinemas in the UK. NESTA went out and surveyed both the live audience in the National Theatre and the cinema audience, collecting over a thousand responses from each, for a total of about 2,500 responses in all. They were very interested in

the demographics of it all, of course, but along the way they also explored the reception of the performances by these two audiences.

88 percent of the cinema audiences "felt an emotional response to the play." That's ten percent more than the live audience. 63 percent of cinema audiences felt "transported to another world and lost track of time." Only 48 percent of the live audience felt that way—15 percent fewer. 80 percent of the cinema audience felt "real excitement because they knew that the performance they were watching was taking place 'live' at the National Theatre."

Of course, the cinema experience was not live, any more than sitting at home watching a football game is live. "Live on TV" isn't live, no matter how big the screen is. And yet—is it not true that many of us rarely never go to the stadium, but watch many a

game at home on TV? And haven't we all found ourselves jumping up and down in our living rooms with excitement at a really great moment in a televised game?

So how important is it that live be actually live? Isn't it clear that we are quite willing to accept "live on TV" as the emotional equivalent of live? In fact, do not these results suggest that we are actually more likely to be emotionally involved with the moving image on a screen than with the real thing directly in front of us?

We are, after all, exposed to the screen every day, almost everywhere we go. It's becoming normal to see screens in all sorts of places—the hallways of a college building, the customer service area of a supermarket, on the walls of a restaurant or bar, almost anywhere—not to mention our own homes. In contrast, how often are we exposed to actual

live performance in person? Are we not more likely to have learned to respond more to screens than to live performances?

I don't think we can outgrow live performance, but I think we can grow away from it. And maybe we are doing just that. We're better at responding to what we see on screens because we do so much more of it and because the screen does have some innate advantages. Are we heading down a road that will lead to the audience in a live theater serving the same role as the studio audience of a TV show? And when we get there, will there be any difference?

The NESTA document is available at www.nesta.org.uk/library/documents/Beyond-Live-report.pdf. Scary as it is, I recommend you read it.



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Simplifying The Landscape 1 w/ <i>Kate McGloughlin</i> June 3-24, Thursdays	Intensive Portfolio Development w/ <i>Lois Woolley</i> July 11-16
Abstraction & Drawing: Interpretation & Form w/ <i>Meredith Rosier</i> June 7-28, Mondays	The Poetic Landscape w/ <i>Paul Abrams</i> July 17-18
Figure Painting & Palette Development w/ <i>Judith Reeve</i> June 14-19	Short & Long Pose Drawing w/ <i>Jon deMartin</i> July 19-23
Color Confidence w/ <i>Jane Jones</i> June 21-25	The Alla Prima Portrait w/ <i>Lois Woolley</i> July 24-25
Interpreting the Landscape w/ <i>Christie Scheele</i> June 28-30	Woodstock Impressions w/ <i>Christine Debrosky</i> July 26-30

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Special Gallery Hours for This Exhibition:
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Calendar

Continued from Page 10

Additional listings online:
www.arttimesjournal.com

Saturday, June 5

43rd ANNUAL ART IN THE PARK Art League of Long Island, Heckscher Museum Park, 2 Prime Ave Huntington (631) 462-5400 10-5pm (Jun 6) www.artleagueli.net **Suffolk**

ANNUAL WHITE PLAINS OUTDOOR JURIED ARTS FESTIVAL White Plains Outdoor Arts Festival Committee, Tibbits Park, One North Broadway at Main St., White Plains, NY (914) 993-8271 or (914) 949-7909 10am-5pm www.whiteplainsoutdoorarts-festival.com **Westchester**

ART INVASION The Shirt Factory, 77 Cornell Street, Kingston, NY Artist's Reception 7-9pm **Ulster**

DONALD ELDER Elena Zang Gallery, 3671 Rt. 212, Shady, NY 845-679-5432 Opening Reception 2-5pm (thru June 29) www.elenazang.com **Ulster**

FROM THE BRONX TO "THE" WOODSTOCK Bearsville Graphics Studio Gallery, 68 Tinker St., Woodstock, NY (845) 684-5476 (thru Jun 20) **Ulster**

GABRIEL CESLOV Solo Show Teatown Lake Reservation, 1600 Spring Valley Rd., Ossining, NY (914) 762-9212 Artist's Reception 3-5pm (thru Jul 31) www.gabrielceslov.com/paintings.html **Westchester**

IN SEARCH OF PEOPLE Smithtown Township Arts Council, Mills Pond House, 660 Rte 25A, St. James (631) 862-6575 (thru Jul 2) www.stacarts.org **Suffolk**

LILY SCHOR: Ceramics, RANDY FROST: Fiber, CHRIS HAMPTON: Wood: Artists' Demos Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 1:30; 2:30; 3:30 **Westchester**

NINE/9: An Invitational Sculpture & Painting Exhibition: ANTHONY KRAUSS featured artist Fay Wood's Clove Church Studio/Gallery/Gardens, 209 Fishcreek Rd., Saugerties, NY charge (thru Jun 6) www.faywoodstudio.com **Ulster**

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. Sq. E. & Univ. Pl. (212) 982-6255 www.wsoae.org **NYC**

Sunday, June 6

43rd ANNUAL ART IN THE PARK Art League of Long Island, Heckscher Museum Park, 2 Prime Ave Huntington (631) 462-5400 10-5pm www.artleagueli.net **Suffolk**



Saturday & Sunday
June 5 & 6, 2010
10 am to 5 pm



MARY ANN HEINZEN

48th Annual Juried Show
TIBBITS PARK • 1 N. Broadway at Main St.
FINE ARTS • FINE CRAFTS
Free Admission • Children's Activities
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www.WhitePlainsOutdoorArtsFestival.com

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Wolf Team at Better Homes and Garden Rand Realty • Saccardi & Schiff, Inc. • Stop & Shop Supermarkets

FINE ART AUCTION



John F. Carlson (1874-1945), Trout Stream, oil, 12 x 16

Proceeds to benefit
the
Woodstock
Day School
Arts in
Education
Program

Sunday, May 30th at 2:00pm

Kleinert/James Art Center
34 Tinker St, Woodstock, NY

Preview at Fletcher Gallery
Thurs 5/27, Fri 5/28, Sat 5/29 from 10-6

Online at www.fletchergallery.com starting 5/10

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Rosella Hartman • Victoria Hutson Huntley •
Yasuo Kuniyoshi • Doris Lee • Hayley Lever •
Ethel Magafan • Fletcher Martin • Pablo Picasso •
Anton Refregier • Charles Rosen • Rolph Scarlett
Eugene Speicher • Ivan Summers • John W Taylor
James Turnbull • Arnold Wiltz • Ronau Woiceske

ANNUAL WHITE PLAINS OUTDOOR JURIED ARTS FESTIVAL White Plains Outdoor Arts Festival Committee, Tibbits Park, One North Broadway at Main St., White Plains (914) 993-8271 or (914) 949-7909 12am-5pm www.whiteplainsoutdoorartsfestival.com **Westchester**

"INFORMATION REVISITED" Encyclopedia Britannica Project Belskie Museum of Art & Science, 280 High St., Closter, NJ (201) 768-0286 Opening Reception 1-5pm (thru Jun 27) www.belskiemuseum.com **NJ**

NINE/9: An Invitational Sculpture & Painting Exhibition: MICHAEL CICCONE featured artist Fay Wood's Clove Church Studio/Gallery/Gardens, 209 Fishcreek Rd., Saugerties, NY charge (thru Jun 6) www.faywoodstudio.com **Ulster**

WASHINGTON SQUARE OUTDOOR ART EXHIBIT Washington Square Outdoor Art Exhibit, Wash. sq. E. & Univ. Pl. (212) 982-6255 www.wsoae.org **NYC**

Monday, June 7

121st ANNUAL EXHIBIT OF NATIONAL ASSOCIATION OF WOMEN ARTISTS National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 475-3424 (thru June 28) www.nawanet.org **NYC**

IN THE NEWS: Theme Show Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru July 9) www.salmagundi.org **NYC**

Friday, June 11

NATIONAL SOCIETY OF PAINTERS IN ACRYLIC & CASEIN: Annual Exhibition Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Reception 6-8pm; Awards Ceremony 7pm (thru June 11) www.nationalsocietyofpaintersincaseinandacrylic.com **NYC**

Saturday, June 12

7th ANNUAL SPRING PLEIN-AIR PAINT-OUT AND ART AUCTION Barrett Art Center, Hudson Valley Auctioneers Building, 432 Main St., Beacon(845) 471-2550 Artists paint from 9-3pm; Reception 4-5:15; Live & Silent auctions from 5:30-7:30pm www.barrettartcenter.org **Dutchess**

ACTIVE MEMBERS SHOW / BENJAMIN JOSE (SOLO) / TANIA KRAVATH (Active Members Wall) Woodstock Artists Assn & Museum, 28 Tinker St., Woodstock, NY (845) 679-2940 (thru Jul 18). **Ulster**

DIANE MITCHELL: Photography; FLO SUERIG: Ceramics; MIA DEBETHUNE: paintings; Artists' Demos Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 1:30; 2:30; 3:30 **Westchester**

MICHAEL VEITCH & JULIE LAST Photosensualis, 15 Rock City Rd, Woodstock, NY 7pm photosensualis.com **Ulster**

REGIONAL EXHIBITION 2010 Woodstock School of Art, 2470 Route 212, Woodstock, NY (845) 679-2388 Opening Reception 3-5pm (thru Aug 7) **Ulster**

WHITMAN & PANTELL CONCERT & OPEN MIC Kleinert/James Art Center, 34 Tinker St., Woodstock, NY 845- 679-2079 8pm charge **Ulster**

Continued on Page 24



Blue Door Gallery

13 Riverdale Avenue • Yonkers 10701 • (914) 375.5100 • info@bluedoorgallery.org • www.bluedoorgallery.org
Gallery Hours: Thursday: 12-5pm, Friday: 1-6pm, Saturday: 12-5pm

Show & Tell 2

may 15 - june 19, 2010
opening reception
saturday, may 15 | 12-1:30

join us for free artist demonstrations on saturdays

may 15

Pat Hickman
Mixed Media
1:30 - 2:30

Mark Gilliland
Photography
2:30 - 3:30

Michael Hayes
Collage
3:30 - 4:30

may 22

Kaya Deckelbaum
Sculpture
1:30 - 2:30

Amy Bilden
Painting, MM
2:30 - 3:30

Ed Chaplin
Drawing
3:30 - 4:30

june 5

Lily Schor
Ceramics
1:30 - 2:30

Randy Frost
Fiber
2:30 - 3:30

Chris Hampton
Wall Relief
3:30 - 4:30

june 12

Dianne Mitchell
Photography
1:30 - 2:30

Flo Suerig
Ceramics
2:30 - 3:30

Mia de Bethune
Painting
3:30 - 4:30

june 19

Toshu Kabessa
Ceramics
1:30 - 2:30

Nancy Nikkal
Collage
2:30 - 3:30

Kathleen Yacoe
Painting
3:30 - 4:30

Thur, June 3 ARTSPEAK • Writing Workshop by Golda Solomon

Write & Tell 5:30 - 6:45pm (fee), 7pm Performance (free to public)

followed by Open Mic

Made possible in part with support from
The Blue Door Artists Association



Quiet Light: The Hudson Valley Painting Collection

A solo show presenting recent works of

GABRIEL CESLOV

June 1st - July 31st, 2010

Opening Reception: Saturday, June 5th, 2010, 3-5 pm

Teatown Lake Reservation

1600 Spring Valley Road Ossining NY 10562 | Tel: 914.762.2912

www.gabrielceslov.com/paintings.html

Fiction Southern Girl

By PHILIP LOYD

"WELL, AT LEAST she's no damn Yankee," said Mother, and that was the closest thing to a compliment I could have expected. "That girl you... while you were at Princeton, the one with the, with the nose, you know, the..."

"The Jewish girl," I said.

"Don't you use that tone with me," she said. "This new girl, she's not..."

Mother stopped breathing.

"No Mother, she's not Jewish."

She started breathing again.

"She's a Southern girl," I said.

"Watch your mouth," said my Mother. "You watch your manners in my house."

I had to give Mother the benefit of the doubt. Before lunch today she didn't even know I had a girlfriend, much less that I was engaged.

My girlfriend, my fiancé, I'd known for only three months now. I met her in Houston. As far as I was concerned, she was as much a Southerner as any belle from Savannah or debutante from New Orleans. But Mother didn't regard Texans as Southerners. Mother believed all ladies west of the Sabine River crowned their curtilage with cactus roses, and that all men moussed their hair with motor oil.

"Now, you know my problem with that last girl was not that she was Jewish," said Mother.



SCHOOL LUNCH

LISA DELORIA WEINBLATT

May 15 - June 30, 2010

Opening Reception
Sunday, May 30, 1-3pm

Sand Lake Center for the Arts
2880 Route 43, Averill Park, NY
518 674-2007
www.lisadeloriaweinblatt.com

"Yes, Mother."
"I mean, not for the sake of being Jewish, per say. But go ahead and tell me how I was wrong about her."

"You were right about her, Mother."

"Tell me how I didn't warn you about her."

"You warned me about her, Mother."

"It's not that I want to gloat. God forbid I should want to see you happy. But like I've told you a thousand times, you need—"

"A Southern girl."

"So tell me about this new girl," said Mother. Mother loved being right almost as much as she loved sounding magnanimous.

"Well, like I said, she's a Southern girl," and thinking about Mary made my eyes light up. "You're just going to fall in love with her."

Mother grunted.

"She's everything that's splendid about a Southern girl. She has big beautiful brown eyes, dewy skin that glistens, pouty lips, a loving smile, and long straight hair that falls down past her shoulders."

"I see," said Mother.

"And with Mary, family means everything."

"You don't say. Is she from a large family?"

"Eight sisters, six brothers."

"Oh my, that is a healthy clan. And what does her father do?"

"He's a doctor."

"What's his specialty?"

"He's a GP."

"I didn't know there were any old country doctors still around," said Mother.

"He even makes house calls."

"You don't say. And her mother?"

"Where do you think Mary gets her exquisite eyes? She's the most beautiful elderly woman I've ever

met," I said, "next to you."

"Mature woman," said Mother, and I think she actually blushed.

"I suppose you two are already living together, like you did with that one from New York?"

"Not a chance," I said. "Mary wouldn't have it. As far as things like that go, she says 'I don't' until we both say 'I do.'"

"Impressive," said Mother. Mother was rarely impressed.

I grabbed Mother by the hand. I could see she was a bit startled by this. No one ever grabbed Mother by the hand.

"I have to tell you, Mother," I said, "Mary, her whole family, there is something so quaint about them, is almost as if they were from another time and place. Is just like the stories you always tell me, about how it was growing up with Grandma and Grandpa. There is something about her that reminds me of, well, of you."

Mother had never heard me talk this way before.

"Mary is nothing like any of the girls I've dated before, nothing like women today at all. She doesn't drink, doesn't smoke, doesn't go out dancing all night, doesn't wear scant clothing, has no tattoos; hell, she never even had a steady boyfriend before me. The only beau she ever had was when she was fifteen and they only had two dates and they never got any further than her front porch."

"And now this, you're just not going to believe," I said. Mother almost looked frightened. "We've had a dozen dates altogether, and that's counting the times I've been to her house. Never, not once, have we been alone. Either her father or her mother or her grandmother has always been there to chaperone. I'm not kidding. That's how old-fashioned she is."

"My word," said Mother, "sounds like someone straight out of a Herbert

Sass novel." She swallowed hard. "Sounds like your father and I."

"I know."

"So," said Mother, "when do I get to meet this future daughter-in-law of mine, this *Southern* girl?" She touched my hand and smiled.

"Well, I said, "how about right now?"

"Excuse me?"

"She's just outside, in the car. I'll go and get her."

"Here, she's here now?" said Mother, and she began searching for a mirror. "But I don't even have my face on." Absent a mirror, she set to fixing her hair by her reflection in the silver tea set. I hadn't seen Mother this out of sorts since President Clinton came to console her at my father's funeral.

I gave Mother the few extra moments I knew she'd want, and even knocked first.

"Come in," she said.

I opened the door. Mother was standing stiff as a board, smiling wide with starched hair and the scent of freshly sprayed perfume all around. It was the biggest smile I ever saw her make, and it lasted all of one second. At two seconds, the arch in her back gave way and her shoulders slumped forward. In the third second, all the color went out of her face and she was as white as a ghost. At least she looked bleached white, especially in contrast to Mary, who wrapped her caramel-colored arms around Mother, hugging her like she was family already, saying "*Mamá, finalmente nos conocemos, aunque parece que ya te conociera.*"

Mother should be happy, I thought. Mary, Maria, reminds me of her in so many ways. She is the very definition of a Southern girl: a natural-born beauty; ladylike in manner and style; devoted to hard work; dedicated to family; and as old-fashioned as they come. She is from the small town of Cardenas in southern Mexico. And oh yes, one thing Mary most certainly is not: she's no damn Yankee.

(Philip Loyd lives in Houston, TX.)



AUDUBON ARTISTS 68th Annual National All Juried Exhibition

for Active Members & Non-Members

Sept. 13th — Oct. 1st, 2010

Call for Digital Entries in

Aquamedia, Mixed Media, Graphics,
Oils, Acrylics, Pastels & Sculpture
(excluding Photography & Digital Art)

Open to Artists Residing in US: \$40/ one cd entry only
Active members will not be juried this year.

...with over \$20,000 in Awards

Awards Jurors

Mark D. Mitchell, Asst. Curator of American
Painting & Sculpture, Philadelphia Museum of Art

Gail S. Davidson, Curator at Cooper-Hewitt
National Design Museum, Smithsonian Institution, NYC

Send SASE for prospectus to: Raymond Olivere,
1435 Lexington Ave., #11D, NY, NY 10128
or download: www.audubonartists.org

Salmagundi Art Club Galleries
47 Fifth Ave., NYC • Open Daily 1:00-6:00pm

Postmarked Digital Entry Deadline July 17th
Additional information: Vinnie Nardone, Pres.

732-903-7468 • nardoneart@comcast.net



CALL FOR ENTRIES

ALLIED ARTISTS OF AMERICA

97th Annual Open Exhibition

November 12 - November 30, 2010

at The National Arts Club Galleries, NYC



Open to all artists
Oil, Watermedia, Pastel,
Graphics, Sculpture

\$24,000 awards in cash & medals

Slide or jpeg entries accepted.

Deadline September 13. For prospectus
send SASE to: Rhoda Yanow, 19 Springtown
Road, White House Station, NJ 08889 or at
website at: www.alliedartistsofamerica.org

Donald Elder
new paintings

opening reception:

Saturday, June 5, 2010

2-5

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open 11-5 daily

Opportunities

Artists/Craftspeople: A.R.T.S. Gallery, Croton Falls, NY (914) 276-2209 Seeks all artisans and artists for new marketplace venue Jun, Jul, Aug. Email for full details. arts6gallery@gmail.com

Photographers: Adirondack Lakes Ctr for Arts & Adirondack Photography Inst. (518) 352-7715 Seeks entries for 1st Juried Photography Exhibit "Diversity Through Many Lenses" Aug 25-Oct 10. Apply online at website. www.adirondackarts.org Deadline May 24.

Artists: Oil, Watermedia, Pastel, Graphics, Sculpture: Allied Artists of America. Seeks entries for 97th Annual National Exhibition Nov 12-Nov 30, 2010 at National Arts Club, NYC. SASE to Rhoda Yanow, 19 Springtown Rd., White House Station, NJ 08889 or website for prospectus. www.alliedartistsofamerica.org. Deadline Sep 13.

Artists: American Artists Professional League, 47 Fifth Ave, NYC 10003. Call for Entries for the 82nd Grand National Exhibition, Nov 2 - Nov 12. Judges. Slides or digital accepted; representational or traditional realism only; Approx. \$16,000 in awards, cash and medals. Send #10 SASE to AAPL or visit website. www.americamartistsprofessionalleague.org Deadline Aug 14.

US Artists: Audubon Artists Art Society Entries of aquamedia, mixed media, graphics, oils, acrylics, pastels & sculpture (excluding photography and digital art) for 68th Annual Juried Exhibit, Sept 13-Oct 1, 2010 at the Salmagundi Club, NYC. Over \$20,000 in awards. SASE to Raymond Olivere, 1435 Lexington Ave., #11D, New York, NY 10128 or go to website. Additional info: Vinnie Nardone, Pres.: (732) 903-7468 nardoneart@comcast.net. nardoneart@comcast.net www.audubonartists.org Deadline Jul 17.

Printmakers and print /mixed media artists: Barrett Art Center, 55 Noxon St., Poughkeepsie, NY 12601 (845) 471-2550. Seeks entries for Printwork '10, Nat'l Juried Printmaking Exhibition Jul 17 - Aug 14. Curator: Asher Miller, Department of 19th Century Modern & Contemporary Art, Metropolitan Museum of Art NYC. Cash Awards and exhibition opportunities Send SASE for prospectus or visit website. www.barrettartcenter.org Deadline Jun 12.

Artists: Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 Seeks work that will be a tribute to the memories and visual narratives revealed in art about individuals and/or experiences. Email 3-6 images at 300 dpi plus artwork description and artist details. Hanging fee \$15. For more info call (914) 375-5100; email yonkersbluedoor@gmail.com or go online www.bluedoorgallery.com

org Deadline: June 11.

Artists: bjsartworks Framing Gallery Studio, 71 Lawrence St. Suite 208, Glens Falls, NY (518) 793-9350 Seeks entries for "A Social Perspective, 3rd Annual Domestic Violence Awareness Project Oct 1 - Oct 31. Website for prospectus. bjsartworks@aol.com bjsartworks.com

Artists: bjsartworks Framing Gallery Studio, 71 Lawrence St. Suite 208, Glens Falls, NY (518) 798-6591 / 793-9309 Seeks entries for Art of Our Park Exhibit Jun 12, 13 to benefit Hovey Pond Gardens. Visit bjsartworks or visit online. www.adirondackherbals.com Deadline Jun 10

Women Artists: Catharine Lorillard Wolfe Art Club, Inc., Seeks entries for the 114th Annual Open Juried Exhibition at the National Arts Club, Oct 5-29, 2010. Media: Oil, Acrylic, Watercolor, Pastel, Graphics, Sculpture. Over \$9000 in awards. SASE: Okki Wang, 431 Woodbury Rd., Cold Spring Harbor, NY 11724 or download from website. www.clwac.org. Deadline Jul 1.

Artists: Center for New Media and the Arts, 186 Greenwood Ave., Bethel, CT (203) 797-1786 Seeks entries for open competition "Figure Reprisal" Aug 6-Sep 2. Cash awards. Download prospectus from website. cnmabethel@gmail.com cnmabethel.com Deadline May 15.

Artists, All Media: Cooperstown Art Association, 22 Main Street, Cooperstown, NY 13326. 75th National Juried Exhibit July 16-Aug 20. Juror: Carrie Haddad & Melissa Stafford. All media. Possible \$3500 in prizes. Catalog. Prospectus available online. www.cooperstownart.com Deadline May 15.

Craftspeople: Dutchess Community College Foundation Seeking crafters for 39th Annual Holiday Craft Fair, Nov. 27 & Nov 28. For more information call Diane Pollard (845) 431-8403 or visit website. www.sunydutchess.edu/Alumni/foundationevents/annualCraftFair

Artists: e4c 4Culture, 101 Prefontaine PL S, Seattle, WA (206) 296-8676 Seeks electronic artworks. email or visit website for full details. Heather.dwyer@4Culture.org www.4culture.org Deadline May 26.

Photographers (18 or over): Garrison Art Center, 23 Garrison Landing, Garrison, NY (845) 424-3960. Seeks entries for "PHOTOcentric 2010" a juried exhibition. Jurors: Harvey Stein, photographer, curator, author and Stephen Shore, photographer and Chairman of Bard College Photography Dept. Solo Show for Best in Show/ virtual gallery exhibit for others. Download prospectus from website. gac@highlands.com. garrisonartcenter.org. Deadline Jun 1.

Craftspeople: Hanford Mills Museum, PO Box 100, E. Meredith, NY 13757. 607.278.5744. Seeks craftspeople using 19th century techniques for Harvest

Festival Sunday Oct 10. Go to website for prospectus and application. keving@hanfordmills.org. www.hanfordmills.org Deadline Aug 15.

Artists: Harrison Council for the Arts, Harrison Pubic Library, Bruce Avenue, Harrison, NY 10528 (914) 835-0324. Seeks entries for 2011 Exhibition schedule. Call or write for complete details. Deadline May 21.

Artists, All Media: Hudson Valley Wine Magazine, PO Box 353, Coxsackie, NY (518) 731-1332 Seeks entries for "Year-long Celebration of Art & Wine in the Hudson Valley" ending Apr 2011. Send 5 current works on CD. artandwine@hvwinemag.com www.hvwinemag.com Deadline May 7

Poets: InDeArts Seeks 3-line poetry for online. Up to 3 poems accepted. indearts@aol.com www.indearts.org No deadline

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Member Show Jun 13. You may join at receiving on Jun 12 11am - 2pm. Download prospectus at website. www.kentart.org.

Artists, All Media: Long Island Museum, 1200 Route 25a, Stony Brook, NY 11790 (631) 751-0066 x248 Seeks participants for Juried Competition art competition "Let's Eat!" Aug 15-Sep 6. Cash prizes. Call or email for submission guidelines. Submit CD w/images and payment (\$30 for up to 3 images). No returns w/o SASE. art@longislandmuseum.org www.longislandmuseum.org. Deadline Jul 9)

Artists, All Media: Manhattan Arts International. Manhattan Arts International "6th Annual Healing Power of ART Competition May 10-Aug 10. All media including painting, drawing, sculpture, photography, prints, work on paper, mixed media and fine crafts. No video. Contact Renee Phillips, at www.manhattanarts.com/Gallery/HealingPowerofArt 2010/index www.manhattanarts.com/Gallery/HealingPowerofArt 2010/index

Artists, Craftspeople, Photographers: MC Miller Middle School, 65 Fording Place Rd., Lake Katrine, NY (845) 382-2960 Seeks vendors for 22nd Annual Fair Oct 23-24. Email for details apps. krotella@kingstoncityschools.org

Soft Pastel Artists: Pastel Society of America. Seeks entries for 38th Annual Open Juried Exhibition at National Arts Club, Sept 7 - Oct 2. Send SASE (#10) PSA, 15 Gramercy Park South, New York, NY 10003 for prospectus. Info: 212 533 6931 or download from website. pastelny@juno.com. www.pastelsocietyofamerica.org. Deadline for Slides: May 28

Artists, All Media: Pleiades Gallery, 530 W. 25 St., 4th fl. NY, NY 10001-5516 (646) 230-0056. Seeks entries for the 28th Annual Juried Exhibition July 15 - Aug 7, 2010. Open to all media. Juror M. Stephen

Doherty, Editor in Chief, American Artist, Watercolor, Drawing and Workshop Magazines, Author of The Watson-Guptill Handbook of Landscape Painting and Creative Oil Painting Download prospectus from website or call for more information. www.pleiadesgallery.com. Deadline: May 22

Artists: Putnam Arts Council, Tilly Foster Farm, 100 Rte. 312, Brewster, NY (845) 803-8622. Seeks entries for "Evolution: Everything Changes: growth, survival, process, metamorphosis, stages" May 23-Jun 18. Call for details or visit online for prospectus www.putnamartscouncil.com. Deadline May 15.

Artists: Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780 Seeks entries for "Arte Latino II 8/14 - 9/24. \$35/3 entries. Prospectus at www.stacarts.org/exhibits or email exhibits@stacarts.org www.stacarts.org. Deadline Jul 9.

Artists, Poets, Writers: The Arts Guild of Old Forge, Inc. P.O. Box 1144, Old Forge, NY 13420 (315) 369-6411 Seeks entries for "Art, Poetry, Tall Tales" Download or call prospectus. artscenteroldforge.org Call for various deadlines.

Actors, Singers, Dancers: The Ctr for Performing Arts, Rte 308, Rhinebeck, NY (845) 876-5348 Seeks performers for one-minute contemporary comedic monologue Aug 6-Aug 22. Call for full details.

Artists, Craftspeople, Vendors: The Shirt Factory 77 Cornell St., Kingston NY needed to participate in Art Show at to be held on July 4th Sunday outdoors at the Shirt Factory For more info and application email or go to website lynpro61@aol.com www.artistworkspace.com


Artists, All Media: Unframed Artists Gallery, 173 Huguenot St., New Paltz, NY 12561 (845) 255-5482. Seeks entries for "Words & Images" Jun 19 - Aug 14. Contact Michelle Riddel for full details. unframedartist@yahoo.com. www.unframedartistsgallery.com.

Artists: Walsh Gallery at Seton Hall Univ., 400 South Orange Ave., S. Orange, NJ 07079 (973) 275-2033 Seeks entries for work influenced by G.K. Chesterton. Prospectus at website. http://library.shu.edu/gallery/Call_for_submissions_ Deadline Jul 15.

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 80th Art in the Village outdoor exhibit, May 29, 30, 31; Jun 5, 6 Go online for registration form and info. jrm.wsoae@gmail.com www.washingtonsquareoutdoorartexhibit.org.

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.

Betsy Jacaruso Studio & Gallery



Watercolors & Oils by Betsy Jacaruso

"At Home & Abroad"
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Cross River Artists . "New Work"

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54 Elizabeth St, Red Hook, NY . 845-758-9244
Gallery Hours: Wed-Sat 12-5, Sun 12-4
www.betsyjacarusostudio.com

9/11: THE EXHIBITION
Artists Lost But Not Forgotten

Opening
September 11, 2010

For further information:
www.911exhibition.com

Entries from families of lost artists are welcome
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Film *An Old Avatar*

By HENRY P. RALEIGH

"AVATAR" IS THE latest hi-tech sensation in 3-D and motion capture CGI. I say this easily as if I knew what this technology is all about. Look, its only recently that I learned CGI stood for 'computer generated imagery' and not a social disease as I once thought. It took me long enough to straighten out the difference between 'montage' and 'mise-en-scene' and while doing so I failed to heed George Lucas' prediction that computer graphics was the cinema of the future. Up to now I've had but a vague acquaintance was avatars, something to do with game playing, bored youth, small potatoes for a film scholar once schooled in mind-boggling stuff like 'hyper-reality' and 'reification of opticality', I can tell you.

Well sir, while I was apparently out to lunch, along comes the film of the future, John Cameron's science fiction epic, "Avatar" and at a cost of \$300 million. I have fond memories of several of Mr. Cameron's films. My last born pretty much grew up with "The Terminator" and "Aliens". "Titanic" didn't please me, though and that's not Mr. Cameron's fault really, its Mr. DiCaprio's—he looks too much



like a fellow in my fifth grade class who I disliked intensely because he competed with me for the attention of Nancy Truelove. Some of the special effects weren't so hot either.

All I've seen so far of "Avatar" are the trailers and that's probably as far as I'll get. It takes place on a moon called Pandora so you know this means bad news. Pandora is inhabited by a leftover cast of extras from the Star War saga. The Na'vi, as they are called, resemble cats and seem to suffer chronic hypothermia. They live in a big tree and have an unsettling habit of communicating with the animals on their planet by wiring up to them via their pony tails. Possibly my opticality wasn't sufficiently reified back in the 80s yet everything in "Avatar" looks like it was made of nicely detailed Silly Putty. Mr. Cameron has said that if he wished to put as much electronic effort as he did in creating the Na'vi he could make a realistic Avatar of any actor of the past. I for one wouldn't wish this to happen to Cary Grant or Katherine Hepburn. Perhaps he could make one of me—I figure I've already begun looking like one.

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N.A.W.A.'s 121st Annual Exhibition
at the National Arts Club
15 Gramercy Park South, NYC
June 7th - June 28th
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N.A.W.A. Gallery
presents
Imaginary Implications
A Two Women Exhibition
Basha Maryanska - Painter
Lea Weinberg - Sculptor
June 18th - July 16th
OPENING RECEPTION:
Thursday, June 24, 6 - 8

Poets' Niche

COLLAGE

A trioleit for N.K.M.

*Mixed media. Rambunctious designs.
A higgie-piggie symmetry
assembles and at once defines
mixed media's rambunctious designs,
where willful shapes and fractious lines
cavort with plain geometry.
Mixed media yield rambunctious designs
And higgie-piggie symmetry.*

— Judith Saunders
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National Association of Women Artists
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Joanna Banek, Poland	Lucy Gans
Diana Bekkerman, Russia	Judith Gilden
Malina Boreyko, USA	Sondra Gold
Jolanta Budny, Poland	Jude Harzer
Victoria Dubovyk, Ukraine	Priscilla Heep
Barbara Dorfmann, USA	Sarah Kobs Horvat
Barbara Frankiewicz, Poland	Lisa Jasinski
Melissa Imossi, Italy, USA (NAWA member)	Roxie Johnson
Natalia Koren-Kropf, Russia	Andrea Kelly
Lesley Labram, Australia	Amy Kool
Basha Maryanska, USA & Poland (NAWA member)	Gayle Madeira
Agnieszka Opala, Poland	Phyllix Tracy Malinow
Julie Saypoff, USA & Spain (NAWA member)	Valerie Mankoff
Agnieszka Szyfter, Poland	Kelly Nelson
Christine Tomaszewski, USA	Jane Notides-Benzing
Lea Weinberg, Israel	Anita Pearl
Lore Baer	Pokey Park
Carole Barlowe	Helen Price
Carole Bolt	Arline Reimann
Judith N Cantor	Phyllis Rosser
Sheila Cappelletti	Phyllis Savage
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Curator and Juror: Basha Maryanska

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Submissions due by Saturday May 15, 3pm

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Directions & exhibit details: www.putnamartscouncil.com or call: 8458038622

Summer Classes

The Studio and Forum of Scenic Art

is offering the following week long workshops. Students need no prior experience to benefit from either session.

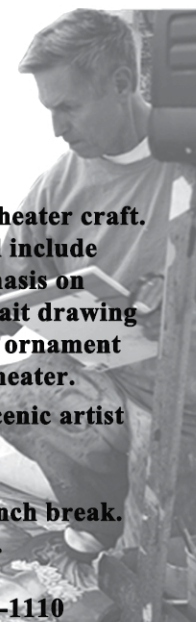
July 12-16: This week long workshop is comprised of 5 tutorials designed for individuals with an interest in theater craft. Each topic is taught by a different craftsman. Classes will include theatrical textures, painted and dimensional with an emphasis on the formulas to create them; drawing the figure and portrait drawing for theater; and an overview of Western Architecture and ornament style from Ancient Egypt to Art Deco as it applies to the theater.

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BOOKS BY RAYMOND J. STEINER: *Heinrich J. Jarczyk: Etchings 1968-1998* (\$30) and *The Mountain* \$18. Please include \$5 for tax and shipping. Order from CSS Publications, Inc. PO Box 730, Mt. Marion, NY 12456. More information available about these books on the website: www.raymondjsteiner.com or www.arttimesjournal.com.

CALL FOR 9/11: The Exhibition at a venue in the New York Metropolitan Area. This exhibition will focus on artists who lost their lives on September 11, 2001. We are seeking to contact families and estates representing loved ones who left their art behind them while either maintaining a career in the field, or working a day job at the World Trade Center towers while exercising their creative expression during their free time. Please no inquiries or submissions from living artists who have depicted the tragedy. This is intended to honor deceased artists of all media - and could include music and writing. Exhibition opening: 9/11/10. Please e-mail mgevirtz@911exhibition.com for further information. *Also seeking art and funding professionals, interns, and volunteers who would like to work on a vision which includes a national, touring art exhibition to return to New York for the 10th Anniversary, 9/11/11.*

NATIONAL ASSOCIATION of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616. Seeks Fall membership applications. For details send SASE to NAWA or download from website. www.nawanet.org. Deadline Sep 15.

FREE ARTIST WEBSITE LISTINGS (limited time offer) on New York Artists Online (www.newyorkartists.net) in these categories until June 2009: Ceramics, Jewelry, Glass, Fiber. Contact gloriarabinowitz@newyorkartists.net if you have a high quality website in one of the above categories. NewYorkArtists.net will place an image, description of your work and a link to your website for free.

PLEIN AIR PAINTING workshops at "Rhodora", Frederic Church's camp on Millinocket Lake, Maine. *Stunning views of Katahdin, comfortable rustic camps, small group.* Aug. 12-15, Sept. 2-5, Sept. 30 - Oct. 3. Contact Evelyn Dunphy at 207-443-5045, email: artist@evelyndunphy.com -Website: www.evelyndunphy.com

CALL to Jewelers, potters, all artisans and all fine artists. A.R.T.S. Gallery, Croton Falls, NY seeks marketplace items for new venue for June, July and August. Monthly Opening Receptions. Submit sample images to arts6gallery@gmail.com for more information. A Gallery FOR Artists, BY Artists. 914-276-2209.

CRAFTSPEOPLE: Hanford Mills Museum in East Meredith, NY seeks craftspeople using 19th century handcraft techniques for Miller's Harvest Festival & Folkways Fair, Sunday, Oct. 10th. Craft sales are welcome, but demonstration of process MUST be conducted. \$10 application fee, no booth fee. Visit www.hanfordmills.org for application or contact Kevin Gray at keving@hanfordmills.org or 607-278-5744 for info. Application deadline August 15th.

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New Art Books

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John Singer Sargent's Triumph of Religion at the Boston Public Library: Creation and Restoration (Eds.) Narayan Khandekar, et al. 296 pp.; 9 3/8 x 12 1/4; 300 Color Illus.; Appendices; Glossary; Selected Bibliography; Index. \$65.00 Hardcover. *****

American Portrait Miniatures in the Metropolitan Museum of Art by Carrie Rebora Barratt and Lori Zabar. 328 pp.; 9 3/4 x 11 1/4; 328 pp.; 662 Illus., 298 in Color; Glossary; Selected Bibliography; Index of Artists; Index of Sitters and Subjects. \$65.00 Hardcover. *****

Matisse: Radical Invention, 1913-1917 by Stephanie D'Alessandro and John Elderfield. 368 pp.; 10 1/8 x 13 1/8; 653 Illus., 515 in Color; Selected Bibliography; Index. \$65.00 Hardcover. *****

Alice Neel: Painted Truths by Barry Walker, et al. 296 pp.; 10 1/8 x 11 3/8; 146 Illus., 120 in Color; Chronology; Checklist for Exhibition; Bibliog-

raphy; Index. \$65.00 Hardcover. ***

The Intelligence of Tradition in Rajput Court Painting by Molly Emma Aitken. 352 pp.; 8 3/4 x 11 1/4; 238 Illus., 65 in Color; Notes; Bibliography; Index. \$65.00 Hardcover. *****

Fiery Pool: The Maya and the Mythic Sea (Ed.) Daniel Finamore and Stephen D. Houston. 328 pp.; 10 1/4 x 12 1/4; 375 Illus., 207 in Color; Bibliography; Index. \$65.00 Hardcover. *****

Framing the West: The Survey Photographs of Timothy H. O'Sullivan by Toby Jurovics, et al. 272 pp.; 9 7/8 x 11 3/8; 151 Illus., 150 in Color; Appendices; Notes; Selected Bibliography; List of Plates; Index. \$60.00 Hardcover. *****

The American Matisse: The Dealer, His Artists, His Collection by Sabine Rewald w/Magdalena Dabrowski. 208 pp.; 9 x 11 1/4; 208 pp.; 153 Illus., 109 in Color; Bibliography; Index. \$60.00. *****

Framing the West: The Survey Photographs of Timothy H. O'Sullivan by Toby Jurovics, et al. 272 pp.; 9 7/8 x 11 3/8; 151 Illus., 150 in Color; Appendices; Notes; Selected Bibliography; List of Plates; Index. \$60.00 Hardcover. *****

Masterpieces from The Museum of Fine Arts, Houston, Director's Choice by Peter C. Marzio, et al. 208 pp.; 9 3/8 x 12 1/4; 132 Color Illus. \$50.00 Hardcover. ***

Painting History: Delaroche and Lady Jane Grey by Stephen Bann, et al. 180 pp.; 9 3/4 x 9; 140 Color Illus.; Appendix; Index. \$45.00 Hardcover. *****

Whitney Biennial: 2010 by Francesco Bonami and Gary Carrion-Murayari. 256 pp.; 7 1/2 x 9 1/4; 150 Color Illus.; Checklist of the Exhibition; Appendix. \$45.00 Softcover. **

Maurizio Cattelan: Is There Life Before Death? By Franklin Sirmans. 128 pp.; 6 3/4 x 9 1/4; 50 Color Illus.; Notes. \$30.00 Hardcover. *

The Mourners: Tomb Sculpture from the Court of Burgundy by Sophie Jugie. 128 pp.; 8 x 12; 175 Color Illus.; Selected Readings. \$29.95 Hardcover. *****

Art of Edo Japan: The Artist and the City 1615-1868 by Christine Guth. 176 pp.; 6 1/2 x 9 1/4; 109 Color Illus.; Map; Glossary; Timeline; Bibliography; Index. \$20.00 Softcover. *****

PRESTEL: Otto Dix by Olaf Peters. 220 pp.; 9 1/4 x 11 1/4; 200 Illus., 140 in Color; Biography; Checklist; Selected Bibliography; Index. \$55.00 Hardcover. *****

50 American Artists You Should Know by Debra N. Mancoff. 160 pp.; 7 3/4 x 9 1/2; 180 Illus., 150 in Color; Glossary; Index. \$19.95 Softcover. *****

UNIVERSITY OF CALIFORNIA PRESS: Figures of Speech: Picturing

Proverbs in Renaissance Netherlands by Walter S. Gibson. 256 pp.; 6 1/4 x 9 1/4; 81 B/W Illus.; Notes; Selected Bibliography; Index. \$49.95 Hardcover. *****

TEXAS A&M UNIVERSITY PRESS: Traveling the Shore of the Spanish Sea: The Gulf Coast of Texas and Mexico by Geoff Winningham. 360 pp.; 12 1/4 x 9 1/4; 257 Color Illus.; 6 Maps; Bibliography; Index. \$45.00 Hardcover. *****

WATSON-GUPTILL: Sculpting the Figure in Clay: An Artistic and Technical Journey to Understanding the Creative and Dynamic Forces in Figurative Sculpture by Peter Rubino. 192 pp.; 8 1/2 x 11; B/W Illus.; Resources; Index. \$32.50 Softcover. *****

ABBEVILLE PRESS: Discovering the Arts of Japan: A Historical Overview by Tsuneko S. Sadao & Stephanie Wada. 284 pp.; 6 x 8 7/8; 230 Illus., 13 in Color; Selected Readings; Index. \$29.95 Softcover. *****

Women Artists: National Museum of Women in the Arts by Susan Fisher Sterling. 320 pp.; 4 x 4 3/8; 280 Color Illus.; Indices. \$11.95 Hardcover. *****

STRANDBOOKS: How Successful Artists Study by Sam Adoquei. 244 pp.; 6 1/2 x 8; Over 90 Color Illus.; Index. \$29.50 Softcover. *****

UNIVERSITY OF VIRGINIA PRESS: Florence: A Map of Perceptions by Andrea Ponsi. 84 pp.; 5 x 7; 26 Illus., 22 in Color; Map; List of Illustrations. \$22.95 Hardcover. *****

Compiled by Raymond J. Steiner

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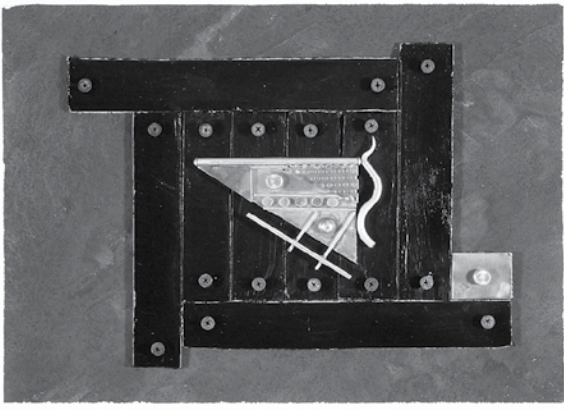
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American Masters Exhibition & Sale
- May 4 ~ 17
Richard Schmid Drawings
- May 3 ~ 16
Curator's Exhibit Early Works
- May 18 ~ 23
John Traynor Fundraising Exhibit & Sale
Demo May 21, 6pm
- May 13, 7pm
Richard McKinley Demo
(Tickets Available at Theatermania.com)
- May 24 ~ June 4
Theme Show: *Noble Nocturnes*
- May 26 ~ June 11
56th Annual National Society Painters Casein & Acrylic
- June 7 ~ July 9
Theme Show: *In the News*
- June 28 ~ July 9
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Calendar

Continued from Page 14

Additional listings online:
www.arttimesjournal.com

Sunday, June 13

FROM THE BRONX TO "THE" WOODSTOCK Bearsville Graphics Studio Gallery, 68 Tinker St., Woodstock, NY (845) 684-5476 Artist's Reception 1-4pm (thru Jun 20) **Ulster MEMBER SHOW II** The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 Opening Reception 1-5pm (thru Jul 18) www.kentart.org Litchfield, CT

Tuesday, June 15

COAST GUARD (COGAP) ART EXHIBITION Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru June 26) www.salmagundi.org NYC

Thursday, June 17

121st ANNUAL EXHIBIT OF NATIONAL ASSOCIATION OF WOMEN ARTISTS National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 475-3424 Opening Reception 6-8pm (thru June 28) www.nawanet.org NYC

GREENS OUTDOOR ART SHOW Tudor City Place (between East 41st and East 43rd Streets), NYC 8am-6pm NYC

Friday, June 18

GREENS OUTDOOR ART SHOW Tudor City Place (between East 41st and East 43rd Streets), NYC 8am-6pm NYC

LEA WEINBERG & BASHA MARYANSKA Exhibition National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 (thru Jul 16) www.nawanet.org NYC

Saturday, June 19

3RD SATURDAY CATSKILL, NEW PALTZ, RHINEBECK Arts throughout town Greene

ANN LARSEN: An Artist's Journey bjsartworks Framing Gallery Studio, 71 Lawrence St., Suite 208, The Shirt Factory, Glens Falls, NY (518) 793-9350 Opening Reception 4-6pm (thru Jul 24) **Warren**

GREENS OUTDOOR ART SHOW Tudor City Place (between East 41st and East 43rd Streets), NYC 8am-6pm NYC

MEMBER SHOW II The Gallery at the Kent Art Association, 21 South St. (RT 7), Kent, CT (860) 927-3989 Awards Reception 2-4pm www.kentart.org Litchfield, CT

NORMAN DARVIE: Art & Sculpture Martin Lerner Gallery, 53470 Hwy 30, Roxbury, NY (607) 326-6090 Opening Reception 5-9pm (thru Jul 23) www.martinlerner-gallery.com Delaware

TOSHU KABESSA: ceramics; NANCY NIKKAL: collage; KATHLEEN YACOE: Paintings; Artists' Demos Blue Door Gallery, 13 Riverdale Ave., Yonkers, NY (914) 375-5100 1:30; 2:30; 3:30 **Westchester**

Tuesday, June 22

OPEN HOUSES Center for the Digital Arts, Westchester Community College, 75 Grasslands Rd. Valhalla, NY (914) 606-7867 5:30-7:30pm **Westchester**

Wednesday, June 23

2010 NATIONAL JURIED EXHIBITION Phoenix Gallery, 210 Eleventh Ave @ 25th St., 902, NYC (212) 226 8711 (thru Jul 16) www.phoenix-gallery.com NYC

Thursday, June 24

LEA WEINBERG & BASHA MARYANSKA Exhibition National Association of Women Artists (NAWA) Gallery, 80 Fifth Avenue (@ 14th St.), Suite 1405, New York, NY (212) 675-1616 Opening Reception 6-8pm (thru Jul 16) www.nawanet.org NYC

Friday, June 25

OLD SONGS FESTIVAL OF TRADITIONAL MUSIC & DANCE Altamont Fairgrounds, Altamont, NY (518) 765-2815 charge www.oldsongs.org **Albany**

Saturday, June 26

CAS SUMMER MEMBERS SHOW Catskill Art Society, 48 Main St., Livingston Manor, NY (845) 436-4227 (thru Jul 18) **Sullivan**

OLD SONGS FESTIVAL OF TRADITIONAL MUSIC & DANCE Altamont Fairgrounds, Altamont, NY (518) 765-2815 charge www.oldsongs.org **Albany**

Sunday, June 27

OLD SONGS FESTIVAL OF TRADITIONAL MUSIC & DANCE Altamont Fairgrounds, Altamont, NY (518) 765-2815 charge www.oldsongs.org **Albany**

Monday, June 28

JUDITH PESTRONK Retrospective Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Jul 11) www.salmagundi.org NYC

OPEN PHOTOGRAPHY & GRAPHICS EXHIBIT Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru July 9) www.salmagundi.org NYC

PROKOFIEV'S SONATA Tremaine Gallery, Hotchkiss School, 11 Interlaken Rd., Lakeville, CT (860) 435-3663 7:30pm www.hotchkiss.org/AboutHotchkiss/TremaineGallery.asp Litchfield, CT

Friday, July 2

79th ANNUAL OPEN EXHIBIT Hudson Valley Art Association, National Arts Club Galleries, 15 Gramercy Park South, NYC (212) 475-3424 (thru Jul 30) www.hvaaonline.org NYC



NINE/9

MAY 29 thru JUNE 6
 Noon to 6pm

- Fay Wood
- Michael Ciccone
- Anthony Krauss
- Angela Gaffney-Smith
- Basha Ruth Nelson
- Shelley Parriott
- Jeffrey Schiller
- Alex Kveton
- Ruth Edwy

An invitational sculpture and painting exhibition for people interested in excellence, to be held at Fay Wood's Clove Church Studio, Gallery and gardens, with views of the Catskill Mountains. A different Artist will be featured each day, with speakers, demonstrations, and events planned

www.faywoodstudio.com
 for events

209 Fishcreek Rd. Saugerties, N.Y.

\$15 admission

not handicapped accessible



Dates:
Thursday, June 17
Friday, June 18
Saturday, June 19
 8:00am - 6:00pm

Tudor City Place, 5 Tudor City Place (between East 41st & 43rd Sts), NYC
 Contact: Anne Stoddard 917-327-4659
www.tudorcitygreens.org