



INSIDE:

Raleigh on Film; Bethune on Theatre; Seckel's "Cultural Scene; Steiner on "Images, Sounds, Words"; Lille on Michel Platnic; Platnic on Movement; Rena Tobey on Lilly Martin Spencer; Herman on The Soundtrack of My Life; New Art Books; Short Fiction & Poetry; Extensive Calendar of Cultural Events...and more!

ART TIMES

Vol. 31 No. 2

Fall 2014 (Sept/Oct/Nov)

Michel Platnic: Let us Move Through Space

By DAWN LILLE

USUALLY I ENTER a gallery, walk through the first part of an exhibition to get a general impression, then go back and look at each work separately. When a friend took me to the Gordon Gallery in Tel Aviv to see the work of an emerging talent I continued this habit. But after a minute or two I realized something unusual was happening.

Enter the world of Michel Platnic, a French born artist who moved to Israel in 1998, graduated with

honors from the Midrasha School of Art and received a prize for Excellence in Photography. Prior to this, due to his degree in electrical engineering, he had worked in the telecom field. But he also studied and practiced martial arts, performance art and the mime techniques of Etienne Decroix and Jacques Lecoq. He admired the theater of Ariane Mnouchkine and read extensively.

Platnic mixes painting, camera and video, via extensive use of the human body, to create "living paintings," which, because of his attention to minute detail, allow the viewer to become part of an illusionary and interdisciplinary world. For several years he has been making works "after" Francis Bacon.

He uses models, often himself, to meticulously recreate or restage the scene of a Bacon painting. This is not really "appropriation" as the term is currently used; it could almost be called "homage and development." Platnic does not attempt to duplicate or reconstruct the work, but, rather,

uses it as a starting point. The first impression, that we are seeing some version of the original painting, is quickly dissipated and it becomes something else. If one were working only in dance it might be akin to using the famous Romantic print of the four ballerinas as the basis for a choreographic work (which has, in fact, been done).

Each finished work is that of a team, which can consist of a model who has been carefully dressed and painted by makeup and costume designers, plus contributions by video and still photographers, a lighting designer and those who assist in the building and painting of the sets. Platnic conceives of, directs and is the artist who paints the body for each piece, which begins as a photograph.

Bacon portrays the torment of his objects via distortion. Platnic brings them to life and gives them the possibility of breaking out of the frame, of making a choice, of being more positive.

In *After Three Studies for a Portrait of Lucian Freud, 1965* Platnic models the three faces on three screens. By the slow blinking of an eyelid or subtle inclination of the

head, he constantly directs and re-directs the viewer's gaze. Seen in the very beginning of the exhibit, it was, in its sustainment, a sudden and almost frightening phenomenon.

In his painting *Triptych, 1983*, Bacon portrays three male figures, partially nude bodies clothed in briefs, with faces masked by blocks of color, plus their shadows. The two on either side are seated and the central figure is standing with his back to the viewer. The three videos imbedded in Platnic's version are not synchronized. Thus to watch the

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After Triptych 1983 (1 picture of a series of 3 pictures) photo by Carolina Bonfil



After Study for the Human Body (photo by Matan Ashkenazy)

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Editor: Raymond J. Steiner

Contributing Writers:
 Henry P. Raleigh Robert W. Bethune
 Ina Cole Dawn Lille
 Leslie Herman Emily Mure

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Peeks and Piques!

A WHILE BACK an art dealer/gallery owner — and good friend — was walking through my home, taking in my wall-to-wall "art collection" which I have been accumulating over the past 35 years or so, many of them gifts (I refer to them as "retaliations") from artists I've written about; some "trades"; some purchases; each one from a personal connection I've shared with an artist who chose to grace my walls (space, incidentally, that we are soon running out of with downstairs, upstairs, halls, foyers, and even bathrooms...the 'chosen' spot since you have a captive audience!..jammed side-by-side with paintings, prints, pastels, etc., that keep coming in...how rich I am to be thusly surrounded!). Anyway, at the end of his promenade through my house, my friend/guest turned to

me and said, "You have a lot of sh-t on your walls, Ray." Well, my friend was a dealer in 'modern' — mostly "pop" — art, so I knew what he was getting at — there is a noticeable... *very* noticeable...dearth of self-styled 'cutting edge' "art" displayed in my home, and, that I admit, is by choice since everyone who ever picks up *ART TIMES* knows of my conservative biases by now. Hardly surprising, then, that my 'living space' is filled with art that comes from artists that I have befriended, wrote about, or emulated... artists that have generally hewed to the 'classical', traditional representational, style. I gave my friend the benefit of the doubt, however, and let his remark pass as just one more attempt by a host of 'experts' that have been attempting to broaden my horizons over the years. Still, the

adjective kind of stung a bit when I followed his meandering and considered each individual "piece of sh-it" after his departure. To me, they were physical reminders of a special time — an hour or so in a studio sharing an artist's intimate thoughts, a 'buddy' who shared a beer now and then or a pleasant "Walk 'n Talk'....or simply a person I met whose work I really appreciated. Each "piece of sh-t" holds a personal memory, a personal bond... (and with the exception of those who have passed away...and over the past 35 years of writing about artists there are all too many) still hanging there, ready and waiting for the moment to be shared and the memory re-visited when they come to visit me.

Raymond J. Steiner



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Letters

To the Publisher:
 Nice to hear from you and to be getting your notices. Yes, we are still getting and distributing Art Times (today, in fact). Congrats on all you do for the arts!

**Kristin Woodward, President
 Colonie Art League, Inc.**

To the Publisher:
 Your article about Susan Vreeland added immensely to my enjoyment of my recent visit to the Chicago Cultural Center. I appreciated the exquisite Tiffany glass domes installed by Clara Driscoll and her artisans much more because of the added insight. Thank you for enhancing my appreciation of this extraordinary work.

Sincerely,
**Heidi Robertson
 Oxnard CA**

To the Publisher:
 Thank you for all that you have done for us in the past many years! As I may have told you when I first met you, *ART TIMES* is the first publication I saw when visiting the Hudson Valley before moving here, and it confirmed for me that this was going to be a good place to live from an arts and culture point of view. And so it has.

**Sara J. Pasti
 The Neil C. Trager Director
 Samuel Dorsky Museum of Art
 SUNY New Paltz, NY**

To the Publisher:
 I want to take a moment to sincerely thank you/Art Times's support of my work. I am honored to have appeared on your pages.

I hope that I might submit future articles for consideration. My best wishes,

**Andrew Carroll
 Assistant Professor, Dance
 School of Theatre and Dance
 The College of the Arts
 The University of South Florida
acarroll@usf.edu**

To the Publisher:
 WE BROKE EVEN !!! a big big big joy! only after 5 years... in our industry, in this economy.. it is huge.. no one knows yet!

And also attendance was above 6,000 this year... a net progress... we had orchestras every night (a big plus) and next year is all American Composers and a celebration of America (Carlyle Floyd) but also Inuit, Hawaiian, Native American music.. barbershop... the play "Souvenir" by S. Temperley about Florence Foster Jenkins.

Thank you for all you do for us... you are a big part of our success... one of the 1st people that supported our efforts.. we are grateful for you! Much love.

**Maria Todaro
 Executive Director
 Phoenicia International Festival of The Voice
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Dance *Michel Platnic: Let us Move Through Space*

By DAWN LILLE

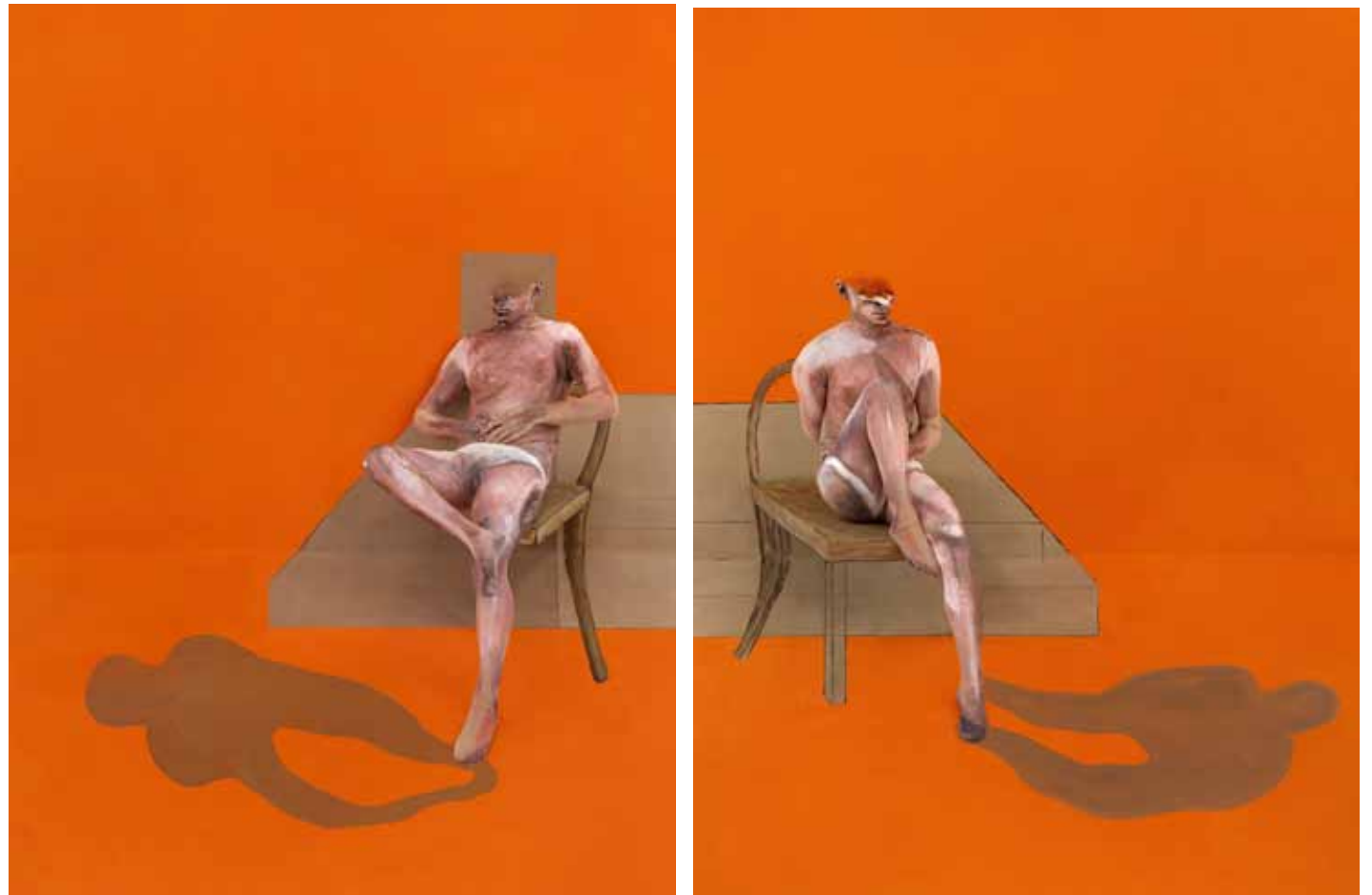
Continued from Page 3

entire performance is like watching simultaneously three scenes of a play, each performed on a different level, or to see a Merce Cunningham dance, where the audience is free to gaze on its choice of concurrent action.

In the course of this work one can experience some of Platnic's process. At different times and after various small gestures, movements and periods of stillness, each figure walks out, leaving his section blank. He then returns once or twice to paint the background (in speeded-up sequences), his shadow and the set. Just before the end (the entire piece lasts 34 minutes) the man on the right crosses his leg and the "picture" is again complete.

In *After Study From the Human Body*, 1991, the body of the solo male, obviously that of a trained dancer, is long, strong, sinewy and with beautifully articulated feet. The movement in the video often shows just the legs rising up to a full half toe position and then looking as they do when the body has risen straight up into the air in a jump. One hand is encased in a covering that makes it a foot.

The catalogue of the exhibit shares Platnic's notes and sketches for this work in which he references the heroic male nudes of the Italian Renaissance and elements expressed in the Elgin marbles. The model here is Amit Yardeni, a performer and choreographer with the Israel Ballet.



After Triptych 1983 (2 pictures of a series of 3 pictures) - photo by Carolina Bonfil

This piece really uses the human body as a guide to the exploration of time and space. Because of the model and his measured journey through his surroundings, we think we are seeing a dance.

Platnic's process is the result of his life experience, plus his training as a photographer, in his manner of creating a tableaux and then going outside of the boundaries of painting. He uses time to force the viewer

into perceiving the depths of the "painting" he has staged. When the movement increases, the observer has already been drawn into the pictorial entity and begins to explore and see, via the performance, the expanded space.

Martha Graham once said, "The body never lies." In reality it is capable of even more expression than the face, where a person can often hide emotions. The structure

of the face is what determines its expression, and since Platnic uses it as a dancer uses the body, he gets maximum expression from both in a painterly fashion.

Platnic's use of the body as a tool or source, an object to be painted on and a guide to painting, makes him a remarkably original artist and a philosopher as well.

Did you miss the deadline for this issue?

You can still include a calendar item, opportunity listing, announcement or publicize your business for a small fee.

ARTTIMES Online: www.arttimesjournal.com

Joseph Garlock

An Immigrant's Gift to America
Paintings 1949-1980

September 14-October 19, 2014
Opening Reception: Sunday, September 14 3-6pm



Related Events:
Informational Evening on Joseph Garlock
With Garlock family and James Cox, artist's representative
Sept. 17, 6-8pm.

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Calendar

Because our Calendar of Events is prepared months in advance dates, times and events are subject to change. Please call ahead to insure accuracy.

Monday, September 1

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

"ELSEWHERE", NEW PHOTOGRAPHS BY KAMIL VJNAR Galerie BMG 17 Cricket Ridge Road Bearsville NY 845-679-0027 free (thru Oct 5)

JUMBLE EXPRESSIONS: INTERNATIONAL ART SHOW CURATED BY BASHA Maryanska Marina Gallery 153 Main Street Cold Spring NY 845-265-2204 free (thru Sept 30)

KEEPSAFE PROJECT Betsy Jacaruso Studio & Gallery, Hammertown, Evoke Style, Winter Sun & Summer Moon will display KeepSafe boxes created by local artists to support the work of the Cheetah Conservation Fund (CCF) and the Lemur Conservation Foundation, organizations dedicated to the conservation of these endangered species. 43 Market St Suite #2 Rhinebeck, NY 845-546-0845 free thru Sept 16

MASH UP: COLLAGES IN MIXED MEDIA CURATED BY STEPHEN LAMIA, Ph. D. Prof Brookwood Hall 50 Irish Lane East Islip NY free (thru Sept 14)

RICHARD BONOMO: GAZING AND GLIMPING Yonkers Public Library Riverfront Branch 1 Larkin Center Yonkers NY 914-377-6680 free (thru Sept 4)

RICHARD GACHOT'S AMERICA: WITTY SCULPTURES CONSTRUCTED FROM FOUND OBJECTS. (thru Nov 23) AND **LONG ISLAND BIENNIAL: ARTISTS OF NASSAU AND SUFFOLK COUNTIES** (thru Nov 30) The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 charge

SWEET TEA: Creative interpretations of tea by students enrolled in New Jersey Colleges and Universities throughout the state and Peters Valley Summer Artistic Staff Peters Valley School of Craft Sally D. Francisco Gallery, Peters Valley School of Craft, Layton, NJ 19 Kuhn Rd Layton NJ 972-948-5202 free (thru Oct 19)

Tuesday, September 2

42ND ANNUAL PASTEL SOCIETY OF AMERICA OPEN JURIED EXHIBITION Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 free (thru Sept 21)

PAST TRADITIONS/NEW VOICES IN ASIAN ART Hofstra University Museum Emily Lowe Gallery Hempstead Turnpike Hempstead NY 516-463-5672 free Opening Reception September 19, 4:30 - 6:30 p.m.

Wednesday, September 3

ART EXHIBIT: THE POWER THREE New City Library 220 N. Main Street New City NY 845-634-4997 free Artists Francesca Martinelli and Joan Padian team up with photographer Wendy Leroux to share their interpretations of nature.

ORONERO Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 free The pubic can meet Mr. Mignogna at a reception Saturday, September 6 from 3-5 pm.

Thursday, September 4

2014 ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA Salmagundi Club, 47 Fifth Ave. NYC (thru Sept 16)

ALYSA HAAS JAZZ CABARET JAZZ FEST is presented by ArtsWestchester, the City of White Plains and the White Plains Business Improvement District Arts-Westchester 31 Mamaroneck Ave White Plains NY 914-428-4220 8-11pm charge

CLOSING RECEPTION "18 WAYS OF LOOKING AT A TREE" Vassar College James W. Palmer '90 Gallery Vassar College College Center 124 Raymond Avenue Poughkeepsie NY 845-437-5370 Closing Reception 4:30-6pm free

DIANA FREEDMAN-SHEA: LANDSCAPES AND CELEBRATIONS Prince Street Gallery 530 West 25 Street New York NY 646-230-0246 Opening Reception 5-8pm (thru Sept 27)

ELAINE GREENE EXHIBITION: RECLAIMED -COLLAGE AND SCULPTURE Piermont Flywheel Gallery 223 Ash Street Piermont NY 845-365-6411 free Opening Reception: Sunday, Sept. 7, 2014, 1-5pm

FALL FOR ART FUNDRAISER for the Jewish Federation of UC Jewish Federation of Ulster County Wiltwyck Golf Club Lucas Ave. Kingston NY 845-338-8131 6-9pm charge

LENORE FIORE MILLS: PENNSYLVANIA WINTER/NEW YORK SUMMER-BATIK PAINTINGS Pleiades Gallery of contemporary art 530 West 25 th St. 4th floor New York NY 646-230-0056 Opening reception 5-8pm; & Sat Sept 6 3-5pm free (thru Sept 27)

NOT READY TO MAKE NICE: GUERRILLA GIRLS IN THE ARTWORLD AND BEYOND The Thomas J. Walsh Gallery Fairfield University 1073 North Benson Road Fairfield CT 203-254-4046 Opening Reception 6-8 pm free (thru Nov 14)

RICHARD BONOMO: GAZING AND GLIMPING Yonkers Public Library Riverfront Branch 1 Larkin Center Yonkers NY 914-377-6680 Artist Talk: From Scientist to Artist at 6:30 pm. free (thru Sept 4)

KSENIA GULOBKOV PAINTINGS AND SCARVES Silk Art Rolling River Cafe Gallery 25 Cooley Road Parksvile NY 845-747-4123 free NYC silk batik artist

THE 48TH ANNUAL ART DEPARTMENT FACULTY EXHIBITION; VICTORY IS A QUESTION OF STAMINA: POSTERS FROM WORLD WAR I The William Benton Museum of Art University of Connecticut, 245 Glenbrook Road Storrs CT 860-486-4520 Opening Reception 4:30-7pm free (thru Oct 12)

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Check our website for new essays, videos, calendar & opportunity listings, guest blogs & videos and much more.

FROM THE NEW YORK TIMES BESTSELLING AUTHOR OF *GIRL IN HYACINTH BLUE*

Lisette's List

a novel

by Susan Vreeland

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Art Essay

Sounds, Images, & Words

By **RAYMOND J. STEINER**
 EVER SINCE I'VE given my talk on "The Art of Art Criticism" — my argument that art criticism is not a "science" but an "art" (and a mighty untrustworthy one at that since, as a communicative language, it is far "younger", less exact, less "readable", than image-making, which is believed to have begun in the Pleistocene Age about 40,000 years *B.C.*, while the 'making of words', to the best of our knowledge, is argued to first begin anywhere from 10,000 to 60,000 years ago) — I've been concluding my 'lecture' by pontificating (biblically), "So remember — in the beginning, then, was *not* the word, but the *image*." If the audience was 'loose' enough, sometimes I would add, "So go and sin no more!"

It is obvious that whenever the precise dates either appeared, it is more than well-established that "art" (image-making) is far, far older than speech-making. Stated simplistically, we can all "get" what a picture of an arrow 'says' or means — it is the rare listener who "gets" what a politician 'says' or means, which is why we start our children out with "picture" books rather than "word" books, since they instinctively "get it" (as did our knuckle-dragging ancestors). Erudition, therefore, especially as practiced by art critics who attempt 'translation' of the language of art into speech, have "aft gang agley" into their own ideas, assumptions, interpretations, and fancies. Thus, I argue, art, already a 'language' with its own symbols, rules and 'grammar' is more often than not 'muddied', obfuscated, misrepresented and/or distorted by the symbols, rules and grammar of speechifiers and bloviators. Art — if good — speaks for itself; if it *doesn't* "speak" on its own terms,

then it has failed in its purpose of communicating something to the viewer — if it needs a third-party "explicator" — or even the artist him/herself — to explain what it is "saying" or how the viewer *ought* to see it or react to it — then it is not worthy of the title of "art", but merely that of "decoration". To turn it around, old friend, artist, and Art Students League of NY instructor Rick Pantell once commented: "If they ask a poet to speak, do they ask him to draw a picture?" If you are still a bit doubtful, sometime when you have a few minutes to kill, try circling nouns and crossing out verbs, adverbs, adjectives, conjunctions, prepositions, etc., in the next art critique you read, and see how much substantive 'stuff' (*i.e.* nouns) you end up with.

In any event, now I'm not so sure about my categorical pronouncement (albeit 'biblical') of what came first, words or images — after browsing through Marcia Prager's *The Path of Blessing: Experiencing the Energy and Abundance of the Divine* I'm ready for some emending of my conclusion. I might well be mistaken about the "beginning"... (*I am an art-writer/critic after all — I'm expected to talk nonsense!*) On pages 25-29, under "Sacred Language and the Dilemma of Translation", Prager, in pointing out the difference between ancient Hebrew (in her words, the "sacred language") and modern-day renditions into common speech (most notably, English), claims that such 'translations' leave a vast gap in meaning. Hebrew, she states, is a "depth language" with a "different structure, nature, and purpose" than that of modern language, which is predominantly a "utilitarian vehicle" with each word conveying a "discrete and limited byte of information." Moreover, each *letter* of the

"Sacred Language", Prager claims, is "resonant with divinity" — even acting at times as numbers — each, phonetically, with its own sound and spiritual meaning. Without troubling the reader with extensive quotes and explications (*i.e.*, "bloviating") who, if they wish to get the full gist of her arguments can read Prager's book themselves, let me wrap it up by *now* saying, "In the beginning was the *sound* and *not* the image... and most certainly *not* the word." (One might recall the Biblical story of the Israelites' destruction of the walls of Jericho through just the *sounds* of their shouts and trumpet blasts. Probably the reason for the ancient injunction against uttering the 'name' of 'God' — too dangerous, perhaps, since we cannot predict the consequences of making a sound with *that* much potency and meaning.)

Reading Prager, reminds me of something I read years ago that Martin Buber wrote (in *I and Thou*?) that still meanders in and out of my mind from time to time. I recall an anecdote (paraphrasing here) that describes a mother walking down a street and pushing a stroller with her baby in it. They approach a tree and the infant seems mesmerized by the tree's presence, its "being." The mother says, "Tree", thereby giving her child a label — in effect, changing a 'thou' into an 'it' — which enables the youngster ever after to 'disengage' from personal inter- (or -re) action with it. Learning eventually that it is perhaps a 'maple tree' allows for even further distance. We pride ourselves (and our children) for attaining an extensive vocabulary — even rewarding our kids for doing so. Buber seems to be asking, "Ought we?" We refer to "mothers", "fathers", "bosses", "neighbors", "wives", "husbands", "sons", "daughters" — and on and on — airily


using the labels to dismissively define each other — in effect, limiting them as "its" rather than seeing them in their totality as full-fledged "thous". The danger becomes very clear when we consider the labels used at the U.N. — plaques on the tables reading "Palestinian", "Iraqi", "Israeli", "Russian", for example, rather than "Human", "Human", "Human", etc., — turning each of those "thous" which ought to engage us as fellow existent entities (much as the child and the tree on their first encounter) into an easily-defined "it". Words, then, are inherently perilous and the more elaborate they become, the more misleading and deceptive they can often be (again, politicians, theologians, art critics, and other "explainers" come immediately to my mind).

Actually, it seems rather obvious to me — now — that mankind (is it 'peoplekind' now? Hard for an old man to keep up with the ever-changing politically-correct language nowadays) was probably making grunts, snorts, bellows, screams, giggles, sighs, sniffs, belches, guffaws, hoots, sobs or outright bawling, and other such sounds, to indicate surprise, disbelief, fear, pain, happiness, love, lust or 'horniness', disdain, sadness, and other emotions, followed by facial, hand/arm, and bodily gestures — shrugs, smiles, eyebrow wiggling, winks, leers, smirks, grimaces, shivering, cowering, cringing and even sticking out the tongue and "moonings" along with kicks, haymakers and/or roundhouses (more academically identified as the "fight or flight response") — long before he (she? we?...whatever...please insert your favorite politically-correct pronoun *du jour* here) made images (and, especially before making *words*). Explaining, rationalizing, explicating, distorting and obfuscating came much, much later — in the days of art critics, theologians, and politicians, in fact. Consider just the word "love", for instance, which was once meant to explain the sexual attraction between opposite sexes. Really? Then how about, "I love pizza — my new car — my living room — my cat or dog — weekends — sunshine — and on, and on, and on"? Sort of dilutes the force of the word "love" doesn't it? Don't even get me started about "art" — something we can't even *define* anymore since art pundits the world over have literally *talked* it to death. Even scarier when we think of how we handle religion, politics, diplomacy and other such "serious" undertakings. Where's Confucius and his warnings about mishandling language when we need him? So... "In the beginning was the *sound*".

Now, *you* go and sin no more!
 'Nuff said!



Read more of Steiner's writings on his blog rjsteiner.wordpress.com/ and at arttimesjournal.com



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Culturally Speaking

By CORNELIA SECKEL

WHAT HAPPENED TO SUMMER? The more I do it seems like the faster goes the time. I've included several things that I mentioned in my online column for those of you not yet getting the hang of going to our website where new essays, videos, calendar and opportunity listings are added every month. Our guest blog page has some videos that our readers have submitted about their shows and several blogs I feel compelled to pass along. Send me *your* videos and link to your blogs for consideration.

Angeloch Under Glass is a memorial exhibit of works on paper by the founder of the **Woodstock School of Art (WSA) Robert Angeloch** (1922-2011) and held at the

Angeloch's work in addition to a profile Steiner did for another publication before we began *ART TIMES*. It was delightful to see a small booklet in the same style that Bob used with comments from Kate and a discussion of Bob's work by **Staats Fasoldt**, VP & Instructor at WSA. The show will run thru Sept 6. Curators Paula and John spoke about Bob's working style... their great friendship. Paula talked a bit about his field painting kits, how he made one for each member of his family out of metal lunchboxes which coincidentally fit a 6"x8" painting panel perfectly, so many of his field paintings were that size.

An exploratory mission took me to **Hudson, NY** where I went in and out of probably 20 different galleries. Art

and airy gallery I saw samples of his design work and it is both simple and elegant. The gallery is upstairs and has high ceilings, wonderful natural light and several rooms to show not only Rick's designs but furniture, lamps and art work including large abstract paintings by **Hudson Valley Artist Joseph Conrad-Ferm**, and onyx and travertine lamps and accessories by **Hudson artist Kerry MacBride**. Give yourself lots of time to explore Hudson with its many galleries, shops and restaurants.

The Saugerties Artists Studio Tour was again a great success with hundreds of visitors. Some came from as far away as Florida. Our editor Raymond J. Steiner was part of the tour and his paintings, done *en plein air*, were well received by the 125 or so visitors we had over the weekend. If you missed the tour but want to connect with any of the artists take a look at the website: saugertiesarttour.com

My friend **Barbara** and I took a ride over to **Stockbridge** to see the current exhibition at the **Norman Rockwell Museum** now celebrating 45 years as a museum. The collection, beginning with 125 paintings that Norman Rockwell placed in trust with the Museum, has grown to over 13,000 artworks. On exhibit thru October 26 is **The Unknown Hopper: Edward Hopper as Illustrator**. The exhibition focuses on a time and style of Hopper's little known to the public. There are more than 50 original drawings and paintings and as part of the exhibition artworks by Hopper's fellow art students and teachers are on view as well as several works by Hopper's wife **Josephine**. Hopper was encouraged to study illustration by his parents and in 1906 landed a part time job at an advertising agency where he created images for popular magazines of the time. By 1920 he was producing etchings and painting

we entered the museum I was struck by the numbers of people of mixed ages enjoying and discussing with one another the Norman Rockwell's paintings and exploring the work of Hopper. As I walked around I felt as if I was visiting old friends as some of the paintings were included in **Raymond J. Steiner's** reviews over the years: 1994, 2001 & 2007 (available on our website under art reviews). The Norman Rockwell paintings on view were works from private collections and had not been seen at the museum before. As I wandered the gallery I heard a familiar voice: Gail Levin, recently honored by the **National Association of Women Artists** was discussing Hopper's work as only she is qualified to do. She talked about her research on the artist's life and career, which includes a four-volume catalogue raisonné (1995), as well as the books *Edward Hopper: An Intimate Biography* (1995), and *Edward Hopper as Illustrator* (1979). Dr. Levin is **Distinguished Professor of Art History, American Studies, and Women's Studies at The Graduate Center and Baruch College of the City University of New York**. At one point in the video we heard a quote from Hopper: "I was a rotten illustrator or mediocre anyway..... what I wanted to do was to paint sunlight on the side of a house". His critics and public will not agree with that; his illustrations were exceptional as he is an excellent draftsman. Coming up (Nov. 8-Mar 8, 2015) will be the exhibit **Mort Künstler: The Art of the Adventure**. Künstler is a prolific illustrator known for his meticulously researched historical paintings. For more about the museum and this exhibition see nrm.org.

I spent a few days visiting my mother's friend **Gilda in Annisquam MA** and since the fishing boat I was hoping to go out on was under re-



Robert Angeloch's painting boxes, kits and other painting memorabilia from his time painting away from his studio. On display at the Woodstock School of Art during the exhibition *Angeloch Under Glass*

WSA in Woodstock, NY. Dear long-time friends and colleagues **Paula Nelson** and **John Kleinhans** were the curators of this immense undertaking. They went through Bob's vast collection of work, identified pieces that best exemplified a period in time, framed, and photographed the work. Many of Bob's former students (he was a sought-after instructor) as well as collectors, friends, colleagues were at the opening. We were treated to his etchings, aquatint, pencil, ink on paper, wood engravings, charcoal, oil, watercolors, woodcuts, serigraphs, lithographs and more. I particularly liked the vitrines: one held his notebooks and the other a sampling of his painting boxes, kits and other painting memorabilia from his time painting away from his studio. There was an excellent video presenting the Bob who went to **Monhegan Island**, the ping pong player, the husband, the teacher, the friend. **Kate McGloughlin**, current president of WSA and former monitor in Bob's class more years ago than she is admitting—welcomed attendees to the opening and spoke about how important Bob was to WSA. When Bob had **Paradox Gallery in Woodstock**, he always printed up small booklets from **Phantom Press** (his press). It was at that time that Raymond J. Steiner did a critique of

is all over the town, in shops, cafés, performance centers, and galleries that change shows every month or so; other galleries that represent mostly deceased artists and still more that combine antiques and contemporary artists. I was pleased to see **Elizabeth Roshkowska** at the **Roshkowska Galleries** (roshkowskagallery.com) having known her when she had her gallery in **Windham**. Elizabeth has a great variety of artists from the US and Europe. **John Davis Gallery** (johndavisgallery.com) was a delightful surprise to me as I didn't realize he had so much artwork: he has work on 2 floors in the main building, a sculpture court and behind that another building with 4 floors each dedicated to a different artist. John has been in the gallery business for over 30 years and in Hudson for 16 years or so. It is quite an undertaking to mount shows in each of those places every 4 weeks. Take a look at johndavisgallery.com. At **FRG Objects & Design** (frgobjectsanddesign.com) I was struck by the startling visionary collography (work in ink on various papers some of which are mounted on Linen) of Cuban artist **Belkis Ayón**. The work is so complex yet beautifully simple. Owner of the gallery is **Rick Gillette**, hair and make-up artist, fashion photographer and interior designer. In this vast



Raymond J. Steiner (L) and Bernard Carroll in Raymond's Gallery during the Saugerties Artist Studio Tour

urban and architectural scenes. There is extensive programming about this artist: a trip to his childhood home in Nyack; lectures by historians and curators and an evening with noted Hopper scholar, **Gail Levin, Ph.D.** When

pairs I had even more time to explore the **Rocky Neck Art Colony in Gloucester**. The Rocky Neck Art Colony is one of the oldest working art colonies in the country, and has been luring artists to its picturesque



Cornelia Seckel in the education room at the Norman Rockwell Museum, Stockbridge, NY

shores for more than 150 years. Artists will tell you it's all about the light, and among many others seeking that light came Fitz Henry Lane in the 1840s, **Emile Gruppe**, who made The Neck his home and painted into the 1970s, **Childe Hassam**, **Milton Avery**, **Maurice Prendergast**, **Cecilia Beaux**, **John Sloan**, **Stuart Davis**, **Frank Duveneck**, **Nell Blaine**, and **Jane Peterson**. Writers **Louisa May Alcott**, **Rudyard Kipling**, and others frequented The Neck. Today the area is home to many working artists and to galleries showing paintings in all media, as well as batik, photography, jewelry, prints, sculpture, ceramics, and fine gifts. There is a once-a-month "Night on the Neck" schedule with numerous galleries open into the evening sponsored by Rocky Neck Art Colony. This artists' community is a tight one with 20+ artists and galleries (some seasonal and others year-round) in just what might be 4 city blocks at most. Rockyneckartcolony.org

I was in **Huntington, NY** for a family meeting and took advantage of being there and explored a few of the Art Galleries in town. **bj Spoke** is one I am very familiar with, having juried several of their juried art shows. **b.j. spoke gallery** is a member-owned and run cooperative art gallery w/painters, jewelers, and sculptors. Nearly 25 years ago two cooperative galleries, **Northport Galleries** and **B. J. Spoke Gallery** merged to form **b.j. spoke** located in Huntington, NY. They have exhibits of members' work, yearly invitational shows, exchange exhibits with other galleries, an annual national/international juried art competition as well as gallery talks, panel discussions, workshops, and art demonstrations. Take a look online at bjspokegallery.com and stop by when you are in the Huntington area. I also stopped at the **Huntington Arts Council** now celebrating 50 years serving the arts community of Huntington. There are over 500 members and they have a staff of 6 that manage among many other things: The **Huntington Summer Arts Festival**, a 49-year tradition with performing artists 6 nights a week until August 10 at the **Chapin Rainbow Stage**

in **Heckscher Park**. Artists and ensembles include world-class talent in music, dance and theatre from around the globe, as well as the finest performing arts groups from Huntington and Long Island; an exhibition schedule with 12 juried and invitational shows each year; dissemination of several different grants; an extensive art in education program; a summer arts enrichment program serving 200 youth each summer in a half day arts experience at the **Huntington High School** and provides a head start for beginning orchestra and band students, exploration of new mediums for artists and advanced art and music classes for older students; and **Sparkboom™**, a program to foster the success of Long Island's emerging creative talent by providing opportunities, programs and event experiences geared to people 18-34 years of age. The charge upon their formation by the **Huntington Town Board** was to "consider the problems of maintaining an adequate cultural life in the expanding community complex of Huntington." And they surely have.

And then there is the **Heckscher Museum** with a collection spanning 500 years of Western art with particular emphasis on the nineteenth and twentieth centuries. Established in 1920 with a gift from **August Heckscher** of 185 works, the collection now numbers more than 2500 pieces by American and European artists. American landscape painting and work by Long Island artists, past and present, are particular strengths, as is American and European modernism. Photography is a growing part of the collection. The current exhibition is *Rhythm & Repetition* and runs through August 10 focusing on artists (all work part of the museum's permanent collection) who use repeated elements as a method to organize their compositions. The next exhibition is **Richard Gachot's America** and will run thru November 23. This exhibit celebrates the career of **Richard Gachot**, the Museum's Celebrate Achievement honoree for 2014, who has created sculptures using direct wood carving and objects found at yard sales, discarded in dumpsters, or long-forgotten in attics and basements.

His creations have humor and social commentary. There are extensive education programs for k-12, adults and seniors; lectures, workshops, music performances. Much of the current exhibition can be viewed online at heckscher.org but seeing work in person is, of course, the best.

I've just learned about **The Keep-Safe Project**, an annual fundraiser to support the work of the **Cheetah Conservation Fund (CCF)** and the **Lemur Conservation Foundation**, organizations dedicated to the conservation of these endangered species. The "keep safe" boxes, fashioned out of repurposed cigar boxes, will be on exhibit throughout the towns of **Rhinebeck**, **Poughkeepsie** and surrounding areas before being auctioned off at the **Millbrook School, Millbrook, NY** on October 18, 2014. The KeepSafe Project is a joint effort between volunteers and the **Trevor Zoo** at Millbrook School, a leading conservation organization now in its 78th year of promoting a greater understanding of environmental issues. Visual artists from the Hudson Valley and beyond were personally invited to create and donate boxes with themes of wildlife conservation. I understand

and galleries in NYC and beyond, attend workshops, panel discussions as well as other educational programs. For more information thenawa.org

The 2014 Phoenicia International Festival of the Voice (5th year) was a resounding success with over 5,000 people attending 25 events in 87 venues held during the 5-day festival. Beginning with the opening **Flamenco Gala** on Wednesday evening and continuing on with workshops, a play, lectures, dance, choral music, book readings and the centerpiece of the festival the *Barber of Seville* featured Artists from around the world. The theme of the festival is a *Tribute to Spain* inspired by this year's crowning of the new Spanish king **Felipe VI**. Next year will be the **American Year** featuring American music, Native American, folk, opera, barbershop, gospel, Broadway, film, world premieres and American song with living American composers and the artists for whom they've written. Several of this year's events were sold out so make your reservations early at phoeniciavoicfest.org. At the Flamenco Gala, Assemblymember **Kevin A. Cahill**, (D – Ulster, Dutchess) welcomed guests to the opening of



(L to R) Maria Todaro, Executive Director & co-founder; Louis Otey, co-founder; and Justin Kolb, Chairman of the Festival at the opening Gala of the 2014 Phoenicia International Festival of the Voice, Phoenicia, NY

that the gallery of completed boxes grows daily, and can be viewed online. There will be a reception and several other events to meet the artists and hear about their work. See the website keepsafeproject.com for specifics and to bid on the boxes

The exhibition **N. A.W.A. at Café Mezzaluna in Saugerties, NY** was a huge success with about 25 members of the **National Association of Women Artists (N.A.W.A.)** Members living in the **Hudson Valley Region** invited to submit work. N.A.W.A. has been empowering, promoting, supporting and encouraging women artists, since 1889. Café Mezzaluna sponsors many art related events including art shows for individual artists and the Saugerties Artists Tour, dinner concerts, and poetry readings. **Mery Rosado**, owner of the café, was so very pleased to have N.A.W.A. members show their work. A closing reception was held and board members spoke about the value of the organization for women artists. Membership provides an opportunity to show at museums

The Phoenicia Festival of the Voice and announced that the Festival organization will be receiving a \$125,000 **New York Community Capital Assistance Program Grant**. The Festival is generating a good amount of revenue for the county with the thousands of visitors that take hotel rooms, eat and frequent area businesses. Co-Founder and Executive Director **Maria Todaro** (a fabulous Mezzo-Soprano who played the role of Rosina in the *Barber of Seville*) spoke about the great appreciation they have for the state's support and for the audience. **Louis Otey** (world-renowned Baritone), co-founder, expressed his excitement and amazement as he looked around the field and heard the appreciation of the enthralled audience. **Justin Kolb**, Pianist/ Actor is the **Chairman of the Festival** and co chair of the new **Catskills Academy of Performing Arts (CAPA)** for youth. More at phoeniciavoicfest.org

That's it for now, make sure to check in on arttimesonline for videos, new essays and resources.



Calendar

Continued from Page 4

Friday, September 5

GERRY MALKIN JAZZ CABARET Jazz Fest is presented by ArtsWestchester, the City of White Plains and the White Plains Business Improvement District Arts-Westchester 31 Mamaroneck Ave White Plains NY 914-428-4220 8-10:30pm charge

JUMBLE EXPRESSIONS: INTERNATIONAL ART SHOW CURATED BY BASHA MARYANSKA Marina Gallery 153 Main Street Cold Spring NY 845-265-2204 Opening Reception 6-8pm free (thru Sept 30)

RECENT WORK BY BRIDGET BOSSART VAN OTTERLOO & BRIAN KEE-LEER West End Gallery 12 West Market ST. Corning NY 607-936-2011 Opening Reception 5-7:30pm free (thru Oct 10)

TERRA INCOGNITA AND HORIZONS Gallery 66 NY Gallery 66 NY 66 Main St. Cold Spring NY 845-809-5838 free Featuring artists, **CAROL FLAITZ, JANE SOODALTER, AND RICK THURSTON.** Opening reception Sept.5, 6-9pm

Saturday, September 6

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

"ART WITH A POEM," WATERCOLORS BY JOHN NIEMAN Irvington Public Library 12 South Astor Street Irvington NY 914-591-7840 Opening Reception 2-4:45pm free (thru Sept 30)

ASOG'S 63RD ANNUAL SIDEWALK ART SHOW AND SALE The Art Society of Old Greenwich Sound Beach Avenue Old Greenwich CT free Sept 6 & 7, 9am to 5pm.

BARBARA MILLER'S ABSTRACT COLLAGES AND DAMON TOMMOLINO: IN LIEU OF, A SOLO PAINTING EXHIBIT b. j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Opening reception 6-9 pm free (thru Sept 27)

COMMUNITY CONCERT AND CIDER PARTY PS21: Performance Spaces for the 21st Century 2980 Route 66 Chatham NY 518-392-6121 6:30-8:30pm charge

FRESH PICKS - ORIGINAL OILS BY DOROTHY LORENZE Muscote Farm Muscote Main House Gallery 51 Rte 100 Katonah NY 914-864-7282 free (thru Sept 28)

GROUP SHOW AT AMITY GALLERY Amity Gallery 110 Newport Bridge Road Warwick NY 845-258-0818 Opening Reception 5:30-7pm free (thru Sept 28)

LENORE FIORE MILLS: PENNSYLVANIA WINTER/NEW YORK SUMMER-BATIK PAINTINGS Pleiades Gallery of contemporary art 530 West 25 th St. 4th floor New York NY 646-230-0056 Reception 3-5 pm free (thru Sept 27)

MUSIC OF MILES DAVIS WITH WALI ALI, BOB BALDWIN, RAY BLUE AND HARVIE S: Jazz Fest is presented by ArtsWestchester, the City of White Plains and the White Plains Business Improvement District White Plains Performing Arts Center 11 City Pl, White Plains NY 914-428-4220 8pm charge

RANDALL SCHMIT NEW WORK: SANS SERIF Woodstock Artists Association Museum (WAAM) (WAAM) 28 Tinker Street Woodstock NY 845-679-2940 Opening Reception 6-8pm free (thru Oct 5)

STUDIO LIGHTING PHOTOGRAPHY BY JOSH GOODRICH AND STUART FISHER: CONCENTRATED LIGHT ARTBAR Gallery 674 Broadway Kingston NY 845-430-4893 Opening Reception 5-8pm free (thru Sept 28)

Sunday, September 7

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

ARTWORK OF STACIE FLINT AND LESLIE LEFEVRE-STRATTON: JOYFUL AND ANIMATED Unison Arts Center 68 Mountain Rest Rd. New Paltz NY 845-255-1559 Opening Reception 4-6pm. free (thru Sept 28)

KENT ART ASSOCIATION ELECTED ARTISTS & JANE CARLSON SOLO SHOW The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Opening Reception 1-5pm free (thru Oct 13)

SILVERMINE SCHOOL OF ART OPEN HOUSE Silvermine Arts Center 1037 Silvermine Road New Canaan CT 203-966-9700 2-4 free

Monday, September 8

HUDSON CHORALE WELCOMES NEW MEMBERS in September for its Exciting 2014-2015 Season Pleasantville Presbyterian Church 400 Bedford Rd Pleasantville NY 914-478-0074 6-7:30pm free

Tuesday, September 9

PETER BUSBY: AMPHORATE The Arts at Hotchkiss Tremaine Gallery at the Hotchkiss School 11 Interlaken Road, Lakeville CT 860-435-4423 (thru Oct 11)

Thursday, September 11

ANTHONY KRAUSS: MAQUETTES The Opus 40 Sculpture Park Opus 40 Gallery 50 Fite Road Saugerties, NY 845-246-3400 free

FIFTH ANNUAL "ARTS ATTITUDES" EXHIBITION WITH FEATURED ARTIST JACOB HOUSTON AND 30+ LOCAL ARTISTS Malta League of Arts Historic Round Lake Auditorium 2 Wesley Ave. Round Lake NY Opening Reception and Silent Auction 6-8:30pm charge (thru Sept 14)

ROSLYN ROSE AND DON SICHLER: BEYOND THE PHOTOGRAPH hob'art gallery 720 Monroe Street, Suite #E208 Hoboken NJ 201-319-1504 Opening Reception 6-8pm free (thru Oct 5)

Friday, September 12

30TH ANNIVERSARY! 300 ARTISTS Fall Crafts at Lyndhurst Artrider Productions Lyndhurst estate 635 S. Broadway Tarrytown NY 845-331-7900 (thru Sept 14)

MARALYN MATLICK: CIRCADIAN RYTHYM ABSTRACT PAINTINGS OF THE TEMPORAL WORLD Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 (thru Oct 5)

NATURAL ENEMIES Pelham Art Center 155 5th Ave Pelham NY 914-738-2525 Opening Reception 6:30-8PM

ROGALLERY.COM'S EXTRAVAGANT ART AUCTION RoGallery.com 47-15 36th Street Long Island City NY 800-888-1063 2:00pm free

Continued on Page 10

THE RIDGEWOOD ART INSTITUTE HOLIDAY AND SMALL PAINTINGS SHOW

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Music *The Soundtrack of My Life: Summer Holidays*

By LESLIE HERMAN JONES

FROM THE RITUAL tap of a Wedgewood pottery mug full of hot tea landing on my beside table's chromed metallic coaster and the BBC Radio pips sounding the sixth hour, to the rocking and rolling of *The Delta Breaks* and the sultry sounds of *Bella Collins and the Blue* -- these were music to my ears which, contained in my 36-hour staycation to Wales' small-but-perfectly-formed west coast, have become a significant chapter in the soundtrack of my life.

36 hours -- that's all it was. Our work-life balance this summer afforded us a one-day staycation, and our get-away was unplanned and completely spur-of-the-moment. There really is no other way here in the UK. If you plan an outdoor event too far in advance you run the risk of being rained out and that in a country which, absurdly enough, doesn't typically have contingency rain dates, or offer rain checks.

As the August Bank Holiday weekend (equivalent to Labor Day in the USA) approached, we glanced at the forecast. Promising a very nice Saturday at most, we did a quick calculation of things-to-do squared over number-of-mouths-to-feed, then rounded off to the nearest whole number and got one.

Numerous phone calls on Friday night resulted in 'no vacancies', but luckily found a suite at *Dove Cottage* in Goodwick, Pembrokeshire on Airbnb, which we swiftly booked (www.airbnb.com; www.dovecottagebb.co.uk/). Maximising our time, we packed that night, slept fast, and head off on Saturday with the dawn chorus and a box of fresh-baked pastries from our local Portuguese bakery, *Nata & Co.* (<https://twitter.com/natacouk>).

The plan was simple: we would get up early and head west until the road ended, to the ferry-port town of Fishguard, then follow our noses, noting the big antiques centre in the area, and fantasising about a long, deep sleep on a sun-warmed blanket on a nearby beach.

Our little Renault Clio is still very new to us (the beautiful, big, old Honda Accord diesel Tourer with 170,000-plus miles on the clock had just died and got towed to Poland to be sold for parts). This transition took all our CDs into the house; hence we left the house that morning without stashing the Clio with music for the journey.

This piece didn't start out as a confessional but, I have to admit that, while I love music, I also love the rhythms that the spoken word create; I relish the clatter, hum and buzz that everyday sounds around us make; and I am moved by the movement of noises inside my head; and the combination of all of these to produce soundscapes of day-to-day living.

Quite a lot of my writing is inspired by these -- soundscapes which become soundtracks and play a lead rather than supporting role in the work (*Stalemate*, 1990). More recently, I am weakened by the power and synchronicity of the interaction between live radio and the thoughts in my head -- the harmony created by the fusion of a particular theme I am working on and the serendipitous turning on and tun-

ing in to live radio (*Paradiddle*, 2014).

I look for and find music everywhere and in everything. So, not having music CDs was of no consequence: we listened to BBC Radio 4 morning talk shows <http://www.bbc.co.uk/programmes/b04f89mc> until we lost radio signal in the wilds of southwest Wales, and contented ourselves with talking to one another (for a while).

When we spotted a small brown road sign with a picture of a jug on it, we got excited. Follow that jug! The brown signs in the UK are tourist signs -- they indicate attractions and facilities, and usually display an icon and a worded description. This was just a brown sign with the white outline of a jug -- how daring! But further on, over the river and through the woods, was another brown sign which read: Pottery. Mystery over, we parked in an empty grassy area/ designated car park in a delightfully secluded spot called Wolfscastle, and ventured forth -- passing a picture postcard cottage and into the courtyard, where two more stone buildings formed an L-shape.

Unsure what or who we would find at 10am, a table of seconds beckoned, and then noticed the open door -- and went into the studio and gallery. Madeline Cunningham, owner/artist, was as beautiful and charming in the morning light as the location and her handmade, hand-painted pottery collection. *Wolfscastle Pottery* also offers workshops www.wolfscastlepottery.co.uk.

In our short visit, we connected with Madeline in a meaningful way through an open and informative conversation -- her son, a photographer she told us, is currently at Nevada's *Burning Man Festival* www.burningman.com/, and her daughter had just left this site for the *AberJazz Festival* in Fishguard aberjazz.com/. Our ears pricked up at the mention of a jazz festival in the town we were heading for, and with the spirit of adventure still in first gear, we said goodbye and set off, hugging our ceramic cake plate and humming happily.

St Davids, an exquisitely tiny place with 'city' status because it is home to a Cathedral, was our next stop, where the silence was golden, and any voices heard were respectful whispers. As the Castlewales website tells us, 'to understand part of the reason St. Davids is so special, you have to know a little about the history of the area. St. David is the patron saint of Wales. Legend claims he was born around 500 A.D. on the rugged Pembrokeshire coast of southwest Wales. He was the founder of a strict monastic order in the town that bears his name, and was the most influential clergyman in all Wales during the "Age of Saints." His place of birth and the cathedral built in his name became one of the most important shrines of medieval Christendom -- two pilgrimages to St. Davids equals one to Rome www.castlewales.com/stdavid.html. I've been to a service at St. Davids before. As a tourist this time, I was inspired by the 'kneelers' which bestowed the bottom rung of every chair in the Cathedral, each one a piece of handmade tapestry.



AberJazz: the joint was jumping!

At a local charity shop in the town centre, where CDs were on sale, 3 for £1, instead of picking madrigals and cathedral choristers, we opted for the *Fine Young Cannibals' FYC: The Raw & The Good*, 1988; *NOW 50 and NOW 56* (from the *Now That's What I Call Music Chart Hits* range), offering hits such as: *Black Eyed Peas Where is the Love?*, and *Britney Spears I'm a Slave 4U*, and gave our glove compartment something to sing about.

Wool remained front and centre for our next pit stop at *Melin Tregwynt* (*Tregwynt Mill*), in Castlemorris. Their designs reflect their Celtic roots, and they have supplied an impressive range of stores, hotels and fashion designers. Their workshops are brown-signed and, while they are off the beaten path, nothing is too far out of the way, and worth a visit.

It was only lunchtime when we arrived at our destination which was, at first sight, hauntingly quiet. First stop was to a music store brandishing closing down signs, where I got a great deal on a beautiful set of bongo drums for my son. But then all the other shops, including the antiques centre, were closed. We were keen to find out where the jazz action was, but agreed it was best to eat, and narrowed our choices down in this sleepy town to *The Gourmet Pig* or *The Gourmet Pig* www.gourmetpig.co.uk/.

The jazz festival was definitely the town's main attraction, and that became blatantly obvious when we found a poster which guided us to *The Royal Oak*, situated on *Fishguard Square*, where the historic peace treaty between France and Britain was signed in 1797. The joint was jumping. Perched on the thick-recessed window ledge of this landmark pub, we could see the rest of our trip taking shape. We would pub hop and soak up the groove that was *Aber Jazz*.

Andrew Morris, the lead singer of the quintet called *The Delta Breaks* belted out blues, rock and soul covers -- perfect at 3pm on a Saturday afternoon in August. Who can resist singing along to *Mustang Sally*? www.facebook.com/thedeltabreaks

And when you've wet your whistle with a beer or two and an opportunity to develop your musical skills presents itself in the shape of a blues harmonica workshop in the venue just down the road, you must promise yourself

you will not miss it. The program told us that at 6pm at the *Ffurn* (which is Welsh for oven), Rick Asherson of *Debbie Bond & The Tru Dats* would be offering 'a practical introduction to cross harp blues harmonica, including rhythm and soloing elements. Suitable for beginners of any age or level and anyone who wants to extend their harmonica playing to the blues. Harmonicas in key of A will be for sale for £5.'

And so we did not (miss it). We spent a tenner on two bits of kit, got stuck right in, and had an absolute blast. It was a privilege to be taught by Rick, whose teaching style was accessible and whose talent was abundant. And in the informal and friendly atmosphere that surrounded everyone and everything about this festival, we enjoyed chatting to Rick and Deb afterwards. Rick, originally from London and Deb, originally from California, live in Alabama, and they play the Alabama blues. We were sorry we would have to miss their gig, on late Sunday, but bought their CD, *That Thing Called Love*, and looked forward to adding it to our growing collection for the Clio. We enjoyed it, but I was disappointed that so little of Rick's harmonica features on it <http://www.debbiebond.com/>.

Lobster was the catch of the day at *Bar 5* www.barfive.com/, which we ate on the heated terrace overlooking the harbour, while chatting and gaining the acquaintance of another couple from Cardiff, then head back to *The Royal Oak* to hear *The Rumblestrutters*, a three-piece 'jug' band that play a mix of Memphis jazz, hokum blues and ragtime.

Had we not bumped into these other folk later on in the car park we would have missed their daughter's gig the next day. After a superb breakfast in the home of John and Maryna at *Dove Cottage*, we decided to stay in town longer, heading back up by midday to hear *Bella Collins* at the *Ffurn*.

At an eclectic venue that was also a bakery, serving freshly-made pastries, croissants, tea and coffee, as well as beer and savoury pies, Bella's performance was the cherry on the cake www.facebook.com/bella.collins. 36 hours packed with music, food, new friends and fun. I really must get out more.



Calendar

Continued from Page 8

Saturday, September 13

A TIDE OF MEMORY: PREMIER PERFORMANCE Miranda arts project space 6 N Pearl St. Port Chester NY 914-318-7178 2-5pm free

BARBERSHOP & BEYOND Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 8-10pm charge

DAVID LINK IN GALLERY 1, ELEANOR WHITE IN THE BEACON ROOM Beacon Artist Union bau Gallery 506 Main Street Beacon NY Opening Reception 6pm-9pm free (thru Oct 5)

PHOTOCENTRIC 2014 The Riverside Galleries Garrison Art Center 23 Garrison's Landing Garrison NY 845-424-3960 free (thru Sept 28)

PIANO RECITAL SERIES Carnegie Concert Series The Nyack Library 59 S. Broadway Nyack NY 845-358-3370 7:30 pm charge

SELDOM SEEN The Woodstock School of Art 2470 Route 212 Woodstock NY 845-679-2388 Opening Reception 3-5 (thru Nov 1)

VISIONS REVEALED: EXHIBITION OF MULTI MEDIA COMPETITION WINNERS ArtsWestchester Hammond Museum 28 Deveau Rd North Salem NY 914-669-5033 Opening Reception 1-3pm charge (thru Nov 15)

WINDOW ON THE ARTS FESTIVAL Windsor Partners Inc. Klumpp Park Park Street Windsor NY 607-222-4501 10am-5pm free

Sunday, September 14

2014 ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA: Celebrating 100th Anniversary Salmagundi Club, 47 Fifth Ave. NYC Reception (thru Sept 16)

JOSEPH GARLOCK: An Immigrant's Gift to America Paintings 1949-1980 Woodstock Jewish Congregation 1682 Glasco Turnpike (off Rt. 212) Woodstock NY 845-679-2218 Opening Reception 3-6pm free (thru Oct 19)

LECTURE: "INVENTING ODESSA: JEWISH CULTURE ON THE EDGE OF THE RUSSIAN EMPIRE," AND GUIDED TOUR OF ART EXHIBIT "ODESSA'S SECOND AVANT-GARDE: CITY AND MYTH" The Allen and Joan Bildner Center for the Study of Jewish Life at Rutgers University and the Zimmerli Art Museum at Rutgers University Jane Voorhees Zimmerli Art Museum, Rutgers University 71 Hamilton Street New Brunswick NJ 848-932-2033 Lecture at 3 p.m./ Guided Tours of Art Exhibit available at 2 pm and 4:15 pm free

MARALYN MATLICK: CIRCADIAN RHYTHM ABSTRACT PAINTINGS OF THE TEMPORAL WORLD Upstream Gallery 26 Main Street Dobbs Ferry NY 914-674-8548 Opening Reception 2-5pm (thru Oct 5)

SUNDAY SALON: PERFORMANCE PAINTER NANCY OSTROVSKY WITH MUSICIAN RAS MOSHE Unison Arts Center 68 Mountain Rest Road New Paltz NY 845-255-1559 2-4pm charge

Monday, September 15

KEVIN CONKLIN & GRAEME LEAF: THE SPIRIT WITHIN Betsy Jacaruso Studio & Gallery 43 Market St Suite #2 Rhinebeck, NY 845-546-0845 thru Oct 12)

Tuesday, September 16

ELEPHANT PAINTINGS: TALK BY JASON BELL OF IFAW Prince Street Gallery 530 West 25 Street New York NY 646-230-0246 6-9pm

EXPLORING THE CENTURIES: 3RD-20TH CENTURY ASIAN Art Hofstra University Museum David Filderman Gallery Hempstead Turnpike Hempstead NY 516-463-5672 free (thru Feb '15)

Wednesday, September 17

JOSEPH GARLOCK: an evening about the man and his work Woodstock Jewish Congregation 1682 Glasco Turnpike (off Rt. 212) Woodstock NY 845-679-2218 6-8pm free

RMAA 49TH ANNUAL FALL OPEN JURIED EXHIBITION Ringwood Manor Association of the Arts The Barn Gallery at Ringwood State Park 1304 Sloatsburg Road Ringwood NJ 845-258-4218 free (thru Oct 22)

Thursday, September 18

COMPASS: JAZZ QUARTET Smithy Center for the Arts 55 Pioneer Street Cooperstown NY 607-547-8671 7:30-9:30pm charge

KEEPSAFE PROJECT Mid Hudson Heritage Center 317 Main Street Poughkeepsie NY 845-546-0845 free From September 18th till October 1st Poughkeepsie and Hyde Park businesses Zimmer Brothers, Mid Hudson Heritage Center and the Artists' Collective of Hyde Park will display KeepSafe boxes created by local artists to support the work of the Cheetah Conservation Fund (CCF) and the Lemur Conservation Foundation. Opening Reception 4:00- 8:00pm, at Zimmer Brothers in Poughkeepsie; Friday September 19, from 5:30-7:00pm at the Mid Hudson Heritage Center in Poughkeepsie; Sunday September 21 from 3:00-5:00pm at the Artists' Collective of Hyde Park.

RICK SHAEFER: RENDERING NATURE Bellarmine Museum of Art Fairfield University 1073 North Benson Road Fairfield CT 203-254-4046 Opening reception 6-8pm free (thru Dec 19)

Friday, September 19

ANTHONY KRAUSS: MAQUETTES The Opus 40 Sculpture Park Opus 40 Gallery 50 Fite Road Saugerties, NY 845-246-3400 Opening Reception 6-8pm free

FARM ART FROM THE WALLKILL RIVER SCHOOL Orange Regional Medical Center 707 East Main Street Middletown NY 845-333-1000 Opening Reception 4-6pm free (thru Oct 31)

STUDIO MONTCLAIR PRESENTS IN MEMORIAM: CLARENCE MATHER, WORKS ON PAPER, Studio Montclair SMI Gallery @ Academy Square 33 Plymouth Street Montclair NJ 973-744-1818 Opening Reception 7-9pm free (thru Nov 21)

VOICES & VISIONS: MEET THE BIENNIAL ARTISTS The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 7-8:30pm charge

Continued on Page 14

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Theatre

The False Dichotomy

By ROBERT BETHUNE

LAST MARCH, Judith Ohikuare wrote a good piece for The Atlantic about the relationship between actors and roles, exploring recent thinking about the effect fictional characters have on the real people who play them. How actors do what they do is becoming a topic of interest to people who study the brain and to people who study human behavior, such as Thalia Goldstein at Pace and Paul Bloom at Yale.

In the process, Ohikuare fell into one of the ordinary pitfalls of the subject. It is true that modern acting in the broad tradition of Stanislavski greatly values emotional authenticity and a high level of apparent realism in physical and vocal behavior, but the relationship between that and approaches to acting that dominated earlier periods is nowhere near as cut-and-dried as Ohikuare would have it.

First and foremost, we have to specify in all these discussions that we're talking about the best work out there, not the mediocre work that inevitably comes our way. We're going to be talking about performance in straight spoken drama and comedy, musical theater and opera, ballet and modern dance, and we need to remember that mediocre performance in all genres of live theater does not evoke the kinds of cognitive, emotional and esthetic effects and responses of interest here. Performers can be deadly dull regardless of what style they use and the adoption of any particular style offers no guarantee whatsoever of excellence in performance.

There are two ways to go astray

in this area. Ohikuare does both, nor is she alone in doing so. One is to accept the idea that a higher degree of stylization correlates with a lower degree of emotional authenticity. The other is to fail to realize that modern acting involves a great deal of stylization. Both of these errors lead to the false idea that acting has become steadily more realistic over time.

It should be obvious that a high degree of overt stylization can express a high degree of emotional authenticity. We need only take note of the tremendous emotional power of opera and dance to realize that the very high levels of stylization involved in those forms of theatrical expression not only permit, but also facilitate intense emotional authenticity. Merman, Callas, Baryshnikov, Graham—these artists were highly emotionally authentic, and the stylization involved in their various modes of performance helped them get there. Stylization can do that because it involves doing what all art must do, namely, form and organize what is presented to the perception of the audience in such a way as to evoke the desired responses.

It is less obvious that modern acting in straight drama and comedy involves considerable stylization because we accept those stylizations as realistic when in fact they are not. Every novice actor has to learn that you cannot simply walk out on stage and behave the way you would in real life. The behavior one must adopt onstage differs from that one would adopt in real life because one must convey one's inner

and outer life to an audience located at non-conversation distance. One's voice must become easier to hear; one's diction must become easier to understand. Movement, gesture and facial expression must become easier to see. The intensity of emotional expression conveyed by those vocal and physical means must become more easily perceptible and more capable of evoking response. In a word, the actor must, as theater people say, project. The many physical and vocal adaptations, large and small, adapted to that end constitute a much higher degree of stylization than we normally realize. That is something most people very rarely do in the real world. When they do so, their behavior immediately becomes quite similar to the behavior actors use on stage.

We do not perceive those adaptations as unrealistic (assuming, as I mentioned before, that they are done well) because they are done according to conventions that we audience members have learned to accept. In so doing, we do what audiences have always done in every age and every place where theatrical performance has occurred and does occur. It is very revealing to go back and read what was written about actors and acting in the past. Aristotle's description of ancient Greek theater, a form that appears highly stylized to us, focuses heavily on what we think of as fundamental realism: "probability and necessity." The actors of Roman times were praised for emotional authenticity. From the earliest descriptions of European theater down to the present, every

age has experienced their theater as convincingly realistic, though we would not accept it as such today. That's not because we are smart and they were stupid, or because we are sophisticated and they were yokels; it's because we use our conventions and they used theirs. Furthermore, they were as nearly unconscious of their conventions as we are of ours. In this respect, theater does not progress. It changes, but it does not progress.

What does not change in theatrical performance – spoken drama and comedy, musical theater, opera, dance, and so forth – is our ability to use these practices to fall into a double state of mind, in which we are both in the real world and in a fictional one, both in control of our hearts, minds and eyes and not at all in control of them, both standing apart and profoundly affected. The ability of human brains to enter that state is well worth further study.



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Art

Lilly Martin Spencer and War Spirit at Home: A Provocative Voice

BY RENA TOBEY©

THE PAINTINGS OF Lilly Martin Spencer (1822-1902) often reveal the personal joys and challenges of her life, while also acting as a metaphor for issues faced by 19th-century Americans. Looking closely at one of Spencer's better-known works—*War Spirit at Home*, from 1866—shows how she navigated the country's changing sense of itself. The painting depicts a noisy, seemingly happy household moment of work and play. It noticeably lacks a male presence. Spencer's own home was non-traditional. She was the breadwinner, with a husband who worked in supporting her career and the care of their seven surviving children of 13. Domestic chores were an insistent part of their lives, as well as an ongoing financial pressure, but Spencer generally employed a servant to help with the ensuing domestic chaos.

In *War Spirit at Home*, Spencer highlights the woman reading a newspaper, in the new role of the indirect eyewitness. The newspaper was viewed as a symbol of authority, and because it reported news from the world, it also stood in as a symbol of the public sphere, the male domain. Here, news consumption has been moved into the domestic sphere, with no men to make this activity more acceptable. It also charges the scene with historic significance. The Civil War was considered the first 'living room war', with photography providing graphic images of what war really looked like and illustrations of battle and camp life scenes. Having a woman read such potentially distressing information indicates how the Civil War upturned convention, giving women agency in new ways.

With the printed word, the mother has the power usually

held by the father. She reads the battlefield news aloud. The baby in her lap touches her breast, while a foot kicks out at the newspaper. Symbolically, the infant links the mother's roles in the home and as a witness and interpreter of history. The newspaper also divides the mother from her other children, leading some to critique her as indifferent or absent minded. With the mother's precarious hold on the baby, Spencer may also allude to her own juggling of the two spheres, since painting sales were crucial to the family's domestic comfort.

Still domestic chores must be attended to, no matter what is happening in the broader public sphere. In *War Spirit at Home*, the servant continues to conduct her duties, no matter what else happens in the scene. The servant handles her domestic chores with a kind of humble dignity, dressed modestly in black, melting into the darker background of the painting. The power difference between the mother and the servant is clear—the servant works, while the mistress is at leisure enough to read the newspaper. But as the tallest figure, the servant is important, contrary to the authority afforded to the mother by her literacy.

How do we read the servant's expression? Is it empathy for the pressures and responsibilities this mother bears? A sign of the servant's own exhaustion? Her expression might also show disapproval. With the messy interior, the noisy children, the seeming disregard for the safety of the infant while the newspaper has the mother's full attention, the servant can be read as criticizing household management. Traditionally in paintings, a messy, chaotic household suggests a society in disarray. The servant could represent



Lilly Martin Spencer, ca. 1900.
Archives of American Art, Smithsonian Institution.

resent societal criticism: this house is disorganized and out of control, as is the country during the Civil War. Further, the disdain on the servant's face might reflect Spencer's tensions with her servants. She complained about servants

being lazy, dishonest, and thieving. The war spirit at home may refer to the mistress-servant relationship. This servant has been placed at a distance, relegated to work outside the family circle.

Her turned head could also be un-

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derstood as listening and concerned, as the mother reads the war news. Perhaps this wife has lost a husband in the battle or is concerned for his safety, consistent with her downturned lips and seeming disregard for the infant and other children. The servant's skin is painted darker than the other figures. Spencer's facility with painting faces would suggest that she used a darker skin tone to open up the conversation about the race of the servant. If the servant is African American, the quizzical look may suggest that she hears the war news with different ears. A reported Vicksburg victory means the likelihood of the overall Union success, and African American lives would be profoundly changed. By 1866, Spencer would have known that this battle was the turning point in the Union's favor, and the future of African Americans was on everyone's minds.

The future is also unclear for the children, who are depicted in a more exaggerated style. Children in paintings represent the future, and in Spencer's commercially successful works were often shown as little angels. These rambunctious children, celebrating a battle they cannot fully understand, play soldier, embodying the manly virtue of courage, again blurring the distinctions between the spheres. They play-act the battle, while also celebrating the victory reported in the newspaper. The war has been brought into the home, not just in word, but also in deed, through the mock parade.

This improvised party features improvised props. The toddler in the center carries a stick as a rifle over one shoulder and wears a paper hat. The boy in the back also wears a paper hat and blows a toy horn. The girl, modeled on Spencer's daughter Angelique, bangs a cooking pot with a spoon as a makeshift drum. The girl makes the most noise, convert-

ing the kitchen utensil into an aggressive, noisy instrument—very unladylike—representing the kind of noise Spencer herself had to make to succeed in a man's professional world. The girl wears the brightest color, a red dress sure to grab the viewer's eye, and the patriotic mate to her mother's blue and white gown. The color binds the two and suggests that women will be central to patriotic service for the country coming out of the war. The girl is the only child to wear an actual Union cap, called a kepi, not a paper hat like her brothers. She is not just playacting at being a soldier. By wearing a real hat versus a paper hat, she seems to say, "I can fight, too, for the future of this country." Her march may become that for women's rights, which resurged after the Civil War. Her marching is more than child's play. It has real goals and desired outcomes for new freedoms.

As allegorical figures, the mother and daughter show how to mend the nation, rising above the upheavals in the parlor and in the country. With the loss of so many men (and their patriarchal authority), the mother represents moral and social order, while also engaging with the outside world. The energized tomboy suggests the changes coming out of the turmoil of war. Her dress is in disarray, falling off her shoulder; the untied ribbon trailing. She needs tending, like cleaning up the country's mess.

The mother can also be read as a religious figure and as representative of all women who suffer from war. The baby laid across the mother's lap can be understood as a Pietá, and the newspaper has been folded and now reopened to reveal a cross shape in the creases. Her seriousness represents Christian suffering from the pain of war and sacrifices for her family, unrecognized by the raucous children. Women view-

ers, whether wives, daughters, or sisters, would have responded to this implied grief. The children's innocent joy is tempered by the adult understanding of the deeper losses from this, and any, battle.

War Spirit at Home subverts convention. No male figure provides order to the scene. The mother, generally seen as responsible for moral uplift, has a messy home with unruly children. She is a reader of news. The girl marches as a vision for the future, not as make believe. The issues of the day—the Union cause, the future for African Americans, women's suffrage—have invaded the domestic sphere of nursing mothers and domestic help. Spencer may paint the parlor, but she would not descend to stereotypes. She gave the viewer a mother-and-child scene, appropri-

ate for her gender, but she did not shut off the outside world. She coded the image with wry suggestions that triggered recognition of contemporary issues and debates.

Spencer lived to be eighty, but never retired, unable to achieve financial security. She was still seeking commissions to make ends meet into her late 70s. She died while painting at her easel. Her work then fell into obscurity, as critics labeled it inferior. But paintings like *War Spirit at Home* are too potent, sparking perpetual debate on the artist's intentions and dialogue with the issues of her day. Her works quickly deepen with wit, charm, and intelligence to comment on a turbulent period with a distinctive American voice, projected by a remarkable, pioneering woman.




Lilly Martin Spencer *The War Spirit at Home*, 1866, Oil on canvas, 30" x 32 3/4". Purchase 1944 Wallace M. Scudder Bequest Fund. Collection of the Newark Museum

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Calendar

Continued from Page 10

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2ND ANNUAL FOUNDERS' EVENT WITH SPECIAL GUEST CHRISTINE LAVIN Unison Arts Center 68 Mt. Rest Road New Paltz NY 845-255-1559 7pm-10pm charge

82ND ANNUAL NATIONAL JURIED EXHIBITION Hudson Valley Art Association Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru Sept 26)

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MARY UNTALAN & ELLA DAVIDSON PAINTINGS: THE GREAT OUTDOORS Tivoli Artists Gallery 60 Broadway Tivoli NY 845-757-2667 Opening Reception 6-8pm free (thru Oct 12)

SHINE ON SAUGERTIES: GALA & LIGHTHOUSE AUCTION Saugerties Performing Arts Factory 169 Ulster Avenue Saugerties NY 845-626-3436 free

Sunday, September 21

15TH ART AT THE OVAL 2014 A juried outdoor fine art & craft exhibit Arts Council of Livingston Livingston High School Oval Robert Harp Drive Livingston NJ 973-992-1950 11-5pm charge

42ND ANNUAL PASTEL SOCIETY OF AMERICA OPEN JURIED EXHIBITION Pastel Society of America National Arts Club 15 Gramercy Park South New York NY 212-533-6931 4pm Awards Ceremony free

SIDFEST: ROMANCE AND FAR FROM THE TREE STAGED READINGS ASK Arts Society of Kingston 97 Broadway (Rondout) Kingston NY 845-338-0331 4pm charge

WHO'S YOUR MAMA - VISIONS OF OUR MENTORS National Association of Women Artists, Inc. Monmouth Museum 765 Newman Springs Road Lincroft NJ 212-675-1616 Opening Reception 2-4pm free (thru Nov 2)

Friday, September 26

82ND ANNUAL NATIONAL JURIED EXHIBITION Hudson Valley Art Association Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 Awards Reception 5-8pm

DUMBO ARTS FESTIVAL a free three-day celebration of art on the waterfront, with 300+ artists. DUMBO, Brooklyn Throughout neighborhood Brooklyn NY 718-488-8588 free (thru Sept 28)

RHINEBECK ARTS FESTIVAL Artrider Productions Inc Dutchess County Fairgrounds 6550 Spring Brook Avenue Rhinebeck NY 845-331-7900 (thru Sept 28)

Saturday, September 27

37TH RIDGEFIELD GUILD ANNUAL JURIED EXHIBITION Ridgefield Guild of Artists 34 Halpin Lane Ridgefield CT 203-438-8863 free (thru Oct 26)

44TH ANNUAL FINE CRAFT FAIR PETERS VALLEY SCHOOL OF CRAFT Sussex County Fair Grounds 37 Plains Road Augusta NJ 973-948-5200 charge

ANNE DIGGORY: HYBRID VISIONS; Picturing America: Signature Works from the Westmoreland Museum of American Art The Hyde Collection 161 Warren Street Glens Falls NY 518-792-1761

ARTIST AT WORK STUDIO TOUR Saranac Lake ArtWorks Adirondack Artists Guild 52 Main St Saranac Lake NY 518-891-1388 10 - 5pm free

COME ENJOY MULTIPLE ARTSFEST ACTIVITIES AT THE PELHAM ART CENTER Pelham Art Center 155 5th Ave Pelham NY 914-738-2525 10am-4pm free

GRACIE SQUARE ART SHOW Carl Schurz Park, East End Ave. & East 86th St, NYC 10-5pm

HARVEST OF QUILTS XII COUNTRY QUILTER'S GUILD Pine Bush High School Route 302 Pine Bush NY 845-744-2551 charge NQA Judged show, vendors, block contest, door prizes, demonstrations. Lectures by Paula Nadelstern.

HUDSON VALLEY GARLIC FESTIVAL Kiwanis Club of Saugerties Cantine Field, Saugerties, NY (845-) 246-3090 10-6pm charge

MELISSA MCGILL'S PALMAS PERFORMANCE at Manitoga Manitoga / The Russel Wright Design Center 584 Route 9D Garrison NY 845-424-3812 donate

NEW DIRECTIONS '14 - 29th National Juried Contemporary Art Exhibition Barrett Art Center/DCAA Barrett Art Galleries 55 Noxon Street Poughkeepsie NY 845-471-2550 free (thru Nov 8)

NEW ROCHELLE ARTSFEST at transFORM Gallery: Children's Book Reading, 2nd Nature Closing Reception and Art Sale transFORM Gallery 20 Jones St New Rochelle NY 10am-8pm free

PETER BUSBY: AMPHORATE The Arts at Hotchkiss The Arts at Hotchkiss Tremaine Gallery at The Hotchkiss School 11 Interlaken Road Lakeville, CT 860-435-4423 Opening Reception 4-7pm (thru Oct 11)

PIANO RECITAL SERIES CARNEGIE CONCERT SERIES The Nyack Library 59 S. Broadway Nyack NY 845-358-3370 7:30 pm charge

RHCAN: PHOTography Exhibition Black Sheep Farm Studio Red Hook Community Arts Network 7516 N. Broadway Red Hook NY Opening Reception 5-7pm free (thru Oct 26)

THE DISTANCE BETWEEN LANGUAGE AND LIGHT Wisdom House Retreat and Conference Center Marie Louise Trichet Art Gallery 229 East Litchfield Rd Litchfield CT 860-567-3163 Opening Reception 3-5pm; Artist's Talk: 3:30pm with Reception to follow free (thru Dec 13)

THE FARM PROJECT 2014 Outdoor Sculpture, Theater, Dance & Opera Collaborative Concepts Saunders Farm 853 Old Albany Post Road Garrison NY 845-528-1797 2-6pm free

UNCOMMON GROUND: BLUEGRASS Unison Arts Center 68 Mountain Rest Road New Paltz NY 845-255-1559 8-10pm charge

Continued on Page 18

Kiwanis Club of Saugerties
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September 9 - October 11 TREMINE GALLERY — Peter Busby: Amphorae. Reception: September 27, 4 - 7 p.m.	November 13 - 16 HOTCHKISS DRAMATIC ASSOCIATION - <i>The Secret Garden</i> , musical by Marsha Norman. (Ticket & reservation information: 860-435-3203)
September 19, 7 p.m. ROBERT DEMAINE, CELLIST. Free admission.	December 5, 7:00 p.m. HOTCHKISS ENSEMBLES: HOTCHKISS ORCHESTRA AND RIGHT BRAIN LOGIC JAZZ. Free admission.
September 28, 7 p.m. ASZURE BARTON DANCE COMPANY. Free admission.	December 7, 7:00 p.m. HOTCHKISS CHORUS: FESTIVAL OF LESSONS AND CAROLS, Hotchkiss Chapel. Free admission.
October 17 - November 16 TREMINE GALLERY — Sharon Land Trust: <i>Twin Oaks Reflections</i> . Reception & fundraising gala: October 27, 4 - 7 p.m.	December 6 - January 18 TREMINE GALLERY — <i>Hotchkiss in Fifty Objects</i> .

THE HOTCHKISS SCHOOL - 11 INTERLAKEN ROAD, LAKEVILLE, CONNECTICUT

Dance *Michel Platnic Talks About Movement And Its Influence On His Work*

Pictures: *After Three Studies for Portrait of Lucien Freud* (Photo by Omer Yair)

By MICHEL PLATNIC

IN MY EARLY twenties a friend and I created a ticket office for students. We would go to the theater nearly every night, to contemporary dance performances and then we would write critiques. This is where I first



met the physical theatre with Ariane Mnouchkine at the Theatre du Soleil. The amazing power of the characters, the mise-en-scene, the décor, the costumes, everything was just there to create a world, a closed system that could live by itself, independently. I remember I was so amazed by the movements of the characters and their expressions. I encountered this power again but in a completely different expression, a lot softer with Marcel Marceau and his amazing body expression. His sole presence was also creating a new world, another possibility for the creation of a closed independent system.

It was only in my late twenties that I started to study theater acting. In my thirties I went deeper into physica. You can do better I'm sure, but I thought I'd pass it on.

Theatre: The emphasis of my studies was on the methods of Jacques Lecoq and Etienne Decroux. With Jacques Lecoq I was mostly influenced by the work with the masks that aimed at cleaning the expression of the body from any mannerism. Even if I did not do a lot of stage combat, I think it was part of learning to find my own expression, my own strengths.

With the method of Etienne Decroux, the isolation of body parts within each movement had a great affect on me, in learning how to build a narrative with the body and the power of each movement in its ability to communicate a story or an emotion.

Later on (through books and visuals, not actual acting) I discovered the Bauhaus performances and their principle of 'total art work'. Oscar Schlemmer emphasized the 'object' quality of the dancers, transforming them into puppets, propelled by means of precise mechanism. In what he defined as 'sensation of space', and 'felt volume', he tried to unify the dancing figure with the geometrical property of the space. My works 'Self-Portrait in a Pool, 2009' or 'Self-Portrait in Red, 2010', 'Self-Portrait in White, 2010' are obviously very much influenced by his works.

Then there was the Black Moun-

tain College with the collaboration of John Cage and Merce Cunningham. I was struck by their combination of accuracy in building space, choreographical phrases and the usage of chance. The framework is perfectly built, thought, and then it finally becomes alive at the moment of the performance where everything is subject to chance, the unplanned is life, it is the creation, it is not controllable.

I suppose at that point the Zen Buddhism influence of Cage and my own practice of martial arts intersected. The intense preparation of the mind and body with the aim of simply living with awareness. The best fighter is the one who does not enter fights, because the enemy understands even before the fight starts that

he has no chance to win. Martial Arts help the development of this intense moment of the meeting with the other where everything is said with no words. Just like in the artworks from these performers and choreographers I mentioned. All the preparation of Cunningham just to be able to live the moment in its full intensity.

I believe that when creating these works dealing with Bacon, I searched for these same moments of intensity. I created a space for each of the characters, a living environment for them,

then prepared costumes and painted on them and on the characters, directly on their bodies. The preparation of the characters during filming of my works take a very long time, models are tired and at some point forget that the camera will be filming, they don't have the expectation of seeing their own image anymore, of liking it, ego is neutralized. And then I start filming. With a Merce like throw of the dice, I put the character inside the set and start filming. My directing part is minimal, I let the character live in the structure of the set.

The presentation of the works at Gordon Gallery, Tel-Aviv, May 2014 as well have been very much influenced by theatre where the spectator enters into a world disconnected from everyday material life. Visual



references to life are made only via art history, and the sensorial meeting between the visitor and the space created starts while encountering the essence of both the characters and the media in the Artworks.



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Judge: Janet Gorzegno
Download Prospectus at www.nraaonline.org
or send SASE to: NRAA, 30 Oakdale Avenue, New Rochelle, NY 10801

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Opportunities

Printmakers: American Color Print Society Seeks printmakers for Juried Opening Celebratory Exhibition & Reception Sunday Nov 2. Over \$1500 judges prizes SASE, \$20 entry fee payable to ACPS, CD, 2jpgs, max size print in frame "36" (No photos) to: Art Brener, PO Box 576, Haddonfield, NJ 08033. Prospectus, Details at website. Deadline Sep 19 www.americancolorprint-society.org

Watercolor Artists: American Watercolor Society, 47 Fifth Ave, NY, NY 10003. 212-206-8986 Call for Entries 148th Annual International Exhibition. SASE TO American Watercolor Society or download prospectus from website. Deadline Nov 15 info@americanwatercolorssociety.org americanwatercolorssociety.org

Artists, Craftspeople: Art League of Long Island, 107 East Deer Park Rd, Dix Hills, (631) 462-5400 x 227. Seeking entries for 51st Annual Holiday Fine Art & Crafts Juried Show & Sale, Dec 6-7. Prospectus available online. Deadline Nov 11 www.artleaguei.org.

Artists, All Media: Art Society of Old Greenwich, (203) 622-6638. Seeks entries for ASOG Members Holiday Show Dec 1-31 at Gertrude White Art Gallery. 259 E. Putnam Ave., Greenwich, CT Call for full details or go to website. Deadline Nov 29 www.artsocietyofoldgreenwich.com

Artists, All Media: Art Society of Old Greenwich, (203) 637-5845 Seeks entries for ASOG Members Purchase Award Show Oct 1-31. Call or go online for detail. Deadline Oct 12. www.artsocietyofoldgreenwich.com

Artists: Art-Competition.net (845) 765-2932 Seeks entries for "Pure Abstraction-Group Exhibition" Visit Art-Competition.net/Pure-Abstraction.cfm for full details Deadline Sep 15. Art-Competition.net.

Artists: Artistrun Gallery, 36-21 22nd St. Long Island City, NY 11106 (718)806-1136 Seeks participants for 2014-2015 art shows. Call or email info@artistrungallery.com for info/details. artistrungallery@gmail.com www.artistrungallery.com

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

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

Artists, All Media: CASS (Contemporary Art Space & Studio), 2722 South MacDill Ave., Tampa, FL 33629 Seeks images in jpg format on CDs, digital portfolios or color prints. Call or visit website for full info. info@casscontemporary.com www.casscontemporary.com

Artists/Printmakers: Center for Contemporary Printmaking, 299 West Ave., Norwalk, CT 203-899-7999 Seeks entrants for Monothon 2014 Artists' Printing Sessions Sep 28-Oct 2, Oct 7-8, or Oct 16-19. Art Auction & Party Nov 8. Visit website for details. www.contemprints.org

Actors: Coach House Players, 12 Augusta St., Kingston, NY Holding auditions on Sep 8, 10 & 11, 7-9pm for Joe DiPietro & Jimmy Roberts' musical "I love you, You're perfect, Now Change" to be performed Nov 14, 15, 21, & 22 t 7:30 pm and Nov 16 & 23 at 2pm. Be prepared to sing. Visit website for full info. Deadline Sep 8. ekleinke@hotmail.com www.coachhouseplayers.org

Artists: Cultural Alliance of Western Connecticut (203) 798-0760 Seeks entries for

2015 Accessible Art Program, exhibiting in Store fronts. Visit website or call for details, info. Deadline Nov 21 artswesternct.org

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

Fiber Artists: Fiber Arts Gallery, 526 Washington St., Reading, PA 610-373-7337 Seeks entries for 5th Annual "Handmade Holidays." Call or visit website for info. Deadline Sep 27 www.somethinglooming.com

Photographers: fotofoto gallery, 14 W Carver St., Huntington, NY 11743 (631)549-0448 Seeks entries for 10th Nat'l Competition visit website for prospectus Deadline Oct 5 12 midnight standard mt. time fotofotogallery@optonline.net www.fotofotogallery.org

Artists: Gallery Lev Shalem, Woodstock Jewish Congregation, 1682 Glasco Turnpike, Woodstock, NY 12498 (845) 679-2218 Seeks entries (2-D Work ready-to-hang) for Holiday Small Works Show Oct 26-Jan 5 email for details: wjc.arts@gmail.com Deadline Oct 20

Artists: Gowanus Canal Conservancy Seeks participants for Plein Air Event Sat Sep 27, 9-4pm. email to reserve spot, full details. natasia@gowanuscanalconservancy.org. gowanuscanalconservancy.org.

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

Authors (English Only): Halloween Book Festival, 7095 Hollywood Blvd., Hollywood, CA 90028 323-665-8080 Seeks published works. Visit website for entry form; email for info. Deadline October 25 bruce@halloweenbookfestival.com www.halloweenbookfestival.com

Artists: Hamptons Juried Art Show 631-329-4398 Seeks entries for 6th Annual 2014 Hamptons Juried exhibit Nov/Dec. Website for rules, details. September 26 www.hamptonsjuriedartshow.com

Women/trans-gender: Filmmakers Institute for Women & Art (IWA) Seeks entries for "Momentum: Women/Art/Technology festival of video works Visit website for further details. September 12 iwa.rutgers.edu

Artists: Lazarus Gallery, 391 Pelham Rd, New Rochelle, NY (914) 632-2804 x 1124 Seeks entries for "Home is Where the Art is" exhibition Nov 2-Mar 6, 2015 Call or visit website for details. Deadline Sep 22 robinzane7@gmail.com www.unitedhebrewgeriatric.org/

Acting/dancing Performers: Maude Baum and Company aDance Tjeatre, eba Theater, 351 Hudson Ave., Albany, NY 12210 (518) 465-9916 Holding auditions Sep 8-30 for 2024-15 Season. email/visit website for details. mb@eba-arts.org www.eba-arts.org

Craftspeople: MC Miller Middle School, 65 Fording Place Rd., Lake Katrine, NY (845) 382-2960 Seeks vendors for 27th Annual Craft Fair Oct 25. Email mcmillercraftfair@yahoo.com for details apps. Deadline Oct 1 Mcmillercraftfair@yahoo.com

Artists: Millay Colony for the Arts, 518-392-4144 Seeks residence-artists. Contact Calliope Nicholas at residency@millaycolony.org for info, details. Deadline Oct 1 residency@millaycolony.org millaycolony.org

Artists: MODHarts Gallery of Contemporary Realism, 43 Westchester Place, New Rochelle, NY (914) 320-2432 Seeks entries for "Fantasy Realism Artworks in Group Exhibit Oct 1-22. Call of visit www.facebook.com/modharts/notes for info, details. Deadline Sep 30. modharts@gmail.com <http://www.modharts.com>

Artists, Craftspeople: MODHarts Gallery of Contemporary Realism, 43 Westchester Place, New Rochelle, NY (914) 320-2432 Seeks participants for 2014-2015 art shows and artisan/crafters submissions to MODHarts boutique. Call of visit www.facebook.com/modharts/notes for info, details. modharts@gmail.com www.modharts.com

Video artists: MTV: Momentum Technology Videos Seeks entries for online festival Oct 1 Visit website for info. Deadline Sep 12 iwa.rutgers.edu

Choreographers: Nacre, Inc. Executive Woods, 4 Atrium Drive Albany, NY 12205. (518) 435-0510 Seeks guest choreographer 2014-2015 Season. Call 518-817-3833, Email or visit website for details. Deadline Sep 15. Beth@Nacredance.com www.Nacredance.com

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

Women Artists 18 and over: National Association of Women Artists, 80 Fifth Ave., Ste. 1405, New York, NY 10011 (212)675-1616. Seeks entries for Margo Harris Hamerschlag Biennial Direct Carving Award of \$5,000. email or website for details/ app. Deadline Nov 22 office@thenawa.org www.thenawa.org

Sculptors: National Sculpture Society 75 Varick St Floor 11, NYC 10017 Seeks animal-themed works for outdoor juried exhibition at Naples Botanical Garden, Florida, titled "All Creatures Great and Small" Jan 8-Mar 8. Email or visit website for details. Deadline Sep 30 exhibitions@nationalsculpture.org • nationalsculpture.org

Writers, Publishers: New England Book Festival, JM Northern Media LLC, 7095 Hollywood Blvd., Suite 864, Hollywood, CA 90028 (323-665-8080 Entries in any genre for 2014 Book Festival Applications online or request by phone or email Deadline Nov 25 NewEnglandbookFest@sbcglobal.net www.diyconvention.com

Watercolor Artists: New Jersey Water Color Society 609-386-5482 Seeks entries for 72nd Annual Juried Open Exhibition at Middletown Art Center Sep 29-Oct 26. Call Sandra Jones or see website for details, prospectus. Deadline Sep 18 www.njwcs.org

Performers (Ballet): New Paltz Ballet Theatre, 1 Bonticou View Dr., New Paltz, NY 845-255-0044 Auditioning for annual "Nutcracker" beginning Sep 27 at 4:30 for 8-12 yr-old boys & girls w/at least one year on pointe Email or Call for details npballet-theatre@gmail.com • www.npsballet5.com

Artists, All Media: New Rochelle Art Assn., 30 Oakdale Ave., New Rochelle, NY 10801. Seeks entries for 99th Annual Open Juried Show Sep 13-Oct 26.. \$2500 in cash and art related awards. Judge: Janet Gorzegno Download prospectus at nraaonline.com Hand Deliver Sept 13, 10am -1pm www.nraaonline.org

Artists: Phelps Media Group, Inc. International (561) 753-3389 Seeks beautiful equestrian art for imprinting on L. Lavone Italian-made silk scarf. Cash aware and royalties on acarves bearing the design. Make submissions on website. Call or email for full info. Deadline Oct 1. pmginfo@phelpsmediagroup.com • www.llavone.com/contest

Scenographers, Artists, Sound Designers (Professional & student): Prague Quadrennial, c/o Arts & Theatre Institute Celetna 17 110 00 Prague 1 Czech Republic. Phone (420) 224 809 102, Fax(420)224-809 225 Seeks entrants for Prague Quadrennial 2015 "Makers, Objects, and Tribes" Jun 18-28 2015. Phone or email for details. Deadline Oct 31. pq@pq.cz • www.pq.cz

Artists: Putnam Arts Council, 521 Ken-nicut Hill Rd., Mahopac, NY, 845.803.8622 Seeking entries for Annual Juried Fine Arts Exhibit Oct 11-31. Juror: Frank Gimpaya

Call for details or visit online for prospectus Hand delivery due: Sept 30, 3pm www.putnamartsCouncil.com.

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

Artists, Craftspeople: RedHook Community Arts Network (RHCAN), 7516N Broadway, Red Hook, NY Seeks entries uner \$100 for Holiday Art/Craft. Email for details and prospectus. Deadline Nov 17 redhookcan@gmail.com www.rhcan.com

Artists: Ridgefield Guild of Artists, PO Box 552, Ridgefield, CT 06877 (203) 438-8863. Seeks entries for 37th Annual Juried Exhibition, Sept 27 - Oct 26. Hand deliver work only. Cash awards. Juror: TBA. Download prospectus from website (after Aug 15) or send SASE to the Guild. Receiving at the Guild Barn Sep 12-14 rgoa@sbcglobal.net. www.rgoa.org.

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

Artists: Ringwood Manor Assn of the Arts, PO Box 32, Ringwood, NY (201) 444-7760. Seeks entries for 49th Annual Fall Open Juried Exhibition, Sept 17-Oct 22. Judges: Trevor Hodgson and Linda Rossin Call or go to website for more information. Receiving at the Barn Gallery Sep 13, 11am-2pm www.rmaarts.wordpress.org

Craftspeople/Food Vendors: Safe Harbors, Newburgh, NY (845)784-1110 Seeks participants for 7th Annual "Bells on Broadway" Nov 22, 11am-4pm Call or email for details. jhenley@afe-harbors.org www.safe-harbors.org

Filmmakers: Seattle Transmedia & Independent Film Festival Seeks submissions to 11th Annual STIFF "It's Not Just Movies Any More" Visit website for details/Submit to trueindependent.org/stiff/submit <http://trueindependent.org>

Photographers: Silver Eye Center for Photography Seeks entries for 15th "Fellowship 15 "International Photography Competition" email for details. Deadline Oct 13. zjipay@silveryeye.org www.silveryeye.org/fellowship15

Artists, All Media: Upstream Gallery, 8 Main St., Hastings on Hudson, NY 10706 Seeks entries for Annual Juried Small Works Exhibition (15" limit, 2 entries \$25 each), Jan 8-25, 2014. SASE w/entries and check. Deadline Dec 1. upstreamgallery@aol.com

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

Westchester Artists, All Media: Woman's Club of White Plains, 305 Ridgeway, White Plains, NY 10605 (914) 948-1747 Seeks Westchester artists 18 yrs and older to enter Annual Art Show, Oct. 25-28. Accepting oils, acrylics, watercolors, pastels, portraits, graphics, mixed media, sculpture and photography. Entry fee: \$10 each/ no more than 3 allowed. Send SASE for prospectus. Receiving Oct 20 4-8pm bdannen@optonline.net

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.

Fiction

Nocturnal Vibrato

By R. JAYESS

SOMETHING WOKE HIM.

He was lying on his right side, facing the window.

Dark outside.

His chest.

What the hell is that?

A fluttering. No. More. A vibrating.

He didn't move.

The vibration lasted for what seemed like a full minute.

An alarm clock?

He still did not move...fearful that it might get worse.

He had no idea what time it was. The clock was on his left, on the dresser, but he did not turn over to look. It was pitch black outside.

What the hell is that? An alarm going off inside me?

He felt no pain. Just that rapid flutter, vibration in his left breast. Suddenly it stopped.

Still no pain, no discomfort. Just sudden stillness.

He was about to turn over when he realized he was not alone.

"Hm, hmm. I'm here."

He hadn't heard anything. Not a sound while he lay there focused on that vibration.

"But, then...I guess I wouldn't have heard you."

"Nope."

He eased onto his back, could still not see the clock which was too far to the left and behind for him to see.

"Figures."

"I guess...I've been doing this for a long, long time now."

"A serial breaker-inner."

"Yup. Know all the tricks."

The room was as dark as it was outside.

"What time is it?"

"Does it matter?"

"No...I guess not. Not really."

"Love that expression you guys use — 'not really' — not sure what it

means — really."

He tried to see his intruder, but couldn't. Just felt him standing alongside the bed.

"How do you keep all that paraphernalia quiet? Like how come I didn't hear your scythe hitting the walls on the way up here, or anything?"

"Like I said...been doing this for a long time." A chuckle. "Actually, I left that stuff down in the kitchen."

"Nice touch."

"A long time...you learn some tricks along the way."

"What is it with all that stuff, anyway...the hourglass, the scythe, the hooded robe...and whatever else you come equipped with."

"Tradition."

"Tradition."

"Yep...sort of expected now."

"Do you mind if I sit up?"

"Does it matter?"

He thought for a moment. "No... not rea—"

"Hmmpf."

"Just a habit, I guess."

"One your kind has had for a very long time."

"Oh?"

"Yeah. The constant mixing up of appearance and reality. You'd think by now that you'd have had that sorted."

He shrugged.

"I mean, things are or they are not. Where's the difficulty?"

"Well, it's a bit tricky at times. Like now, for instance. How come I can't see you?"

"Does it matter?"

"Well — either you are here or you are not."

"I'm here."

"So, as long as you're here, answer me this. What was that jiggling going on in my chest?"

Silence.

"Well?"

"I think you know...but again, does it matter?"

"No, I guess not."

"It's always going to be one thing or another."

"But why this, I wonder?"

"Don't know. Not my bailiwick. I'm just the picker-upper."

"And the breaker and enterer."

"That too."

"Hmhhh. So, how do you want me? Should I lie on my back and fold my hands over my chest?"

"Does it matter?"

"Well...somebody's going to find me."

"And?"

"Well, shouldn't I look a little presentable?"

"Does it matter?" A short silence.

"And, presentable for what?"

"Well, I don't know. This is your business...it's my first time, you know."

"You're only time. But on your back with your hands folded over your chest sounds a bit dramatic."

"My only time?"

"Yes. What'd you expect? Repeat performances?"

"Well, there's been rumors, you know."

"Appearance and reality. Things are or they are not. I'm here and soon you won't be."

"So all those stories down through the ages...? About a Supreme Being? A Heaven? Or, an Evil One and Hell?"

"Smoke and mirrors."

"Wishful thinking?"

"That, too."

"Hmhhh! Well, I was always of the opinion that God and Satan were too picky, anyway."

Silence.

"You, at least are democratic... non-judgmental."

"Absolutely. I don't care if they're

good or bad, rich or poor, tall or short, smart or dumb...just as long as they're alive."

"So you can make us *not* alive."

"Like I said, you guys never seem to have gotten around this thing."

"To be — or not to be."

"Yeah, That fella seemed to have gotten it. What was his name again?"

"Hamlet — well, Shakespeare."

"Right. But it doesn't matter."

"Yeah. He was and now isn't."

"That's the spirit..."

"Nice, that."

"Well, I have my moments."

"Right."

"This gets pretty cut and dried, you know...not much room for improvisation and witty repartee."

"Well that 'cut and dried' wasn't bad..."

"Yeah. A little scythe pun. You're quick."

"Well, I like words."

"Yeah, I know. You're a writer. *Were* a writer."

"You know that?"

"Not much I don't know."

"So. Not sure I ought to ask, but what will happen to my stuff? My books and other writings?"

"They'll be or they won't be."

"Cut and dried'."

"Yup."

"Shame when you think of it."

"Does it matter? Seemed to me that most of your stuff — most of *all* writer's stuff — is a confusion of appearance and reality. You make stuff up. Trouble is, you begin to believe it. Things are or they aren't."

"That simple."

"Yup. The whole shebang is, actually."

"So?"

"So?"

"How do you want me?"

"Does it matter? Make yourself comfortable. Lie on your side, your back, whatever. You can hang off the edge of the bed if you want to. *That's* always dramatic."

"How long...?"

"Will this take? Let's see... your heart stopped fibrillating a split second ago..."

(R. Jayess lives in NY.)



AUTUMN AT THE WOODSTOCK SCHOOL OF ART

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September 27

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October 4-5

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with Jenne M. Currie
October 8-29, Wednesdays

MASTERING THE PALETTE KNIFE
with Mary Anna Goetz
October 10-12



INTERPRETING THE LANDSCAPE
IN PASTEL
with Christie Scheele
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with Kate McGloughlin
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November 12-14

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Calendar

Continued from Page 14

Sunday, September 28

22ND ANNUAL OPEN JURIED SHOW at The Guild of Creative Art The Guild of Creative Art 620 Broad Street Shrewsbury NJ 732-741-1441 Opening Reception 3-5pm free (thru Oct 29)

44TH ANNUAL FINE CRAFT FAIR Peters Valley School of Craft Sussex County Fair Grounds 37 Plains Road Augusta NJ 973-948-5200 charge

A PHOTOGRAPHY COMPETITION AND EXHIBIT Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 (thru Nov 2)

ARTIST AT WORK STUDIO TOUR Saranac Lake ArtWorks Adirondack Artists Guild 52 Main St Saranac Lake NY 518-891-1388 10 - 5pm free

ASZURE BARTON DANCE COMPANY The Arts at Hotchkiss The Hotchkiss School 11 Interlaken Road Lakeville CT 860-435-4423 7pm free

GRACIE SQUARE ART SHOW Carl Schurz Park, East End Ave. & East 86th St, NYC 10-5pm

HUDSON VALLEY GARLIC FESTIVAL Kiwanis Club of Saugerties Cantine Field, Saugerties, NY (845-) 246-3090 10-5pm charge

MONOTHON 2014 Center for Contemporary Printmaking 299 West Ave., Norwalk, CT (203) 899-7999 Sessions: 9/28-10/2; 10/7-8; 10/16-18

SIDFEST: BERTIE A STAGED READING ASK Arts Society of Kingston 97 Broadway (Rondout) Kingston NY 845-338-0331 4pm charge

Monday, September 29

NEW JERSEY WATER COLOR SOCIETY 72ND ANNUAL JURIED OPEN EXHIBITION Middletown Arts Center 36 Church Street Middletown NJ 609-386-5482 charge (thru Oct 26)

Tuesday, September 30

MEMORIES: curated by Basha Maryanska New Century Artists Gallery 530 W25th, suite 406, NYC 212-367-7072 (thru Oct 18)

RICHARD ANELLO & KATE KELLY, SOLO EXHIBITS OF DIGITAL PAINTINGS b. j. spoke gallery 299 Main Street Huntington NY 631-549-5106 free (thru Oct 26)

Thursday, October 2

INTERNATIONAL ENCAUSTIC ARTISTS GROUP EXHIBITION National Association of Women Artists, Inc. 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Opening Reception 5-7pm free (thru Oct 29)

Friday, October 3

125TH ANNIVERSARY MEMBER'S EXHIBITION National Association of Women Artists, Inc. Sylvia Wald and Po Kim Gallery 417 Lafayette Street New York NY 212-675-1616 free (thru Oct 30)

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See what happens when England's dirtiest politician tries to hire Shakespeare as his spin doctor!

"BONNIE AND CLYDE" TRINITY PLAYERS Cunneen-Hackett Arts Center 12 Vassar Street Poughkeepsie NY 845-227-7855 charge (thru Oct 12)

EARTHLY BEINGS Marina Gallery 153 Main Street Cold Spring NY 845-265-2204 free Opening Reception 6-8pm

IT'S ONLY NATURAL - WORKS BY CARLA GOLDBERG AND CYNTHIS McCUSKER Gallery 66 NY Gallery 66 NY 66 Main St. Cold Spring NY 845-809-5838 free Explorations of land and sea by Goldberg and McCusker. Opening reception October 3, 6-9 pm.

NYACK ARTS COLLECTIVE New City Library 220 N. Main Street New City NY 845-634-4997 free Members of the Nyack Arts Collective share their creations.

"POSIES & PIXELS": NEW WORK BY NINA LIPKOWITZ 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 free Opening reception Oct. 11, 3-6 pm

Saturday, October 4

ARTS ON THE LAKE FALL ART EXHIBITION Arts on the Lake Lake Carmel Community Center 640 Route 52 Carmel NY 845-228-2685 Opening Reception 1-5pm free (thru Oct 13)

DAN TEPFER, SOLO JAZZ PIANO, GOLDBERG VARIATIONS/VARIATIONS Catskill Mountain Foundation Doctorow Center for the Arts 7971 Main Street (Route 23A) Hunter NY 518-263-2000 8:00pm charge

KAZZRIE JAXEN JAZZ QUARTET Delaware Valley Arts Alliance Tusten Theatre 210 Bridge Street Narrowsburg NY 845-252-7576 8 p.m. charge

RICHARD ANELLO & KATE KELLY, SOLO EXHIBITS OF DIGITAL PAINTINGS b. j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Opening Reception 6-9pm free (thru Oct 26)

STREET DRESSING ARTBAR Gallery 674 Broadway Kingston NY 845-430-4893 free Opening Reception 5-8pm Collaborative works by Joan Barker and Allison Constant

Sunday, October 5

DRAW OUT! FREE COMMUNITY EVENT The Heckscher Museum of Art 2 Prime Avenue Huntington NY 631-351-3250 12-4pm free

FESTIVAL WARWICK Chamber of Commerce & Warwick Valley Community Center Downtown Warwick Railroad Ave and South Street Warwick NY 845-987-8300 9 AM - 5 PM free

GALLERY OPENING: JOHN LAURENZI & HERB ROGOFF—"RHYTHM IN Color" Unison Arts Center Unison Arts Center 68 Mountain Rest Road New Paltz NY 845-255-1559 free Reception 4-6pm is free and open to the public Exhibit on display (thru Nov 30)

Thursday, October 9

125TH ANNIVERSARY MEMBER'S EXHIBITION National Association of Women Artists, Inc. Sylvia Wald and Po Kim Gallery 417 Lafayette Street New York NY 212-675-1616 Reception 6-8pm free (thru Oct 30)

Friday, October 10

ABSTRACT IMPRESSIONIST SUSAN MARX EXHIBITS PAINTINGS at Agora Gallery in Chelsea, NY Agora Gallery 530 West 25 Street (between 10th and 11th Ave) New York NY free Opening Reception October 16, 6-8pm

Continued on Page 20

ASK ARTS SOCIETY OF KINGSTON Call for Entries Regional Juried Show

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Modernism in the Pacific Northwest: The Mythic and the Mystical by Patricia Junker. 102 pp.; 9 1/8 x 12 1/4; B/W & Color Illus.; Afterword; Plates; Biographies; Selected Bibliography. \$35.00 Softcover. ***
A Fuller View of China: Chinese Art in the Seattle Art Museum by Josh Yiu. 192 pp.; 9 7/8 x 11 1/4; B/W & Color Illus.; Appendices. \$75.00 Hardcover *****
Bodies in Balance: The Art of Tibetan Medicine (Ed.) Theresia Hofer. 325 pp.; 9 1/8 x 12; Color Illus.; Appendices; End Notes; Bibliography; Glossary; Index. \$75.00 Hardcover. *****

OXFORD UNIVERSITY PRESS: Sabato Rodia's Towers in Watts: Art, Migrations, Development (Ed.) Luisa Del Giudice. 476 pp.; 7 x 10; B/W Illus.; Notes; Index. \$45.00 Softcover *****

UNIVERSITY OF NEBRASKA PRESS: Theresa Bernstein: A Century in Art (Ed.) Gail Levin. 196 pp.; 12 x 12; B/W & Color Illus.; List of Illustrations; Appendices; Chronology; Index. \$44.95 Hardcover. *****

UNIVERSITY PRESS OF FLORIDA The Landscape Painting of China: Musings of a Journeyman by Harrie A. Vanderstappen (Ed.) Roger E. Covey. 342 pp.; 9 3/8 x 11 1/8; Color Illus.; Afterword; Notes; Bibliography; Index. \$44.95 Hardcover *****
Monumental Dreams: The Life and Sculpture of Ann Norton by Caroline Seebohm. 202 pp.; 6 1/4 x 9 1/4; B/W & Color Illus.; Notes; Index. \$29.95 Hardcover ****

SAUSALITO PRESS: Easter Island Sketchbook: An Artist's Journey to the Mysterious Land of Giant Stone Statues by Susan A. Sternau. 96 pp.; 9 x 9; 66 Color Illus. \$29.95 Hardcover. ***

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QDS: Art Therapy Mandalas: 100 Designs for Colouring and Meditation / Art Therapy: Stained Glass: 100 Designs for Colouring in and Relaxation (both) by Jacqui Small (Illustrated by Sophie Leblanc). 128 pp.; 8 1/2 x 11 3/4; B/W Illus. \$19.99 Hardcover. ****

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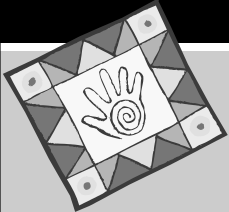
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Poughkeepsie, NY

49th Annual Fall Open Juried Art Exhibit

Ringwood Manor Association of the Arts

September 17 - October 22, 2014

Ringwood State Park, Slootsburg Rd., Ringwood, NJ

Judge: Trevor Hodgson and Linda Rossin

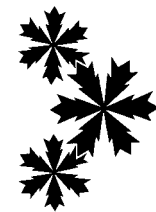
Receiving at the Barn Gallery Sat., Sept. 13, 11am-2pm

Fee: \$25 members/ \$30 non-members

Send #10 SASE for prospectus to: RMAA Open Show,
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Or download at: www.RMAArts.wordpress.com

This exhibit is funded in part by the Passaic County Cultural and Heritage Council at Passaic County Community College, made possible, in part, by Funds from the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.



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Calendar

Saturday, October 11

AMY FRADON & LESLIE RITTER: FOLK & BLUES Unison Arts Center 68 Mountain Rest Road New Paltz NY 845-255-1559 8-10pm charge

ANNUAL JURIED FINE ARTS EXHIBIT Putnam Arts Council Belle Levine Art Center, 521 Kenicutt Hill Rd., Mahopac, NY 845-803 8622 Opening Reception 4-6pm (thru Oct 31)

COMMUNITY FREE DAY DIA AND GALLERY TALK: MANUEL CIRAUQUI ON CARL ANDRE 2pm 3 Beekman Street Beacon NY 845-440-0100 11am-6pm free

GROUP SHOW CURATED BY RUSS RITELL IN GALLERY ONE; JAANIKA PEERNA IN THE BEACON ROOM. Beacon Artist Union bau Gallery 506 Main Street Beacon 917-459-7849 free Opening Reception 6pm-9pm.

MEMORIES: CURATED BY BASHAMARYANSKA New Century Artists Gallery 530 W25th, suite 406, NYC 212-367-7072 Opening Reception 3-6pm (thru Oct 18)

PAINT OUT, SILENT AUCTION & SWEEPSTAKES The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Painting begins at 9am; Fundraising Gala at 5pm

PIANO RECITAL SERIES CARNEGIE CONCERT SERIES The Nyack Library 59 S. Broadway Nyack NY 845-358-3370 7:30 pm charge

RIVER AND BIOTA Catskill Art Society & Art Center 48 Main Street Livingston Manor NY 845-436-4227 Artist Talk 2-3 pm; Reception 3-5 pm; Music performance 5-5:30 pm free (thru Nov 16)

TASTE OF THE CATSKILLS FESTIVAL Maple Shade Farm 2066 County Highway 18 Delhi NY 607-746-8886 charge The Taste of the Catskills Festival is a family-friendly event that showcases the food, beer, crafts, and wine of our region. With a variety of vendors including farmers, value-added food producers, and restaurants, attendees learn how food travels from farm to fork during a fun-filled autumn weekend on the grounds of Maple Shade Farm, a family-run farm in Delhi.

UNLOCKING WHIMSY, NEW PHOTOGRAPHS BY LEAH MACDONALD Galerie BMG 17 Cricket Ridge Road Bearsville NY 845-679-0027 free Opening Reception 4-7 pm

Sunday, October 12

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

"ONE WORLD, ONE SKY" FALL KITE FESTIVAL WITH THE NYS KITE ENTHUSIASTS Stone Quarry Hill Art Park 3883 Stone Quarry Road Cazenovia NY 316-655-3196 10-4 pm donate

THE BEACON SLOOP CLUB ANNUAL PUMPKIN FESTIVAL Pete & Toshi Riverfront Park 1 Flynn Drive Beacon NY 845-463-4660 12-5pm free

THE WOMEN'S ROOM HVCCA United States 1701 Main Street Peekskill NY 914-788-0100 Opening Reception 5-7pm charge (thru Dec 7)

Tuesday, October 14

COMMUNITY STORYTELLING ON FAMILY IMMIGRATION JOURNEYS Woodstock Jewish Congregation 1682 Glasco Turnpike (off Rt. 212) Woodstock NY 845-679-2218 6-8pm free

Thursday, October 16

CREATING LANDSCAPES WITHIN THE LANDSCAPE: a 3 Day festival which includes paint-out, "meet the artists" reception, exhibition, awards & auction Columbia County Council of the Arts, The Olana Partnership Olana State Historic Site Route 9G Hudson NY 518-671-6213 (thru Oct 18)

Friday, October 17

A COLLECTION OF WORK BY THE LATE THOMAS S. BUECHNER West End Gallery 12 West Market St. Corning NY 607-936-2011 Opening Reception 5-7:30pm free (thru Nov 14)

SHARON LAND TRUST: TWIN OAKS REFLECTIONS The Arts at Hotchkiss Tremaine Gallery at The Hotchkiss School 11 Interlaken Road Lakeville, CT 860-435-4423 (thru Nov 16)

STEVE PAXTON: SELECTED WORKS Dia: Beacon 3 Beekman Street Beacon NY 845-440-0100 charge (thru Oct 19)

Saturday, October 18

8TH ANNUAL ARTEAST OPEN STUDIO TOUR Pawling, Patterson, Poughquag, Hopewell Junction, Amenia, Holmes 11-5pm free

ARTOBERFEST! COME CELEBRATE GERMAN FOLKS ARTS Pelham Art Center 155 5th Ave Pelham NY 914-738-2525 1:30-3:30pm free

JAZZ MASTERS ON THE MOUNTAINTOP: AARON DIEHL TRIO AND SPECIAL GUEST STAR Catskill Mountain Foundation Doctorow Center for the Arts 7971 Main Street (Route 23A) Hunter NY 518-263-2000 8:00pm charge

"MEET THE ARTISTS" RECEPTION, EXHIBITION AND LIVE AUCTION Columbia County Council on the Arts, The Olana Partnership Olana State Historic Site Route 9G Hudson NY 518-671-6213 4-6pm charge

THE LINE, THE WINTER AND THE WANDERERS transFORM Gallery 20 Jones St New Rochelle NY 914-500-1000 Opening reception 5 - 8pm. free (thru Jan 10, '15)

Sunday, October 19

38TH NORTH EAST WATERCOLOR SOCIETY INTERNATIONAL EXHIBITION Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Opening Reception and Awards 2 -4 pm free (thru Nov 2)

8TH ANNUAL ARTEAST OPEN STUDIO TOUR Pawling, Patterson, Poughquag, Hopewell Junction, Amenia, Holmes 11-5pm free

ANATOMY OF A MELODY- BEETHOVEN, BRAHMS AND SCHOENFIELD Mahaiwe Performing Arts Center Castle Street Great Barrington MA 6pm charge

MONMOUTH MUSEUM- PANEL DISCUSSION National Association of Women Artists, Inc. Monmouth Museum 765 Newman Springs Road Newman Springs Road Lincroft NJ 212-675-1616 2-4pm free

YONKERS PHILHARMONIC ROMANTIC GERMAN MUSIC CONCERT FAOS Saunders Trade High School 183 Palmer Road Yonkers NY 914-631-6674 3:00 pm free

Fiction

The Artist

By ALICE ANDERSEN

IRENE PARKED HER rusty blue jeep on the packed sand, leaving the headlights on in the early morning darkness. She walked to the water's edge and breathed deeply of the moist night air. Salty droplets of spray lingered on her skin. Her hair blew into twisty little whirlwinds of red. Reaching back, she swept the pile of hair into a windblown ponytail. She pulled the colorful scarf from around her neck, tying it tightly around the bundle, and letting it drape down the soft bend of her back. The pale green peasant blouse and crinkled cotton skirt she'd purchased long ago in Mexico fluttered in the wind, hugging her long, lean legs.

With damp sand tugging at her sequined flip-flops, Irene returned to the car. Removing the heavy wooden easel and stool from the back, she set up her work area. Patches of tall sea oats and purple flowering railroad

vine spread across the dunes behind her.

Irene settled in to finish her painting; capturing the sky on canvas as it began its early morning ritual of change. The gentle sound of the surf rolling on the shore was hypnotic and Irene relaxed. She experimented with her palette of colors, mixing magical combinations of orange, red, and yellow.

From a distance, a stranger photographed the scene; the dunes, the jeep, the girl, the painting, and the radiant sunrise spreading across the water. He titled the picture *The Artist*. His captivating photograph of the girl at work on her art won awards at shows across the nation. Her painting leans against the wall in her simple studio waiting for another trip to the sea shore.

(Alice Andersen lives in Cedaredge, CO. alice.andersen57@yahoo.com)



The Gallery at KENT ART ASSOCIATION

ELECTED ARTISTS & SOLO SHOW

Jane Carlson's painting, "Glorious Spring"



September 7th to October 13th
Opening: Sunday,
September 7th, 1 - 5 pm

*Kent Art Association's
Elected Artists join in
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&
Jane Carlson Solo Show*

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October 11th

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Film**YA**

By HENRY P. RALEIGH

I CAME ACROSS the acronym not long ago, first mistaking it for one of those artful internet chat room things like LOL and LJBF. Well, it turned out to be a term in book publishing that referred, rather generously I thought, to an expanding genre of short novels plotted around teenaged “growing up” problems. I imagine this group doesn’t care any longer to be known as “teenagers” (a growing up problem all in itself) and it did wonders for their self-esteem and those book sales to take on an upgrade in identify suggested by “young adults” — shortened to YA it does sound pretty cool. All of this caught the eye of Hollywood filmmakers who are ever on the lookout for catchy trends. The “Hobbit” films and the success of the “Twilight” series opened the way for youth oriented movies. Movies based on YA novels then seemed the way to go and after all, there will always be teenagers and they will always suffer “growing up” problems, won’t they? Oh, there was Nancy Drew and Tom Swift in the old days but no one could find any hot script material there. Later we had a fill of Mickey Rooney/Judy Garland still there was no real angst here that couldn’t be resolved by a swell musical production. Beach movies followed exchanging only the Lindy for the Twist but extending the age range of YA’s to include twenty somethings. Frankie Avalon was 26 in “Beach Blanket Bingo”, Annette

Funicello 22. However singing and dancing YA’s can’t be taken seriously but it’s a different story when they are killing each other as they did in the 2012’s film “The Hunger Games” from the novel by 22 year old Veronica Roth and for a smashing box office return. With such encouragement from then to 2014 came a parade of YA derived films throwing in some leftover vampires from the “Twilight” franchise: “Beautiful Creatures”, “City of Bones”, “Mortal Instruments” and “Vampire Academy”. All, alarmingly, bombed dismally. The YA boom hit a low in returns and book sales did better. Maybe there was a surfeit of vampires - “Hunger Games” had gone without the bloodsuckers and did fine. “Divergent” in early 2014 would hopefully put things to right. Where the dystopian society in “Hunger Games” was divided into thirteen districts and an annual televised celebration of chosen adolescents murdering one another, “Divergent” opts for five “Factions” with keeno names as Dauntless and Abnegation composed of SAT selected sixteen to eighteen year olds trained to main and slaughter those of contentious rival Factions. A big plus here, swiped from another popular franchise, is the lead character’s back resplendent with nifty logos of the five Factions tattooed from top to bottom. Despite this cherry-picking from other franchises

“Divergent” was a disappointment, it had strayed, like the others, too far from the essence of YA ‘growing up problems’. Does your average teenager hangout with vampires or get shot by arrows? So back to basics and real teen problems, with films such as “The Fault in our Stars” the love story of two teen cancer patients, “If I stay”, a thoughtful piece about a seventeen year old who is comatose albeit choosing between her life and death, and “The Giver”, a sixteen year old living what seems to be a perfect world is forced to learn it’s all a sham. Here are certainly authentic “growing up” problems that every teen may come up against. Come to think of it the YA concept might readily embrace other adult categories, say MAA -Middle aged adults and even ROA - really



old adults. You know, something for everyone.

note: Henry Raleigh’s daughter is a published YA author. You can find her at norabaskin.com/@noraraleighb



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July Online:

- Art: *Ba’lls to the Wa’ll, Ya’ll— Beauford Delaney & James Baldwin* by Maureen Kelleher
- Theater: *Senses, skin, and live performance* by Robert W. Bethune
- Music: *The Very Impressive Cordydd at Carnegie Hall: A Match Made in Heaven for the Also Impressive Weather* by Leslie Herman
- Dance: *Speaking Without Words: Part 1 Using Dance As A Language In The Architecture of Medical and Social Information, Education, Awareness and Advocacy Contributing to Public Health* by Andrew Carroll
- Film: *Cell Phones and Cinema* by Henry P. Raleigh

August online:

- Theater: *What? Peperangan Bintang? What?* by Robert W. Bethune
- Dance: *Speaking Without Words: Part 2 Using Dance As A Language In The Architecture of Medical and Social Information, Education, Awareness and Advocacy Contributing to Public Health* by Andrew Carroll
- Film: *Hold Your Horses* by Henry P. Raleigh
- Culturally Speaking by Cornelia Seckel

all of these essays will remain available online @ arttimesjournal.com

Calendar

Continued from Page 20

Monday, October 20

LEONA M SEUFERT DIGITAL MONTAGES: Journey Through Remembrance - NJ 9/11 Memorials Casano Community Center Art Gallery 314 Chestnut St Roselle Park NJ 908-245-0666 free (thru Dec 12)

Tuesday, October 21

HILDA GREEN DEMSKY RETROSPECTIVE: Six Decades of Painting Mamaroneck Artists Guild 126 Mamaroneck Ave Larchmont NY 914-834-1117 free (thru Nov 15)

WHITE PLAINS BEAUX ARTS SHOW Woman's Club of White Plains 305 Ridgeway, White Plains, NY 10605 (914) 948-1747 2-5pm (thru Oct 23)

Wednesday, October 22

RMAA 49TH ANNUAL FALL OPEN JURIED EXHIBITION Ringwood Manor Association of the Arts The Barn Gallery at Ringwood State Park 1304 Sloatsburg Road Ringwood NJ 845-258-4218 Reception 1:30-3:30 free (thru Oct 22)

WHITE PLAINS BEAUX ARTS SHOW Woman's Club of White Plains 305 Ridgeway, White Plains, NY 10605 (914) 948-1747 2-5pm (thru Oct 23)

Thursday, October 23

CHEM 101: SCIENCE OF PHOTOGRAPHY The William Benton Museum of Art University of Connecticut, 245 Glenbrook Road Storrs CT 860-486-4520 Opening Reception 4:30-7pm free (thru Dec 14)

WHITE PLAINS BEAUX ARTS SHOW Woman's Club of White Plains 305 Ridgeway, White Plains, NY 10605 (914) 948-1747 Open 2-5pm; Artists' Reception and Awards 7-8pm

Friday, October 24

STEVE PAXTON: SELECTED WORKS & DANCE Dia: Beacon 3 Beekman Street Beacon NY 845-440-0100 charge (thru Oct 26)

Saturday, October 25

8TH ANNUAL ARTEAST OPEN STUDIO TOUR Pawling, Patterson, Poughquag, Hopewell Junction, Amenia, Holmes 11-5pm free

BROOKLYN CENTER FOR THE PERFORMING ARTS - 2014/2015 SEASON & MUSIC SERIES Brooklyn Center for the Performing Arts 2900 Campus Road Brooklyn NY 718-951-4500 charge (programs thru May 17, 2015)

COME CELEBRATE MEXICAN DAY OF THE DEAD at Pelham Art Center! Pelham Art Center 155 5th Ave Pelham NY 914-738-2525 1:30-3:30pm free

HILDA GREEN DEMSKY RETROSPECTIVE: Six Decades of Painting Mamaroneck Artists Guild 126 Mamaroneck Ave Larchmont NY 914-834-1117 Opening Reception 3-5pm free (thru Nov 15)

PIANO RECITAL SERIES CARNEGIE CONCERT SERIES The Nyack Library 59 S. Broadway Nyack NY 845-358-3370 7:30 pm charge

Sunday, October 26

8TH ANNUAL ARTEAST OPEN STUDIO TOUR Pawling, Patterson, Poughquag, Hopewell Junction, Amenia, Holmes 11-5pm free

Monday, October 27

SHARON LAND TRUST: TWIN OAKS REFLECTIONS The Arts at Hotchkiss Tremaine Gallery at The Hotchkiss School 11 Interlaken Road Lakeville, CT 860-435-4423 Reception and fundraising gala 4-7pm (thru Nov 16)

10/28/2014 Cindy Schecter's Reflections from the Small Woods b. j. spoke gallery 299 Main Street Huntington NY 631-549-5106 free (thru Nov 23)

Friday, October 31

"FREUD'S LAST SESSION" The Schoolhouse Theater 3 Owens Road Croton Falls NY 914-277-8477 Performances Thursday-Saturday at 8pm, Sunday at 3pm charge (thru Nov 23)

Saturday, November 1

CINDY SCHECTER'S REFLECTIONS FROM THE SMALL WOODS AND A MEMORIAL TO MARY ABRAMS' PROCESS AND HER ART b. j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Opening Reception 6-9pm free (thru Nov 23)

CRAFTS AT PURCHASE Artrider Productions Inc Performing Arts Center at Purchase College 735 Anderson Hill Rd Purchase NY 845-331-7900 charge and Nov 2

"MANHATTAN" PAINTINGS BY KATE KNAPP 510 Warren Street Gallery 510 Warren St. Hudson NY 518-822-0510 Opening reception 3-6pm free (thru Nov 30)

SARA HARRIS: INTROSPECTIVE RETROSPECTIVE ARTBAR Gallery 674 Broadway Kingston NY 845-430-4893 Opening Reception 5-8pm free (thru Nov 30)

Sunday, November 2

38TH ANNUAL INTERNATIONAL EXHIBITION, NORTHEAST WATER-COLOR SOCIETY The North East Watercolor Society Gallery at Kent Art Assoc. Rte 7, South Main Street Kent CT 607-637-3412 Closing reception luncheon/meeting

ABSTRACT EXPRESSIONS BY THE JAMES KENT GROUP Guild of Creative Art 620 Broad St Shrewsbury NJ 732-741-1441 Opening Reception 3-5pm free (thru Dec 3)

BROOKLYN CENTER FOR THE PERFORMING ARTS 2014/2015 SEASON FAMILY SERIES Brooklyn Center for the Performing Arts 2900 Campus Road Brooklyn NY 718-951-4500 charge (programs thru May 17, 2015)

Wednesday, November 5

NEW MEMBERS' EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 free (thru Dec 2)

Thursday, November 6

"E-KLEK-TIK": THE FINE ART PHOTOGRAPHY OF RED CIRCLE PHOTO-ARTS Red Circle PhotoArts Collective The Riverfront Gallery @ Yonkers Library 1 Larkin Plaza Yonkers NY 917-627-7989 Artist Reception 6-8pm free (thru Nov 30)

Continued on Page 24

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

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Poets' Niche

KALEIDOSCOPE 1

*Turning tubes, tumbling bits,
colors fall
brightened by imagination's
certain call.*

*Rainbow hues, moving doo-dads.
gyroscope.
Whimsical possibility breeds
rising hope.*

*Twirling girls, spin womanly
graceful charm,
goad boredom's dismal pall
to no harm.*

*Turning over, patterns changing,
see anew,
sisters tie-dyed to interaction's
hasty glue.*

*Spinning celebrations design
our talents,
affixed with bonds the cosmos
represents.*

Betti J. Marvel (Bernardi)
—Pueblo, CO



CAN YOU READ POETRY?

*Can you read poetry, in me? In my
dreamy, shy, flirtatious look?
Oh then say I'm true, sublime,
profound enough to rhyme
with you.*

*Is it innocence or guile,
my playful wink, my soulful smile?*

*I only know it seems
a divine hand places me,
a thousand miles away,
there, where you are
in the open window of your mind,
each day of three thousand days.*

Would once have been enough?

*Ah yes! Knowing, as we do,
two poets can speak, and scan, cantos
in one shy, half-hidden smile,
in the twinkling of an eye.*

Patricia Craddock
—Atlanta, GA

Fiction

So It's Raining

By REBECCA L. MONROE

SCOTTY DROPPED HIS dump truck, staring around at the floor that was littered with other toys. "Mommy, I'm bored."

Mary sighed inwardly because she'd known it was coming. She thought of her own list of things to do, a similar list to last Saturday and the Saturdays before, and wished she were bored too. "Do you want to play cards again?"

Scotty shook his head, brown eyes dark as he scowled at the water-streaked window. His body still held a bit of toddler chubbiness but his expression was one of a judge who had just heard a displeasing argument. "When is it going to stop raining?"

"I don't know, honey." She had to vacuum yet, had to get a load of laundry in and start the dishwasher. Sometime today, she also needed to make cookies for Scotty's first grade class on Monday.

"Can I help you?"

It would distract him for a little while. "Sure. Do you want to pick up your toys or dust?"

"Dust."

She got Scotty the package of pre-treated cloths. Something tugged at her heart as she watched him fumble a cloth from the package. Maybe she would rent him a movie this evening.

Scotty began to wipe the coffee table. "Why can't people play in the rain?"

"You'd get wet, silly." Mary raised her voice as she went into the laundry

room.

Scotty followed her. "You get wet taking a bath."

"That's a warm wet."

"You get wet swimming."

"You don't have a bunch of clothes on and the weather is warm,"

"Oh." He turned and left.

Mary sorted laundry...whites, colors, jeans, really dirty jeans, while she replayed the conversation. Where had she gotten the idea being out in the rain was bad? From her own mother, of course; which was closely linked with muddy feet and soaked clothes. She smiled slightly, remembering the time when she was ten or eleven, walking in the rain, hair a wet cap, tilting her face up to feel the dots of the sky. It had been a wonderful walk; the rhythm of the rain a soothing escape from the over-heated house. She dumped a load of jeans into the washer and started it. Then she went back to the living room. Scotty was staring out the window once more, dust cloth resting against the glass leaving a foggy mark.

"What are you thinking about, Scotty?"

"Cowboys and Indians didn't care if it was wet,"

Mary began picking up Scotty's toys. He'd played quietly by himself all morning but lunch had broken the spell. Now it was what she always called the dead of the afternoon – two o'clock on a gray day was the most depressing time. It was too late for

new, too early for night. The thought of the rest of the day spent cleaning the house was suddenly nauseating. Scotty had gone back to dusting, making the cloth take sharp, sliding corners around the lamp, backing up and racing forward.

Mud and water. If she'd gotten a cold from her walk, she'd forgotten about it. How did she want Scotty to remember this day? She carried his toys to his room and picked up the plastic holster and gun that were on his floor. Then she went to the hall closet and got his raincoat and cowboy boots. She carried them to the living room.

"Get these on, Partner,"

Scotty dropped the dust cloth.

Mary could see his mind work. Holster, yes. Boots, yes. Raincoat. "It's still raining," it had lost its appeal. Outside alone was just as boring as inside alone.

"Well, you were right when you said real cowboys don't care about rain," she went back to his room, suddenly eager to be free of the smell of furniture polish and laundry soap. She heard Scotty pulling on his coat even as she scooped up the feather headband. He would go outside because he'd asked, not because he wanted to. Unless... "Can I be the Indian," she came back to the living room, cramming the small headband on.

The instant grin went straight to her heart. "You bet!"

"Later we'll stop at the saloon and

rustle us up some hot chocolate," she got her coat and followed Scotty outside. He wasted no time – coat half off one shoulder as he pulled the door open while trying to buckle his holster.

It was cold and wet out; a steady autumn rain that penetrated; dripped off leaves in slow thick lumps, hung in the very air. Scotty ran ahead of her, plastic gun flapping at his hip. The wet soaked through her clothes, her hair but the air was like a shot of energy and she laughed when Scotty suddenly disappeared behind a tree.

Oops! She was an Indian, out in the open, exposed to...

"BANG! You're dead!" Scotty bounded out, gun drawn.

Mary hesitated as she gripped the obvious wound in her stomach. Mud, wet grass...a small thing released inside. Groaning, she fell to the ground.

Scotty squealed with delight. She heard his running feet as she kept her eyes shut, rain pattering on her lids and face; the sound of sliding and the bump of Scotty against her. "You're okay now, Mommy. You've got to shoot me,"

Mary opened her eyes, joy swelling at the face hovering above her own. She scowled fiercely. "You in heap big trouble!"

Laughing, Scotty danced away.

(Rebecca L. Monroe, a frequent contributor, lives in Troy, MT.)



RODIN'S "THE HAND OF GOD"

*Erupting out of a great block of marble,
a huge hand --*

*not an old god's
but a smooth young hand,*

*the polished Carrara
fingers, delicate yet strong*

*as a pianist's --
holds another square of stone*

*out of which a small human figure
is emerging, left unfinished*

*to remind us
that nothing is complete*

or needs to be.

Sarah Brown Weitzman
—Delray Beach, FL

ON NATALIE'S DEFINITION THAT GOD IS LOVE

*The indeterminacy, the full reliance
of the verb love on subject and object,
as well as its alternate appearance
as noun, let us take pause now to inspect.*

*The meaning of, for instance, I love you
depends on you and me, no more, no less.
For since verbs live as verbs in what they do,
the verb, until it's noun'd, is meaningless.*

*Nor think God as a personage aloof,
but as both verb and noun. Then you will see
that He, like love, requires no further proof
than that we love: that way God too can be
and do! And that describes divinity—
how noun and verb become one, as do we.*

James B. Nicola
—NYC, NY

BRAHMS IN ARMS

*With crack brigades of fingers mobilized
at the composer's posthumous commands,
it's strange the keyboard isn't pulverized
by those sforzandos from her practiced hands.*

*She deftly executes staccato notes
emerging ominously on the score,
like they were pentatonic antidotes
to the composer's internecine war,
of nerves, which she'll succinctly prosecute.
Nor could he have conscripted better troops
than those skilled fingers armed by this recruit.
With their percussive arsenal she swoops
down on the keys with forte tonic chord
whose overtones concede the sounding board.*

Frank De Canio
—Union City, NJ

INTERMEZZO

*The massive Steinway
sits sulking,
its elegant ebony length
curving sinuously
under its immense hoisted lid.
Its keys lie cold,
its strings silent,
its pedals powerless.*

Where is she?

*You know.
The little girl
with fierce fingers
who comes every morning
to awaken old man Brahms
snoring softly
in its steely depths.*

She's late.

Cristina Ferrari-Logan
—Lafayette, CA

ARITHMETIC


*Finding
the
remainder
of the
division
of their
lives.
Raw
Numbers
on the
table
they used
to share.
A short,
not long
equation.*

Gregory Liffick
—Ontario, CS

WATCHING THE WIZARD OF OZ ON
COLOR TELEVISION FOR THE FIRST TIME

*All those years believing it was in black
and white, then seeing ruby slippers, the
yellow brick road, not as I'd imagined
the yellow and red, but golden yellow,
a true ruby red. Sure, the wicked witch
still wore black, but wickedness, I suppose
has its constancies, needs them. Goodness, though,
is different. Tempered by human frailty,
pure white becomes a rainbow of colors.
The emerald city isn't just green, it's
emerald green. And the wizard's not all he's
cracked up to be. He's human, after all.
In the end, back in Kansas with Dorothy,
even in black and white, colors prevail.*

Matthew J. Spireng
—Kingston, NY



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*The American Artists
Professional League
INC.*

86TH GRAND NATIONAL EXHIBITION

Monday, November 10 - Friday, November 21, 2014
Reception Sunday, November 16, 2014

Salmagundi Club, 47 Fifth Avenue, New York, NY 10003

PAINTING DEMONSTRATIONS BY THE FOLLOWING ARTISTS:

Thomas Torak, Sun., Nov. 16 2:30 AM

Nanci France-Vaz, Tues., Nov. 11 - 6 to 8 PM

Joe Gyurcsak, Sat., Nov. 15 - 1 to 4 PM

Elizabeth Torak, Mon., Nov. 17 - 6 to 8:30 PM

Leah Lopez, Tues., Nov. 18 - 6 to 8:30 PM

John Varriano, Wed., Nov. 19 - 6 to 8:30 PM

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Thursday, November 6

“E-KLEK-TIK”: THE FINE ART PHOTOGRAPHY OF RED CIRCLE PHOTO-ARTS Red Circle PhotoArts Collective The Riverfront Gallery @ Yonkers Library 1 Larkin Plaza Yonkers NY 917-627-7989 Artist Reception 6-8pm free (thru Nov 30)

Friday, November 7

BRAVE NEW DANCES MAUDE BAUM AND COMPANY Dance Theatre eba Theater 351 Hudson Ave Albany NY 518-465-9916 charge (thru Nov 9)

LAYERS OF LIFE Gallery 66 NY 66 Main St. Cold Spring NY 845-809-5838 Opening Reception 6-9pm free (thru Nov 30)

Saturday, November 8

CRAFTWESTPORT ARTRIDER PRODUCTIONS INC Staples High School 70 North Avenue Westport CT 845-331-7900 and Nov 9 charge A benefit for the Westport Young Woman’s League

FURUYA SISTERS TRIO CONCERT SERIES Frank & Camille’s West 112 S. Central Ave. Hartsdale NY 914-200-3622 6:30pm charge

GREY ZEIEN IN GALLERY 1; GARY JACKETTI IN GALLERY 2; ERIC DAVID LAXMAN IN THE BEACON ROOM Beacon Artist Union bau Gallery 506 Main Street Beacon NY 917-459-7849 Opening Reception 6pm-9pm (thru Dec 7)

MONOTHON 2014 ART AUCTION & PARTY Center for Contemporary Print-making Lillian August Flagship Store, 32 Knight Street, Norwalk, CT (203) 899-7999 6-9pm

PIANO RECITAL SERIES CARNEGIE CONCERT SERIES The Nyack Library 59 S. Broadway Nyack NY 845-358-3370 7:30 pm charge

THE SYMPHONY OF WESTCHESTER ALL-BEETHOVEN CONCERT The Symphony of Westchester Christopher J. Murphy Auditorium - Iona College 715 North Ave. New Rochelle NY 8:00 p.m. charge

UNLOCKING WHIMSY, NEW PHOTOGRAPHS BY LEAH MACDONALD Galerie BMG 17 Cricket Ridge Road Bearsville NY 845-679-0027 free Artist’s Reception 4-7 pm.

Monday, November 10

86th GRAND NATIONAL EXHIBIT American Artists Professional League Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru Nov 21)

Thursday, November 13

NEW MEMBERS’ EXHIBITION National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 3-5pm free (thru Dec 2)

SALT OF THE EARTH Orange Regional Medical Center 707 East Main Street Middletown NY 845-333-1000 Opening Reception 4-6pm (thru Dec 19)

THE SECRET GARDEN The Arts at Hotchkiss Dramatic Association The Hotchkiss School 11 Interlaken Road Lakeville CT 860-435-4423 (thru Nov 16)

Friday, November 14

BROOKLYN CENTER FOR THE PERFORMING ARTS 2014/2014 SEASON DANCE SERIES Brooklyn Center for the Performing Arts 2900 Campus Road Brooklyn NY 718-951-4600 charge (thru March 22, 2015)

CRAFT-TASTIC: AN EXHIBITION AND SALE OF THE HANDMADE Pelham Art Center 155 5th Ave Pelham NY 914-738-2525 Opening Reception 6:30-8pm free (thru Jan 3 ‘15)

“I LOVE YOU, YOU’RE PERFECT, NOW CHANGE” Coach House Players 12 Augusta St Kingston NY 845-331-2476 Evening performances are 7:30; matinees are 2pm charge (thru Nov 23)

TRIUMVIRATE! A FABRIC INSTALLATION BY ARTIST AMANDA BROWDER Pelham Art Center 155 5th Ave Pelham NY 914-738-2525 Opening Reception 6:30-8pm free (thru Jan 3 ‘15)

Sunday, November 16

86th GRAND NATIONAL EXHIBIT American Artists Professional League Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Reception 2-5pm (thru Nov 21)

Friday, November 21

GROUP EXHIBIT: DIRECTOR’S CHOICE West End Gallery 12 West Market St. Corning NY 607-936-2011 Opening Reception 5-7:30pm free (thru Jan 16)

RHCAN.COM: ART CALL HOME FOR THE HOLIDAYS Red Hook Community Arts Network 7516 N. Broadway Red Hook NY free (thru Dec 29)

Saturday, November 22

CAS WINTER MEMBERS SHOW Catskill Art Society CAS Arts Center 48 Main St. Livingston Manor NY 845-436-4227 Opening reception 2-4pm free (thru Dec 29)

FURUYA SISTERS TRIO CONCERT AT YONKERS PUBLIC LIBRARY (Grinton I. Will Branch) Pincus Auditorium 1500 Central Park Ave. Yonkers NY 914-200-3622 2:30pm charge

PIANO RECITAL SERIES CARNEGIE CONCERT SERIES The Nyack Library 59 S. Broadway Nyack NY 845-358-3370 7:30 pm charge

Sunday, November 23

HOLIDAY and SMALL PAINTINGS SHOW The Ridgewood Art Institute 12 East Glen Avenue Ridgewood NJ 201-652-9615 Opening Reception 2-4pm (thru Dec 24)

PUTNAM SYMPHONY ORCHESTRA Brewster High School Performing Arts Center 50 Foggintown Road Brewster NY 845-228-4167 3 pm charge

Saturday, November 29

43rd ANNUAL HOLIDAY CRAFT FAIR Dutchess Community College Foundation, Main Campus, Poughkeepsie, NY (845) 431-8403 10-4pm

Sunday, November 30

43rd ANNUAL HOLIDAY CRAFT FAIR Dutchess Community College Foundation, Main Campus, Poughkeepsie, NY (845) 431-8403 10-4pm

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