



Raleigh on Film; Seckel's Cultural Scene and Nashville Tour; Lille on Three at The Joyce; Espoz on Jose Carlos Martinez; Kolpas on Music; Rena Tobey on Theresa Bernstein; Steiner on Tastes and Opinions; Franklin's "Get Social"; New Art Books; Short Fiction & Poetry; Extensive Calendar of Cultural Events...and more!

ART TIMES

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Summer 2015 (June/July/August)

Nashville: Country Music & much more

(Part 1)

By CORNELIA SECKEL

I'M NOT A country music person, but I am now after spending 5 days in Nashville, where country music is part of the air one breathes. Visiting the **Musicians Hall of Fame** gave me a deeper appreciation for the musicians behind the performer: the composer, lyricist, sound engineer. I was with a press tour visiting the middle part of Tennessee to explore "**The Soundtrack of America**". Each day was packed with places to see, music to hear, BBQ to eat, museums and historic sites to visit, moonshine to taste. The region has numerous professional opera, symphony, dance and theater companies, **The Nashville Film Festival**, **Tennessee Craft Fairs**, and then there is the music.

Everywhere we went there was music. Along Broadway in Nashville **Honky Tonks** lined up on both sides of the street. Music began around noon and went on into the night. Most places (bars and some restaurants) schedule musicians in advance. Even the airport had live musicians playing from early morning. Everyone I spoke to was a musician.

There were numerous places, people and things I learned about during my time in Nashville and going to the **Grand Ole Opry**, meeting **Joanne Cash Yates**, visiting the **Musicians Hall of Fame** and the **Country Music Hall of Fame & Museum** and learning about the **Americana Music Triangle** were truly highlights. There is no way for me to recount all of my time so this is Part 1. Also online you can see videos from much of my time in Nashville. sites

Clarksville is a city about 45 miles NE of Nashville and we had a chance to visit the **Customs House Museum and Cultural Center** (customhouse-museum.org), one of the largest general history museums in the state. Part of the museum collection is in what had been the Customs House and exhibits were tucked into odd sized rooms including the vault. Creatively displayed was the history of Clarksville (settled in 1780). Particularly of interest was a display about **Brenda Runyon** who opened the **First Woman's Bank** in

1919. This bank was the first bank in the US to be staffed and managed entirely by women. There seemed to be a hundred Church Spires gracing the skyline. When I asked I was told that there were all sorts of Christian churches and "Had I heard of the Bible Belt? This is the buckle."

Joanne Cash Yates, sister of **Johnny Cash** and musician with 30 albums, several # 1 songs and the subject of a documentary (joannecash.com) met our group at **Hendersonville Memory Gardens** where **Johnny Cash** and **June Carter** are buried, as are numerous other musicians. Joanne spoke with us about Johnny, his deep commitment to Jesus, his music, some of the misbeliefs about him and the movie about him and why he wore black which, she said, he told her that it was because in the 50's when many singers were wearing glitz he said he wasn't fancy and black was basic. She sang several songs encouraging us to sing along as she sang **Amazing Grace**. Joanne was gracious and appreciative of the journalists "after all, writers are what made Johnny famous" she said. When asked if she had met **Elvis** she said, "Oh yes he was extremely pretty, he had the prettiest eyes you ever saw." As for other musicians living in the area she said that they are one big family getting together informally when they can to play together. Joanne Cash Yates and her husband **Harry** have been married for 43 years and he is the founder and pastor of the **Nashville Cowboy Church**, "a unique ministry that combines spirit-filled gospel singing and straight-forward evangelical preaching, particularly reaching out to tourists and music business personalities". This ministry reaches out to approximately 250 million people every week via radio, video-streaming, and short wave radio. Joanne, a strong Christian, is very much part of the ministry of their Church. I found Harry to be a delight and while having lunch with them I enjoyed seeing them with one another. They each support each other's work and clearly are presidents of each other's fan club!

Our first full day ended at the **Long Hollow Jamboree & Restaurant**



This mural is in the window of Legends, one of the honky-tonk saloons along downtown Broadway, Nashville.

where we enjoyed BBQ (one meat + 3 sides) and the excellent music of **Blue Creek**, a 6-piece traditional country band; many are also studio musicians. There is dancing in this alcohol and smoke free restaurant and I was happy to get up and join the line dancing. The patrons, primarily seniors, were all decked out in country wear, hats, cowboy boots tassels and glitter and I must say they were very tolerant of my stumblings on the dance floor.

Did you ever wonder about all the "stuff" decorating the **Cracker Barrel** (crackerbarrel.com) restaurants that seem to be everywhere? We were met at one of the Cracker Barrel stores in **Lebanon**, by **Larry Singleton** and shown the **Décor Warehouse**, the

source of all those decorations. In 1969, founder **Dan Evins** who was in the gasoline business, realized that he could sell more gas if he also met the needs of people traveling on the highways. He felt there should be a good place for breakfast for travelers and home style cooking, much of it made from scratch. After enjoying a meal, diners might pick up some snacks or gifts and fill the tank with gas before heading to their destination. He wanted the restaurant to be homey and reminiscent of America's country heritage so he asked his friends who had an antique shop to decorate the **1st Cracker Barrel Old Country Store**. Today, **Larry Singleton** whose parents decorated that first

Continued on Page 8

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ART TIMES

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Peeks and Piques!

THE OLD FRENCH adage, "Chacun à son goût" ("To each his own taste") — is put less elegantly by an unnamed American: "An opinion is like an anus; everyone has one and they all stink!" Unfortunately, 'artspeak' is entirely made up *only* of "tastes" and "opinions" making critiques, reviews, and explications of art, that are, in the end, merely 'arguments' without 'factual' basis to support the artwriter's "tastes" and/or "opinions. Unlike science (which itself is sometimes prone to tastes and opinions) 'art', other than its existence, is not easily nailed down by pointing to 'facts' that 'back up' an artwriter's (or even an artist's) statements and pronouncements on a given work (or body) of art. As a matter of fact, not only is art often mis- or overly-valued, but, contrary to what I said in the previous sentence 'art' itself has been lately pronounced "dead" by certain modern pundits. True, it has long been debated whether this or that 'creation' is in fact, 'art' — or simply an artifact'. One can surely love and appreciate a well-crafted artifact — I myself have 'created' several wooden trellis/gazebos covered with wisteria vines around our home where I can sit in the shade on a hot summer's day, and I *do* love them and certainly appreciate them when they serve my purpose...but are they 'art'? I had

several of my miniature landscapes on sale at an art fair some years back, and a man walked up, looked, and said, "You call this art?" I shrugged and replied, "No. I call them paintings...history will decide what they are." And I do not think that any pompous (bloviated, as they say now) word-smithing can *make* them 'art'. History shows us that at times in the past, cultures (*i.e.* people) seemed to make clear distinctions in what was or was *not* considered 'art' — a particularly well-made painting could be called 'art' while a well-crafted church steeple was not. Clearly, we do not shy from calling just about anything 'art' — surely tastes and opinions vary widely in our new-found liberalism (Who says it ain't art?") and we have a well-entrenched punditry who will go to great lengths to 'prove' they are right. Bloviating seems to have not only arrived but also entrenched in and on our 'artscene' — but words are still only words and no matter how cleverly persuasive still remain, at bottom, tastes and opinions. I offer opinions on 'art' in almost every issue of *ART TIMES*, freely admitting my biases along the way — and be sure that I have been accused of 'pomposity' as I approved or disapproved on more than one occasion. But all the back 'n forth is irrelevant since we are

only stating opinions and not 'truths'. As I note above, even 'scientific thinking', which ought to be based on fact itself, oft goes awry. I've been visiting enough doctors and hospitals in recent years to learn what it *really* means when they say, "Let's try this, Ray" which causes me to not fully believe in medical 'science'. Watch enough 'health' sections on TV and you'll see what's 'good' and 'bad' for you change places more often than not. In the end, if it 'pleases' you (or has a bona fide medical impact for the better), then call it 'art' (or medical miracle) *if you wish*. My goût cannot tolerate turnips and no matter how much you try to prettify or prepare it, it ain't going down my neck. Like you can't force-feed broccoli on Mr. Bush Sr., you also cannot make me succumb to your 'special' recipe for turnips. And the same goes for 'art' as far as I'm concerned. I tend to write about 'art' that I like and ignore what I don't like (and that's my bias). If you don't like or agree with my opinions then, by all means, read the artwriters that you prefer and visit whatever gallery, museum or exhibition that pleases you. Just keep in mind that whomever you turn to for 'art' opinions, that his/her pronouncements are on as shaky a fact-based ground as mine.

Raymond J. Steiner

Letters

To the Publisher:

Dear Cornelia: Thank you for your generous Award check in support of the Audubon Artists Inc. Annual Exhibition. We appreciate all you do for the Arts and wish you continued success with your publication.

Sincerely,

Susanna Anastasia,
Awards Chair,
Audubon Artists Inc., NYC

To the Publisher:

Hello Cornelia. I am currently reading *ART TIMES* and love the one-page explanation articles about Twitter ("Artists: Increase Your Exposure on Twitter" by Mary Alice Franklin). Is there any possibility that the author could write a one-page explanation article about Pinterest and Instagram?

Peace.

Lisa Perfetti
Troy, NY

To the Publisher:

Hi Cornelia. Thanks for the reminder and the call this afternoon. It's an important task to get advertising in *ART TIMES* to enable continued work on this very

Catharine Lorillard Wolfe Art Club, Inc.
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useful and great magazine. Sadly, we cannot take an ad out this year, but hope to be able to do so in the future.

It's a pleasure to work with you.

Take care,

Zirka Voronka
Public Relations, MACGC
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Get Social

Time-Saving Tips for Social Media

By MARY ALICE FRANKLIN:

WHO HAS TIME to play around on social media when there is artwork to be created? If you're interested in staying visible in today's fast-paced world, then the answer should be *you*. Dismissing social media has become something of a bygone era. Social media is not only helpful, but is necessary and vital to almost any business, no matter the size. It's true that it can take up a tremendous amount of your time – but there are ways to streamline the process and make more efficient use of your time. When done correctly, managing social media is a full-time job. This is why more and more companies and corporations are hiring full-time employees exclusively to handle these accounts. Chances are that you, dear reader, aren't a giant corporation and may not have the budget to hire someone who can do this work for you; however, that doesn't mean that it shouldn't get done. It simply means that you need to become even more strategic with your time and efforts.

It is easy to get distracted or sidetracked when using social media, and it can be tricky to find your way around unfamiliar territories, such as Facebook, Twitter and Instagram; however, there are benefits that should not be overlooked. According to a study shared on business2community.com (in "How Social Media Drove Ecommerce in 2014"), 71% of Americans are more likely to buy from a brand they follow on social media – so if you think you can skip this vital part of your marketing, think again. It won't automatically raise sales, and it likely won't make you millions overnight, but staying on top of your social media can get your work noticed, make your brand more recognizable and expose your work to tons of people who likely wouldn't have seen it otherwise – including non-locals, reporters, blogs and potential customers.

As with any business task, you must organize yourself in order to efficiently accomplish your goals. You should use a **calendar** to keep track of posts, **set aside time** for social media use, **brainstorm ideas**, **schedule posts** and utilize **available tools** to make the most of your time – all while **assessing** the habits of your audience. These are all important steps in your social marketing process.

FOLLOW A CALENDAR

TAKE NOTE OF important dates and events that could relate to art and to your work. Look up national and federal holidays as well as "adopted" holidays (such as National Cupcake Day) online and mark down the ones that correspond with the style and the subject of your work. For example, if you paint nature scenes and National Butterfly Day is approaching, that could present an opportunity to post one of your butterfly paintings (with a link for purchasing). You don't have to only post your own work: you may also consider sharing a fellow artist's piece or one of your favorite famous works. Mark these opportunities onto your calendar, along with posts you have scheduled or plan to schedule (which will be discussed below) and events that you intend to follow on your social platforms.

SET ASIDE THE TIME

FIRST, UNDERSTAND THAT social media will, and *should*, take time. It isn't a miracle tool. You need to work at it. If you have the budget, you can consider hiring someone to do it for you, but this article is aimed at art professionals who are currently managing their businesses on their own. Setting aside specific time to work on social media, the same as you would with any other aspect of your business, is key. Dedicating this time will make you feel accomplished, limit time spent online and help you to value social media as a necessary part of your routine.

Ideally, you should check your social platforms every day. It doesn't have to take up your entire day, but if someone responds or comments to your posts, you want to be able to respond back in a timely manner. You won't be able to do that by only checking your accounts once a week. Set aside up to one hour each day – when you check email in the morning or need a break before lunchtime – to check in on your accounts and respond to comments. Then, set a chunk of time aside every few days to schedule posts, join in on conversations and consider non-scheduled items. The more time you can put aside, the better.

BRAINSTORM IDEAS

PAY ATTENTION TO what is going on in the media and look for opportunities to post. If you see a story about a street artist working with local students to help them express their creativity, you may consider sharing it, along with your (brief) thoughts on why you chose to share it. I urge you not to get political or religious unless it directly relates to your work. Even then, be cautious. Saying things that others can find offensive will splinter your audience and potentially leave a bad taste in their mouths.

Keep a list of interesting art-related articles, photos, tidbits and news items that are not time sensitive. When you are short on time or find that you are stumped on what to post, refer to this list for ideas. Before you know it, armed with your list of ideas and your calendar of important details, sitting down to post won't take as much time as it used to because you'll have a bank of ideas ready. Once you have your ideas, schedule them.

SCHEDULE POSTS

In an ideal world, you would be on social media 24 hours a day, but you simply don't have the time for that. Scheduling posts is a viable time-saver. While this is not recommended as a foolproof or catchall plan, it is certainly a useful tool to help keep your accounts active.

FACEBOOK has a built-in scheduling tool. Simply create your post as you normally would, but instead of clicking the "Post" button, click on the arrow just to the right of it. Choose "Schedule" and assign a time and date to the post. Click on "Schedule" again, activating the post to update your wall at the designated time.

To schedule on other platforms, you'll need a tool or app to help you along. A "social aggregator" is a handy tool, as it allows you to manage multiple social accounts from one place, schedule posts and analyze its

effectiveness. Scheduling TWITTER on an aggregator works in much the same way as scheduling on Facebook. HootSuite, TweetDeck are great free aggregator options, while SproutSocial is a more complex, but costly, tool. Truthfully, there aren't any great



options for scheduling posts to INSTAGRAM. Several apps such as Instagramme, ScheduGram and Instapult can help but most don't allow for in-app editing of your photos or auto-posting. Try exploring these apps to find what the right fit is for you.

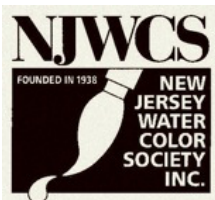
ASSESS AUDIENCE HABITS & STAY ACTIVE

YOU NEED TO observe your industry through the lens of social media by discerning the general habits of those you're aiming to reach. You can do this by playing with the timing of your posts. Once you've scheduled some posts, assess and analyze what has been successful. What days of the week do people interact with your posts the most? What time of the day (lunchtime, perhaps?) do you see the most activity? Some aggregator tools, such as Sprout Social, will help you to analyze these trends and statistics, as do built-in tools like the Insights section of Facebook Page accounts. Note these trends when scheduling updates in order to get the most leverage out of the items you post.

While scheduling is a great way to stay afloat, it is not a substitute for actively participating on social media. These timesaving tips should never fully replace your real-time posting. The most important aspect of social media use is being "social." You can't put yourself out there and expect anything to happen if you aren't reciprocating what you're hoping to get from others. Saving time is important, but you still need to interact with others, participate in ongoing conversations and build relationships. So don't forget to post while you're out and about, follow the goings-on at major art events and, most importantly, respond to anyone who interacts with your posts. These things will allow you to be a part of the conversation as it is happening – a vital aspect of being "social" that requires due time – instead of being a passive bystander. In the meantime, the tips and tricks above will help keep you on track.

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

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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 June 1

West Side Story Westchester Broadway Theatre 1 Broadway Plaza Elmsford NY 914-592-2222 charge (thru July 5) www.broadwaytheatre.com

Art for the Man Cave Mamaroneck Artists Guild 126 Larchmont Avenue Larchmont NY 914-834-1117 free (thru June 20) www.mamaroneckartistsguild.org

Spring Plein-Air Paint-out Exhibit (thru July 11) and Meadow-Lisa Project (thru Nov 30) Cooper-Finn Gallery 24 Front Street Millbrook NY 845-605-1150 free (thru July 11)

June Invitational 2015 510 Warren Street Gallery 510 Warren Street Hudson NY 518-822-0510 free (thru June 21) www.510warrenstgalleries.com

Elizabeth Rosen: "Brush & Hammer" Unison Arts Center 68 Mountain Rest Road New Paltz NY 845-255-1559 free (thru July 5) unisonarts.org

Remembrance: Nat Shapiro Blue Door Gallery 13 Riverdale Ave. Yonkers NY 914-375-5100 free (thru June 20) www.bluedoorartcenter.org

Visiting Artists: Gleckler, Woolner, Kossov Artistic Endeavor at Riverfields Studio Building 2, suite 218 Bridge Street Irvington NY 914-591-4199 free (thru June 9) www.artisticendeavor.com

The Majestic Hudson: River, Highlands, Tributaries - Photographs by Greg Miller (thru July 16) **Newburgh Waterfront in Earlier Days** (thru July 30) SUNY Orange Cultural Affairs Mindy Ross Gallery, Kaplan Hall, SUNY Orange the corner of Grand and First Streets Newburgh NY 845-341-4891 free (thru July 16) www.sunyorange.edu/culturalaffairs

Craig Usher . Raw Works Salem Art Works Salem, NY 19 Cary Lane, Salem NY 518-854-7674 free (thru June 13) www.salemartworks.org

Making Matters: Fresh Perspectives in Fine Craft from Visiting Artists and Summer Artistic Staff Peters Valley School of Craft Sally D. Francisco Gallery 19 Kuhn Rd. Layton NJ 973-948-5202 free (thru Aug 2) www.petersvalley.org

Growing: A Retrospective of 60 Years of Carol Pepper-Cooper's Art The Doghouse Gallery 429 Phillips Road Saugerties NY 845-246-0402 free (thru June 28)

Remembering the Vietnam War (thru Aug 9) and Speak Up! Speak Out! Bread & Puppet Theater (thru Oct 11) The William Benton Museum of Art University of Connecticut, 245 Glenbrook Road Storrs CT 860-486-4520 free (thru Aug 9) www.benton.uconn.edu

Cruisin' Around Saugerties street art Saugerties Chamber of Commerce Village of Saugerties Main St and Partition St Saugerties NY 845-246-1337 free (thru Sept 14) DiscoverSaugerties.com

Ephemera: Holding a Moment in Your Hand Marie Louise Trichet Art Gallery Wisdom House Retreat and Conference Center 229 East Litchfield Rd Litchfield CT 860-567-3163 free (thru Sept 12) www.wisdomhouse.org

Seventh Annual Yonkers Artist Showcase Yonkers Riverfront Public Library 1 Larkin Center Yonkers NY 914-337-1500 free (thru June 26) www.ypl.org

Tuesday, June 2

Wildlife / Nature Photography Display of Jane Aguilar Murphy Essex County Environmental Center 621-B Eagle Rock Avenue Roseland NJ (973) 228-8776 free (thru June 27) www.essexcountyenvironmentalcenter.com

Diane Bernstein: Solo Show National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 (thru June 30) www.thenawa.org

Thursday, June 4

Studio Montclair Presents Viewpoints 2015 Studio Montclair Aljira, a Center for Contemporary Art 591 Broad Street Newark NJ 973-744-1818 free (thru June 30) www.studiomontclair.org

Ossining Arts Council Member Show Ossining Arts Council Ossining Public Library 53 Croton Ave. Ossining NY 914-502-4157 Opening Reception 6- 8 pm. free (thru June 28) www.ossiningartscouncil.org

Photo Arts: A Red Circle Retrospective The Red Circle PhotoArts Collective The Desmond-Fish Library 472 Route 403 (thru June 27)

Chinese Mojo Exhibition Western Connecticut State University Department of Art Visual and Performing Arts Center Art Gallery 43 Lake Ave. Extension Danbury CT 203-837-8774 Opening Reception 5:30-7:30 PM free (thru July 2)

Rebecca Darlington and Jane Marcy: Color Compass Gallery 66 NY 66 Main Street Cold Spring NY 845-809-5838 free (thru June 28) www.gallery66ny.com

PSNJ Signature and Board Members Show Pastel Society of NJ Gallery W Contemporary Art 35 Mill Street Bernardsville NJ 973-533-4433 Meet the artist reception 6-8pm free (thru July 7) www.pastelsocietynj.org

Jesus Christ Superstar The Two Of Us Productions The Performing Arts Center at Taconic Hills School 73 County Route 11A Craryville NY Fridays, Saturdays at 7:30, Sundays at 3:30 charge (thru June 14) www.TheTwoOfUsProductions.org

Saturday, June 6

Earth and Fire: Ceramic work of over 12 members Peekskill Clay Studios at the Hat Factory 1000 N. Division Street Peekskill NY 914-739-2529 free (thru June 7) www.peakskillclaystudios.com

65th Annual Art of the Northeast Silvermine Arts Center 1037 Silvermine Rd New Canaan CT 203-966-9700 Opening Reception 6-8pm free (thru July 26) silvermineart.org

Art as Play: Whimsical art in acrylic and collage. Amity Gallery 110 Newport Bridge Road Warwick NY 845-258-4563 Opening Reception 5-8pm free (thru June 28)

Kent Art Association Elected Artists' Invitational & Solo Show The Gallery at Kent Art Association 21 S. Main Street Kent CT 860-927-3989 Awards Reception 1-5pm free (thru July 12) www.kentart.org

Taking Root: Canisck And The Meeting Of Two Worlds Athens Cultural Center 24 Second Street Athens NY 518-945-2136 Opening 6-9pm free (thru July 26) www.athens-culturalcenter.org

Katherine Criss' Surreal Encounters in Paint & Pixels b. j. spoke gallery 299 Main Street Huntington NY 631-549-5106 Artist reception 6-9pm free thru June 28) www.bjspokegallery.com

"Things We Like" Exhibit Wurtsboro Art Alliance 73 Sullivan Street Wurtsboro NY Opening Reception 2-4pm free (thru June 28) info@waagallery.org

Norman Rockwell: Roz Chast: Cartoon Memoirs Norman Rockwell Museum 9 Route 183 Stockbridge MA 413-298-4100 (thru Oct 26) www.nrm.org

Instructors Exhibition The Woodstock School of Art Robert H. Angeloch Gallery 2470 Rte 212 Woodstock NY 845-679-2388 Opening Reception 3-5pm free (thru Aug 29) woodstock-schoolofart.org

Sculpture Park Party Salem Art Works Salem, NY 19 Cary Lane, Salem NY 518-854-7674 3-9pm donate www.salemartworks.org

Pastel Society of NJ Members Show Pastel Society of NJ Studio 7 Fine Art Gallery 5 Morristown Rd Bernardsville NJ 973-533-4433 Meet the artist reception 6-9pm free (thru June 27) www.pastelsocietynj.org

Invitation to the Dance - concert and dance performance Close Encounters With Music The Mahaiwe Performing Arts Center 14 Castle St. Great Barrington MA 800-843-0778 6-8pm charge www.cewm.org

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Roz Chast: Cartoon Memoirs

June 6 - October 26, 2015



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nrm.org 413.298.4100 Stockbridge, MA open daily terrace cafe



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Dance *Three at The Joyce: Evidence, Malpaso, Compagnie CNDC-Angiers*

By DAWN LILLE

THE JOYCE THEATER, on 8th Avenue and 19th Street, is a 472-seat venue for dance that is the result of a 1982 conversion of the Elgin Movie Theater. It showcases multiple types of dance from all over the world 52 weeks of the year and also commissions new work. The month of March saw three companies in succession.

Evidence, A Dance Company, was founded in Brooklyn thirty years ago by Ronald K. Brown, its Artistic Director. He says they focus on “the fusion of African dance with contemporary choreography and spoken word.” His work uses movement to reinforce community in African American culture, but he is also a storyteller whose subtle narratives are told through movement.

What is different about Brown’s dancers is that when they use their bodies in his loose, amoeba-like manner, that is all lushness one moment and the next is punctuated by sudden, quick movements of an arm or leg, they are able to communicate the full range of human feelings. One is never sure how they send different emotions out to the audience, but even their sorrow leaves the viewer with a sense of joy. The richness of movement in a relaxed body interrupted by spasmodic jabs – sometimes the whole body jumping up and folding in half with anxious beats of the feet in the air – develops an awareness in the observer.

Evidence presented two programs with a total of eight different pieces. *The Subtle One*, with music by Jason Moran, is based on a quote from Alan Harris, “. So subtle are the wings of angels.” Here the company of nine, including Mr. Brown, seemed to be the galaxy, sometimes a constellation, creating an other worldliness that could pull you out of your seat.

Through Time and Culture was described as being about transition and perspective, but it seemed to really be about the former. Since it was a rare solo for Brown, with his open chest and outstretched arms, it was easy to assume he was saying, “I’ll make it whatever comes.”

Grace, to music by Duke Ellington, Roy Davis, Jr. and Fela Anikulapo Kuti, was created in 1999 for the

Alvin Ailey Company and taken into Evidence in 2003. It is about a goddess journeying to earth to spread grace and then welcoming humans to heaven. In its openness and humanity it becomes a beautiful gesture of spirituality.

Last year Brown was commissioned by the Joyce Theater to choreograph a dance for Malpaso, a new contemporary Cuban dance company. The Cubans danced *Why You Follow/Por Que Siques* last year in their New York debut. I missed that performance but was delighted to see Evidence filling the stage with it this year. To four different African related songs in sections labeled Open Heart, Commitment, The Path and Faithfully Forward, the dancers tore up the stage. Sometimes they communicated with each other. Other times they enveloped the audience in movements that clearly traveled from hip to leg to arm and then somewhere through space.

This was a wonderful gift to Malpaso, which probably danced it differently but with no less fervor, and it provided an interesting bridge into the company from Cuba, which was the next performing group at the Joyce.

Just two years old, Malpaso translates as “misstep” or “out of step” and they are one of the few independent (e.g. not government supported) modern dance companies in Cuba. Their mission is to update and develop the choreographic world within the country by means of what the Executive Director, Fernando Saez, terms “conversations” with world recognized choreographers. This is accomplished by performing their works. They describe themselves as “... a collaborative experience in contemporary dance” and hope to be the leaders in developing a new generation of Cuban choreographers.

This year the Joyce commissioned Trey McIntyre, originally from Idaho, where he had his own company, but now a freelance choreographer, to create a work for the company. The program note for his piece *Under Fire* spoke of burning away the exterior of ourselves so that our essential being can come through. Set to songs



Under Fire (Photo) Yi-Chun Wu

by Grandma Kelsey, it showcased the company’s strong dancers, with their sureness in reaching into space. There was a wonderful sense of male/female equality as the work developed incrementally, revealing more of the dancers as individuals and in relationships. But there was nothing to reveal their essential Cuban personalities.

The second work on the program was *Despedida/Farewell*, choreographed by Osnel Delgado, the young Artistic Director of the company, in collaboration with the dancers. The music, by Arturo O’Farrill, was played live by his Afro Latin Jazz Ensemble. Based on a poem by Jorge Luis Borges and danced by the entire company, including Delgado, the movements required full use of the body with a very flexible torso and had its participants constantly crossing paths. But, on an initial viewing, it did not seem to adhere to the loss of love in the poem and had little relationship to the rhythms of the music.

As the beginning of a company with a new goal for contemporary dance in Cuba, Malpaso leaves much to look forward to. If it can help develop and support new Cuban choreographers able to express their unique culture, the dance world will be richer.

Malpaso was followed by Compagnie CNDC – Angiers, the resident dance company at the Centre National de Danse Contemporaine – Angers. Created in 2013 by Robert Swinton, who was a leading dancer with the Merce Cunningham Dance Company and in 1992 became assistant to the choreographer, this very young French group performs Swinton’s choreography, as well as his staging and adaptation of Cunningham’s work.

When Cunningham died in 2009 his will, known beforehand, stated that his company was to tour for two years and then dissolve. Swinton was Director of Choreography for the tour, so it seems fitting that the most influential modern choreographer of the 20th and 21st centuries should emerge in a slightly different manner on a new generation of French dancers. In a sense this was related to the trans-

migration between the two previous companies at the Joyce.

At their performance the first thing seen by the dancer filled audience was the backdrop by Jackie Matisse. All around the stage, from ceiling to floor, hung wide strips of gently swaying fabric in myriad colors embossed with randomly embossed black shapes. In contrast, the dancers wore light gray tights and sleeveless tunic tops in a black print over gray.

Into this airy space, with its positive karma, the dancers, four men and four women, came out one by one. Each pointed a foot forward, ending in a wide fourth position facing a different way on a slightly diagonal line.

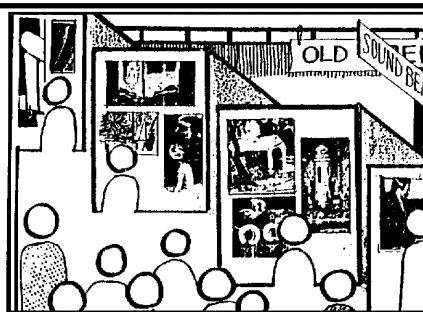
The excerpts from eleven different works that Swinton put together to create what was simply termed “Event” contained everything from the entire company on stage to solos, trios and many duets. The music by John King and Gelsey Bell was performed live by them, she using her voice. Although it was created independently from the dance, following Cunningham’s method of working, there were more moments of drama and distinct rhythm here than was usually the case with Cunningham. This was a rewarding performance.

Cunningham’s work, still among the most intellectual and influential in the world, not only of dance but of the philosophy of art, looks different on these French dancers than it did on his own company. In part this is due to the fact that they do not have years of training in his technique. But they are different individuals with different backgrounds and we live in a constantly changing artistic era, where the American affinity for abstraction is not always prevalent in other cultures.

His constant exploration of how the body moves through time and space was prevalent, albeit in a different way, in these accomplished dancers. One cannot help but wonder how the work of Merce Cunningham would look on Evidence or Malpaso.



Read previously published dance essays by Dawn Lille in the Dance Archive at www.arttimesjournal.com



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Art

Transported to the Public Sphere: Theresa Bernstein and *In the Elevated*

By RENA TOBEY ©2015

IN THE EARLY 1900s, the emerging New Woman artist began to depict her world in bold ways, distinct from her predecessors. While benefitting from the breakthroughs of preceding generations, these modern women asserted their professional identities and demanded the same kind of recognition as their male colleagues. Theresa Bernstein (1890–2002) typified this New Woman artist. Although she was white and middle class, as a child of Jewish immigrants, her background diverged from the traditional ideals of the 1800s Protestant True Woman. She pushed out of the private sphere of home and family to embrace an increasingly urban, modern culture. She reflected the vital women's issues of her day in paint, through visual representations of women's lives, priorities, values, and politics.

With an art career that lasted over ninety years and spanned the 20th century, Bernstein had a passion for depicting scenes of everyday life. Early in her career, in the 1910s, she was informally associated with the Urban Realist movement, known as The Eight or the Ashcan School. Although not a school, this association of eight men, led by the charismatic Robert Henri (1865-1929), changed American art from bright Impressionist depictions to grittier scenes of urban reality. Before moving to New York, these male artists worked as newspaper illustrators in Philadelphia. Bernstein was born and trained as an artist in Philadelphia, so was also steeped in city life. She studied at the Philadelphia School of Design for Women, where acceptable modes of art for the female, such as printmaking and industrial design, were taught. With her parents' support, Bernstein moved to New York in 1912, four years after the break-

through exhibit of The Eight there.

She shared their sensibility and style and was mistakenly considered one of Henri's students and as part of the group. Neither was the case. Bernstein's professional path did intersect with members of The Eight. She and her husband William Meyerowitz (1887-1981) belonged to the same artist organizations. She exhibited work with The Eight, notably at the McDowell Club in non-juried shows, a tradition that Henri started to create equal opportunity for all artists.

Like her avant-garde male colleagues, she painted what she saw and lived—the cinema, trolleys, city parks, Coney Island, political rallies, the employment office, concerts, dances, and July 4th parades—depicting people from all social strata. Between 1914 and 1916, she painted suffrage parades and meetings, including a soapbox orator in front of a crowd of women and men in a park setting, combining her interests in crowd scenes and women's rights. Her works were often set at night, also popular among the Ashcan School artists for demonstrating technical proficiency at evoking mood and painting detail in low light.

Still, fighting the prejudice against women artists was foremost for Bernstein. Sensitive to possible discrimination, she signed her work T. Bernstein to conceal her gender, but her anonymity was short-lived. A male art club, the Salmagundi Club, withdrew an offer of membership when they discovered Bernstein was a woman. A reviewer for "The International Studio" said she painted like a man, meaning with a vitality and virility stereotypically associated with males. The comment was a backhanded compliment, since women artists were still expected to produce



Theresa Bernstein at her easel with the lost painting *Moonlight Masquerade*, 1915. Photo as reproduced in Gail Levin, ed., *Theresa Bernstein: A Century in Art and the related website*.

gendered art, featuring subject matter reflective of the domestic sphere and a more delicate sensibility. Although she painted similar subjects as the other contemporary artists in New York and with a powerful ex-

pressionistic style, Bernstein had to carefully present her subjects with a kind of decorum that The Eight could satirize.

A good example of the differences in gendered approach came with one of her most notable paintings, *In the Elevated*, from 1916. It depicts a new mode of urban transportation, the elevated train, a subject showing the rapid technological and social changes so popular with Urban Realists like The Eight. In 1912, one of The Eight, John Sloan (1871-1951) depicted the Third Avenue El in *Six O'Clock, Winter*. The viewer is stand-

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Theresa F. Bernstein, *In the Elevated*, 1916
Oil on canvas, 30 x 40 in. The Fine Arts Museums of San Francisco,
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ing underneath the El, which thrusts forward across the picture plane in an aggressive, almost menacing way. Set at night, the El could be a monster, impersonal and looming over the crowd.

Unlike Sloan, Bernstein takes the viewer inside the elevated car in bright daylight, right on the seat by the other passengers. Even with the vivid colors and restless motion of choppy diagonal lines that move the eye all over the canvas, the scene is innocent compared to Sloan's El. In Bernstein's train, at this relatively quiet time, likely non-rush hour, the viewer may study the scene—not as the voyeur Sloan likes to make of the viewer, but as a participant. Immediately in front is a woman in profile, holding her umbrella, perhaps ready to take on the traditional woman's role as consumer. She sits quietly and primly, with an aura of respectability. She carefully avoids making eye contact, an etiquette already formed for mass transit.

The fact that a well dressed, middle-class woman travels alone is a significant demonstration of change for women and their lifestyles. Granted, she would not have ridden Sloan's El late at night. But now, women were moving out of the private sphere for more than shopping. Privileged women used their leisure time for social and civic betterment, as part of women's clubs. The National Women's Party organized women to campaign and protest for suffrage, which after almost 75 years of advocacy was accomplished with the 19th Amendment in 1920. Many women were entering the workplace in newly proliferating clerical jobs. Bernstein herself regularly rode the Columbus Avenue El to her studio. The viewer can ponder where each of these passengers is going.

In the Elevated also suggests another modern agenda. Two women passengers, highlighted by sun streaming in the windows, look out at the passing worldview. Their act

of looking is powerful, no longer solely the prerogative of men. These New Women also know they are not invisible. They are aware of looking and being looked at, presenting themselves for the world's view. They are brightly lit and in such great numbers that their facial features, formed by rapid, rough brushstrokes, blur.

With these hard-to-read figures, the anonymity on Bernstein's El becomes sociological. The Separate Spheres are breaking down, as women readily travel on their own to enter the greater world beyond the domestic. The transitional venue of the train, the technology that connects the private and business spheres, is alive with color, energy, and verve. The diagonal lines of the train converge toward the front, emphasizing the rapid-forward motion. Women are moving toward emancipation with the force and thrust of the masculine progress long associated with the railroad. A critic in the "New York Evening Sun" wrote about *In the Elevated*, "Theresa Bernstein has brought travelling humanity in New York home to the consciousness." Society was absorbing the implications of women's movement toward increased rights and freedoms.

Still, this El is gendered. A man, one of only two on the train, reads a newspaper—that masculine emblem of the public sphere of commerce and politics. He is rendered with as much prominence as the woman in the foreground.

In addition to social commentary, Bernstein also created a kind of personal portrait. The woman closest to the viewer is her mother, wearing that distinctive hat featured in a later photograph, and her father reads the news. These recognizable models convert the painting into an intimate look at her private domain. The viewer can even imagine the

figures in these same poses in their sitting room at home. By bringing in detailed depictions, Bernstein invites the viewer to speculate on their thoughts. The experience of Bernstein's El, in contrast to Sloan's, invites this personal engagement, an intimate empathy with another's experience. How has the El changed the world for these two riders? On the El, the psychological can meet the sociological; the viewer can access the personal, as it moves into the world.

In 1919, Bernstein's artistic world opened further, when she married Meyerowitz, a fellow artist and Russian immigrant. He helped open doors to the avant-garde art world. While Bernstein maintained her art style independence, confident expression, and maiden name, she also championed his work. She painted portraits of and wrote poems about Meyerowitz. The couple enjoyed a supportive, collegial professional life, including teaching together. However, their companionate marriage did involve compromise. Like so many other women in artist couples, Bernstein put his career before her own. Just as the individual woman artist had to navigate the professional art world with socially acceptable women's roles, so too did the artist-wife have to negotiate a place in her marriage. Power politics entered the private sphere in ways that are still relevant today, in any two-career household.

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

Previous essays can be found at art-timesjournal.com

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BERT STERN

The Last Sitting Portfolio
7 Color Photographs (2009)



Travel and Culture

Nashville: Country Music & much more

(Part 1)

Continued from Page 1

store, is in charge of acquiring the thousands of antiques that decorate each of the over 650 stores. The warehouse is amazing with 90,000 items all cleaned

joyed the museums permanent exhibit that tells the story of country music from its early roots in the nineteenth century through life today. As I began

both appeared on the bill. The two spent the evening picking in Baez's hotel room with **June Carter Cash, Joan Baez, Jack Elliot,** and others. In a legendary moment, Cash pulled Dylan aside and handed him his Martin as a gift, a traditional gesture of honor among country musicians. In 1966 Dylan went to Nashville to record several songs. Other musicians including the **Byrds, Leonard Cohen, Paul McCartney, Neil Young, George Harrison Joan Baez, Simon and Garfunkel, Roy Orbison, Perry Como, Carol Channing, the Nitty Gritty Dirt Band, Elvis Presley, Linda Ronstadt, Gordon Lightfoot, Ian & Sylvia and The Monkees** among many others chose to record there primarily because of the Nashville Cats— studio musicians that had great skill, creativity and virtuosity.

in Nashville, where there were many other skilled musicians. The exhibition continues with biographical information about Dylan and Cash and how *The Johnny Cash Show*, shot at Nashville's **Ryman Auditorium**, became an outlet for country artists and for folk, pop and rock musicians trying to reach new audiences. Dylan and **Joni Mitchell** were guests on the first show, and **Ronstadt, Young, Lightfoot and Eric Clapton's Derek & the Dominos** as did many others appear on subsequent shows.

The exhibit has thousands of artifacts including instruments, vintage clips from **The Johnny Cash Show**, costumes, and music. The centerpiece of the exhibit is a series of 16 listening booths, each devoted to a Nashville Cat of the era. Each booth provides biographical information, archival photos and audio samples of the musicians' signature licks on both rock and country recordings from the late 1960s and early '70s. The exhibit will run through December 31, 2016.

And then there is the Hall of Fame with a **Thomas Hart Benton** mural depicting *The Sources of Country Music* a 6' x 10' mural that he completed just before his death in 1975. I just learned that Benton flirted with a career as a harmonica virtuoso. In 1941 he cut a three-record album, released by **Decca**, titled *Saturday Night at Tom Benton's*. In it he played tunes on his harmonica, backed by an orchestra of professional musicians. Many of his early paintings were inspired by folk songs. Because of his musical interests, Tom Benton did not need much persuading when first approached by the **Country Music Foundation**. While he and **Tex Ritter** sipped Jack Daniel's together, Tom said, "The sources of country music-that's it." He then elaborated: "No one should be recognizable. It should show the roots of the music-the sources-before there were records and stars." Surrounding the mural in this **Hall of Fame Rotunda** are the many plaques of the inducted Hall of Fame members. The newest members are **Jim Ed Brown and the Browns, the late Grady Martin and the Oak Ridge Boys**.

Since the renovations at the museum, the **Hatch Show Printing Studio** has been housed at the Country Music Hall of Fame and Museum and became



Joanne Cash Yates at the gravesite of Johnny Cash (died Sept. '03) and June Carter Cash (died May '03) Hendersonville Memory Gardens Hendersonville, TN

and ready to ship as needed and join the 700,000 other original items already in stores.

Fiddler's Grove Historic Village in Lebanon has over 50 historic buildings including a blacksmith shop, depot, school, printing office, jail, law office, drug store, and more from the early 1900's. What I found unique to this restored village was the **FAM Tour**. Student actors are placed in the different buildings and welcome visitors as the reverend in the church, housewife in a home etc. creating the illusion of having stepped back into time. Located on the grounds of the **James E. Ward Agricultural Center** in Lebanon, Tennessee, the mission of Fiddlers Grove is to preserve the history of the citizens of **Wilson County** by interpretation, exhibitions, education, publications, and hands on experiences. I particularly liked the blacksmith shop where the blacksmith gave me a button-hole punch that he made which I had to mail home (thankfully that service was available at the airport!) given that it could have been a weapon and not allowed in my carry on luggage. These buildings and grounds are available to rent for weddings or other events. (Fiddlersgrove.org)

I got to visit **The Country Music Hall of Fame and Museum** (countrymusichalloffame.org) and was quite blown away with their \$100-million expansion that doubled its size to 350,000 square feet of state-of-the-art galleries, archival storage, education classrooms, retail stores, and special event space where they have concerts in the new **CMA Theater**, film screenings, workshops, panel discussions, instrument demos and much more. The new **Taylor Swift Education Center** introduces children to the world of music.

One could spend weeks going through their website and viewing the videos to be found in the "**Step Inside The Country Music Hall Of Fame And Museum**" section featuring concerts, previews of exhibits, tours of **Studio B** where Elvis recorded over 250 songs and much more and months going through the museum. I particularly en-

walking along this vast gallery I saw films showing the evolution of country music with the earliest dating from the 1920's with **John Scruggs** playing his



Larry Singleton, is in charge of acquiring the thousands of antiques that decorate each of the over 650 Cracker Barrel stores

banjo in the front yard with chickens wandering in and out of the clip and young people dancing to the music. There was so much to see and explore including artifacts, photographs, original recordings, archival video, newly produced films, touch screen interactive media, and informative text panels. I was immersed in the history and sounds of country music, its meanings, and the lives and voices of its honored personalities. I understand that only 2% of the artifacts are on display with 2 million in the collection.

The Dylan, Cash and the Nashville Cats is one of the current exhibit at the Museum. The exhibition is about the 60's and 70's and what happened when the world discovered these Nashville studio Musicians. When *The Freewheelin' Bob Dylan* was released in 1963, the album captivated Cash and he wrote to Dylan. The two eventually met at the **1964 Newport Folk Fest** where they



With the Schoolmarm at the schoolhouse at Fiddler's Grove Historic site, Lebanon, TN.



One of the long galleries at the Country Music Hall of Fame & Museum.

part of the foundation that includes the museum and hall of fame. Hatch is one of the oldest letterpress poster print shops and has been printing continuously for the past 136 years. Their motto is preservation thru production. They primarily print concert posters — about 600 a year and do some printing and design for other projects. As a publisher I was particularly interested

more than fifty years. Over the next many years **Helen Keller, President Teddy Roosevelt, Houdini, Enrico Caruso, Charlie Chaplin, Helen Hayes, Marian Anderson, Katharine Hepburn, Bob Hope, Doris Day, Mae West, Elvis**, all the finest country singers of our time and many more have given performances, given concerts, and lectures on that stage.



The Dylan, Cash and the Nashville Cats exhibition at the Country Music Hall of Fame and Museum.

in seeing their vintage presses and type. They offer internships and tours and workshops are available. (hatchshowprint.com)

Ryman Auditorium was a must for our exploring of Nashville. It is called the “**Mother Church of Country Music**” and is a **National Historic Landmark** known for its exceptional acoustics and rich history. In 1892 the **Union Gospel Tabernacle** was completed and in 1901 the **Ryman Stage** constructed for the **NY Metropolitan Opera Company**’s touring company. It was **Lula Clay Naff** that truly was the power that made the Ryman the success it became. In 1904 she took charge of booking speaking engagements, concerts etc and in 1920, she was hired to manage the auditorium and did so until she retired in 1955. Under her guidance, the Ryman regularly hosted legendary entertainers of stage and screen. She also opened the doors for boxing matches, livestock auctions and political debates. Tough, determined, shrewd, and capable, by booking the best events available, she kept the building thriving for

Ricky Skaggs was one of the youngest performing at age 7. This is a cherished venue for today’s musicians and entertainers. The Ryman is also credited as the Birthplace of **Bluegrass** when in 1945 Grand Ole Opry star **Bill Monroe** and his mandolin brought to the Ryman a band that created this new American musical form. The day we were visiting **Diana Krall** was giving a concert and the Ryman schedule (current and past) reads as a who’s who of entertainers. **Prairie Home Companion** recently broadcasted a show from The Ryman. It was in 1943 that the **Grand Ole Opry** moved into the Ryman having grown from the **WSM Barn Dance** in a new fifth-floor radio studio of the **National Life & Accident Insurance Company** in downtown Nashville on November 28, 1925. This is the show that made country music famous, and it’s the most famous show in country music. Up until 1974 the Grand Ole Opry was at the Ryman and then moved to their new building in **Opryland** returning each year between November & January and in 2010 held performances at the Ryman when the schedule permitted while their build-

ing was repaired after the Flood. The house seats over 2300 people and the several renovations have not changed the seats that are pews reminiscent of the Ryman’s origins. Although I’ve been in many historic places I must say that I could feel the history of country music as I wandered along the gallery viewing wonderful photographs of performers,

show celebrating 90 years of broadcasting. Founded as a one-hour radio “barn dance” on WSM it is currently owned and operated by **Ryman Hospitality Properties, Inc.**, dedicated to honoring country music and its history, the Opry showcases a mix of legends and contemporary chart-toppers performing wonderful country, bluegrass, folk, gospel, and



Thomas Hart Benton mural depicting *The Sources of Country Music* 1975 a 6' x 10' mural in the Country Music Hall of Fame Rotunda

many long gone. Mrs. Naff got the Ryman to a great start and another other woman is credited with revitalizing the Ryman. In the early 90’s **Emmylou Harris** was looking for a new direction in her music. She formed the “**Nash Ramblers**,” and launched this the new direction at the Ryman. Starting on May 1, 1991, Harris began a series of shows at the mother church that stretched into 1992. It was like a shot in the arm for the Ryman revitalization. For almost 20 years, except for a few instances where it was opened for movies shoots, etc., its legendary acoustics had gone virtually unused, and now the home of country music was alive with sound again. Emmylou’s series of concerts are given universal credit for spurring the reopening of the Ryman in 1994. The website is extensive and includes a time line starting in 1892 with the idea and building of the auditorium. Tours are available and if you’re in Nashville make sure it’s on your list as well as seeing a show. (ryman.com)

What’s to say about the Grand Ole Opry, the show that made Country music famous? Much of the history was recounted as I wrote about the Ryman. 13 million visitors a year go to the Grand Ole Opry, the longest running radio

comedic performances and skits. I was just thrilled to be there and to get a back stage tour (available to the public). We saw the green room, the area where “acts” warm up before going onstage. A memorable experience and one I won’t forget. (opry.com) and listen to a live stream at wsmonline.com.

Take a look online for videos and additional pictures from this memorable trip. The Fall issue of **ART TIMES** I’ll be writing more about my trip including: more about the Grand Ole Opry, the **Music American Triangle** (a project/website that brings you to hundreds of music venues between **Nashville, Memphis and New Orleans**: the people, the history and places) (americanmusictriangle.com); **The Musicians Hall of Fame & Museum** honors all musicians regardless of genre or instrument and has an intriguing story and future; Other music venues including the **Bluebird Café, Roots, Midnight Jamboree at the Ernie Tubb Record Shop; The Johnny Cash Museum; The Hank Williams Museum**, numerous Historic sites, the art scene and visits to galleries, an art school, and artists. Yes, a lot was packed in to 5 days in Nashville.



Ryman Auditorium, The Mother Church of Country Music

Calendar

Continued from Page 4

Sunday, June 7

"Focus Under 40" Exhibition Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 Opening Reception 4-6pm free (thru June 28) <http://www.rowaytonartscenter.org>

The Natural World: a juried Show Woodstock Jewish Congregation Gallery Lev Shalem, 1682 Glasco Turnpike (off Rt. 212) Woodstock NY 845-679-2218 Opening Reception 3-5pm free (thru July 7) www.wjcsul.org

Multi-Cultural Block Party at the Rondout Reher Center for Immigration & History Gallo Park Rondout Waterfront Kingston NY 845-338-8131 1-5pm free www.rehercenter.org

Artists On Campus 40th Annual Art Show & Sale Artists On Campus Mount Saint Mary College 330 Powell Avenue Newburgh NY 845-569-3337 11AM - 4PM free www.msmc.edu/artistsoncampus

Catharine Lorillard Wolfe Art Club Annual Members' Exhibition 2015 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 (thru June 19) clwac.org

Tuesday, June 9

The Winter's Tale; A Midsummer Night's Dream; The Arabian Nights The Hudson Valley Shakespeare Festival on the grounds of Boscobel House and Gardens 1601 Route 9D Garrison NY (845) 265-9575 Check website or call for performance schedule charge (thru Sept 1) <http://hvshakespeare.org>

Arleen Mark: paintings Pleiades Gallery of Contemporary art 530 West 25th St New York NY 646-230-0056 free (thru July 4) pleiadesgallery.com

Wednesday, June 10

Diane Bernstein: Solo Show National Association of Women Artists, Inc. N.A.W.A. Gallery 80 Fifth Avenue - Suite 1405 New York NY 212-675-1616 Reception 5-7pm (thru June 30) www.thenawa.org

Thursday, June 11

Catherine Wagner Minnery: Paintings, prints and drawings Piermont Flywheel Gallery 223 Ash Street Piermont NY 845-365-6411 free (thru June 28) www.piermontflywheel.com

Friday, June 12

Nick Zungoli's Cuba: Forbidden Fruit Orange Regional Medical Center 707 East Main Street Middletown NY 845-333-2385 Opening reception 4-6pm free (thru Aug 7) www.ormc.org/art

Visiting Artists: Huggard, Dupont Artistic Endeavor Artistic Endeavor Building 2, Suite 218, Bridge Street Irvington NY 914-591-4199 Opening Reception 5:30-7pm free (thru July 7) www.Artisticendeavor.Com

Beyond Rip: Modern Day Legends and Faerie Tales of the Catskills Performance Plus of Stamford, NY Carriage House 76 Main Street Stamford NY 607-242-1260 Friday and Saturday @7pm, Sunday @2 charge (thru June 14)

The Me Nobody Knows CENTERstage Productions The CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8pm Fri & Sat 3pm Sun charge (thru June 21) www.centerforperformingarts.org

Saturday, June 13

The Family Of Man: Redux 2015 Art League of Long Island, 107 East Deer Park Rd, Dix Hills, NY (631) 462-5400 (thru July 12) www.artleagueli.net

Fine Art and Flowers Fine Line Art Gallery 319 Main Street South Woodbury CT 203-266-0110 Art reception and demonstrations free (thru June 14) www.fineartgallery-connecticut.com

Jim Felice Studios Open House Jim Felice Studios 15 Great Pasture Rd., unit 15 Danbury CT 203-797-0230 10am-5pm free www.jimfelice.com

Mount Gulian Hosts Dinner and Conversation with Thomas Paine Mount Gulian Historic Site 145 Sterling Street Beacon NY 5-9pm charge <http://mountgulian.org/>

Photo Arts: A Red Circle Retrospective Red Circle PhotoArts Collective The Desmond-Fish Library 472 Route 403 Garrison NY 917-627-7989 Opening Reception 2-4pm free (thru June 27) www.redcirclephoto.com

Invitation to the Dance Close Encounters With Music The Mahaiwe Performing Arts Center Castle St. Great Barrington MA 800-843-0778 6-8pm charge www.cewm.org

Summer Art Exhibit Opening Reception: Alexander Rutsch Westchester Magazine transFORM Showroom & Gallery 20 Jones Street New Rochelle NY Opening Reception 6-9pm free

Sunday, June 14

Maya Dance Theatre (from Singapore) at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 2:30 pm - 4:30 pm charge <http://www.kaatsbaan.org>

Surreal Encounters by Katherine Criss & Enigmatology, the study of puzzles, by Patti Who? b.j. spoke gallery 299 Main Street Huntington NY, 631-549-5106 Artist Talk 3-5pm free (thru June 28) www.bjspokegallery.com

Deep End: a group exhibit Wassaic Project The Maxon Mills 37 Furnace Bank Rd Wassaic NY 347-815-0783 donate (thru Sept 20) wassaicproject.org

Wednesday, June 17

Atrac: "Focus Under 40" Artists' Talk Rowayton Arts Center 145 Rowayton Avenue Rowayton CT 203-866-2744 6:30-8pm free <http://www.rowaytonartscenter.org>

Friday, June 19

Open Juried Art Show Art Society of Old Greenwich Bendheim Gallery in the Greenwich Arts Council 299 Greenwich Avenue Greenwich CT 203-637-5845 Opening Reception 6-8pm free (thru July 16) www.artsocietyofoldgreenwich.com

Sherlock Holmes: The Adventure of the Dancing Men at Lyndhurst M&M Performing Arts Company, Inc. Lyndhurst Mansion, Historic Site 635 South Broadway (Route 9) Tarrytown NY 914-962-3431 Fridays, Saturdays, Sundays and Wednesdays at 7 pm charge (thru June 28) www.mmpaci.com

Catharine Lorillard Wolfe Art Club Annual Members' Exhibition 2015 Salmagundi Club, 47 Fifth Ave., NYC (212) 255-7740 Reception & Awards 6-8pm (thru June 19) clwac.org

Saturday, June 20

Lar Lubovitch Dance Company at Kaatsbaan Kaatsbaan International Dance Center 120 Broadway Tivoli NY 845-757-5106 7:30 pm - 9:30 pm charge <http://www.kaatsbaan.org>

"Vibrant Visions", Expressions in Color The Unframed Artists Gallery 173 Huguenot St New Paltz NY 845-255-5482 Opening Reception 4-7 free (thru Aug 8) www.unframed-artistsgallery.com

Sonny & Perley Cabaret Night: Brazilian Romance Unison Arts Center 68 Mountain Rest Road New Paltz NY 845-255-1559 8-10pm charge unisonarts.org

3rd Annual Sculpture Expo 2015 Red Hook Community Arts Network RHCAN Gallery 7516 N. Broadway Red Hook NY 845-758-6575 Opening Reception 4-6 pm, 3pm tours. Talks, walks, workshops thru November free (thru Nov 21) www.rhcan.com

Ingrid Ludt & Angus McCoullough Salem Art Works Salem, NY 19 Cary Lane, Salem NY 518-854-7674 free (thru July 19), www.salemartworks.org

Splash: a Benefit for WAAM honoring Milton Glaser and Kate McGloughlin and the WAAM Education Program Woodstock Artists Association Museum (WAAM) (WAAM) 28 Tinker Street Woodstock NY 845-679-2940 6-9pm

Sunday, June 21

Homer's America (thru Sept 13); The Late Drawings of Andy Warhol: 1973-1987 (thru Sept 27) The Hyde Collection Art Museum & Historic House 161 Warren Street Glens Falls NY 518-792-1761 charge (thru Sept 13) www.hydecollection.org

Future Art Masters Student Exhibit online American Artists Professional League online exhibit www.aaplinc.org/online_fame_14.htm (thru Sept 15) www.americanartistsprofessionalleague.org

Continued on Page 20

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Dance Jose Carlos Martinez

By JUSTINE BAYOD ESPOZ

WITH ONLY TWO months until close of the 2014/15 season of Spain's Compañía Nacional de Danza (National Dance Company / CND), it's safe to say that the company's 35th anniversary year has been nothing short of inspirational. The CND - one of Spain's two entirely nationally funded dance companies - set a new and ambitious precedent at the season's start in October 2014 with a four-hour long gala that ran through the company's history and varied repertoire. From its inception as a classical ballet to its 20-year run as one of the world's most lauded contemporary dance ensembles under the directorship of Nacho Duato, the CND had danced pieces by choreographers as disparate as Bournonville, Petipa, Cue, Fabre and Naharin, and at the gala, the current company members masterfully danced them all.

Since his induction as the CND's sixth director in 2011, Jose Carlos Martinez has made it his goal to prove that Spain should and could have a world-class dance company that performs a balanced and expertly crafted classical and contemporary repertoire. However, re-integrating classical dance over his first three years of tenure has been no easy task. The former Étoiles of the Paris Opera Ballet and recipient of France's highest cultural honor, the *Commandeur de L'ordre des Arts et des Lettres* and Spain's National Dance Prize, inherited a company almost entirely populated with contemporary dancers with little to no classical training.

Upon his appointment as artistic director, Martinez explains that he "had no intention of firing people and starting fresh. I wanted to build on the company, not destroy what Nacho [Duato] had done before me in order to start from scratch. I wanted to use what we already had to continue dancing and increase the company repertoire to include more diverse works."

Dancer's and the integration of a new style of dance aside, there was yet another obstacle to successfully steering the company in a new direction. Feeling slighted and angered by the Ministry of Culture's decision not to renew his contract, Nacho Duato refused the CND the rights to perform his choreographies. Although these choreographies has been created under the auspice of public funding, for the CND and using the CND's infrastructure, Duato had a clause in his contract that allowed him to deny their use. The ex-Director subsequently stated that he would never allow the CND to dance any of his choreographies again.

The company's repertoire, which was heavily based around Duato's works, had been decimated. Therefore, before he could tackle anything else, Martinez had to select, purchase the rights to and rehearse several new pieces in order to have a program with which to start touring. "When I arrived, there wasn't a single planned show for the following season and no choreographers had been contracted.

Nothing had been prepared. I have danced in a lot of companies, and whenever the director changes, he always leaves the following season outlined so that when the incoming director arrives the next shows are ready and he can begin to add to them. This was not the case."

Upon his arrival at the CND, Martinez says that only three or four of the company's dancers chose to quit in order to continue dancing solely contemporary works but that the rest were willing to try a new way of doing things. "I started with the piece *Artifact* by Forsythe, in which only two girls danced in pointe shoes. We began using pointe shoes in class, studying more and more each year. In 2012, I choreographed a piece called *Sonatas* in which several girls danced in pointe shoes in a neoclassical style.



Jose Carlos Martinez
(Photo Fernando Marcos)

Then we staged *Who Cares?* by Balanchine. Little by little, over the past three years, we have moved towards a neoclassical repertoire, and the dancers have changed. The majority of those who have gone have either retired from dancing or left to work at specific companies that interested them, but the change has been fluid, and we've taken in dancers with a stronger classical technique."

Although the process of integrating classical dance progressed slowly but surely, Martinez admits that it's impossible to expect to have a company entirely populated by dancers who dance both contemporary and classical dance with the same precision and level of skill. "We have a much more contemporary group and a much more classical group. This has allowed us to have a much larger repertoire. Sometimes the groups mix, but when we perform *Raymonda*, it can't be a mixed group. However, when we performed, for example, *Romeo and Juliet* by Goyo Montero or *Minus 16* by Ohad Naharin, all of the dancers worked together. But what I have noticed is that when contemporary choreographers come to work with us, they always choose the dancers from the contemporary group,

while the other dancers have to work harder to make their dancing stand out in the auditions."

Working with two ensembles is understandably challenging, as it requires twice the amount of management, yet it also allows the company to "create more shows with fewer means. For example, we just premiered *Don Quijote Suite* in Murcia, while at the same time we had another group of dancers in Madrid preparing *Carmen*. So that means that while one group is touring, the other is creating, and then they switch so that we can create more works in less time. This

is what has allowed us to create so many pieces in the past three or four years: dividing the company. Only when everyone is joined together to work on one big show are we working on one project at a time."

When Martinez began his tenure at the company, he told the Ministry of Culture that it would take at least five years to get the company in good enough shape to perform classical ballet, but just three years into his directorship, the company performed its first classical piece in over 20 years, the third act of Petipa's *Raymonda*. Running ahead of schedule, Martinez is already working on a new classical, three-act version of *Don Quijote*, which will premiere in December 2015. However, there are challenges that come with this next step. "If I am going to maintain all of the company's contemporary dancers, I am going to need more classical dancers. The ministry will have to give me the opportunity to increase the number of contracted dancers even if it is only for three months in order to have a complete cast for *Don Quijote*. If not, I won't have enough people. It's complicated."

Don Quijote will be the first time the CND's contemporary dancers will be involved in a full-length classical piece, so Martinez and half of his dancers will be venturing into uncharted territory. It is a necessary gamble, not only to move the company along its newly intended path, but also because it makes commercial sense. "When I first arrived, we began programming triple bills because it was what was most affordable and we could optimize our time. Later I realized that triple bills are harder



El Corsario, pas de deux - Marius Petipa - CND -
(photo: Jesús Vallinas) - Alessandro Rig

to sell. When we would try to sell the shows to theatres, some of them said that they didn't have the money to program the CND, but when we proposed bringing Goyo Montero's *Romeo and Juliet*, which was more expensive and had more dancers and more sets, they suddenly had a big enough budget." Martinez learned quickly that although the company's reputation abroad was that of a contemporary dance troupe, in Spain, both programmers and the general public wanted classical ballet.

The CND closes its outstanding 35th season with the world premiere of *Carmen* in Madrid on April 9th and a subsequent Spanish national tour. "Despite being choreographed by Swede Johan Inger, it remains a Spanish title. In addition to Bizet's score, we will include new music by Marc Álvarez in order to stretch the piece to an hour and a half and give it an identity that no other versions have. It will be the CND's *Carmen*," says Martinez.

In the long term, Martinez hopes that the company will continue to grow and evolve. He dreams of the company having its own theatre, so that the CND can have a stable season. He has no intention of supplanting contemporary dance or new contemporary creations, as he believes Spanish choreographers have a lot to offer. And most of all, he wants to build a solid base on which the company will continue to thrive long after he is gone. With any luck, his departure is still in the very distant future.

(Justine Bayod Espoz Justine Bayod Espoz works as a journalist and producer in the US and Spain.)



Culturally Speaking

By CORNELIA SECKEL

I'VE KNOWN ABOUT Peters Valley since 1991 when they first advertised with us for their **Annual Peters Valley Craft Show**. This event draws craftspeople to partici-

a silversmith began with a birthday gift of a silver bracelet given to her by her parents who had a summer home in the area. The following year Raychel asked to take a workshop

National Recreation Area. Dutchman **Peter Van Nest**, the 1st Sandyston Surveyor of Highways settled there around 1767 therefore Peters Valley. The buildings of the town were abandoned around 1950 and through adaptive reuse, these buildings now serve as a thriving community of artists and environmentalists, thinkers and changers of the world. Peters Valley's programs include adult summer workshops, youth programs, opportunities for artists, special studio programs, public exhibitions, demonstrations, and outreach. Peters Valley maintains studios in 8 disciplines: Blacksmithing, Ceramics, Fiber Surface Design, Fiber Structure, Fine Metals, Photography, Special Topics and Woodworking and between May and September they offer over 125 intensive 2-5 day workshops. Today Peters Valley is an internationally renowned center of Fine Craft. Coming up on September 26 & 27 is the **45th Annual Fine Craft Fair** at the **Sussex County Fairgrounds** and features 150 exhibiting artists from

across the country, demonstrations, live music and more.

There have been and will be numerous open studio events not only throughout our region but across the country as well. This is a fine opportunity to see the work, visit the studios and purchase some art from a vast number of artists. It's always a fun weekend whether in **Gardner, Peekskill, Saugerties, Margaretville/Andes/ Roxbury, NW CT, Warwick, Woodstock, Cold Spring, NE Dutchess County, Garnerville, New Rochelle, Port Chester, Glens Falls, Brooklyn, Pawling, Manhattan, Yonkers, Beacon, South Newfane, VT** and other numerous other communities throughout our region and across the country, some having as few as a dozen others over 600 artists' studios on the tour. There is usually a reception and group exhibition of participating artists. This is a great way to decide what studios you want to visit, pick up a map and make a plan. **The Studio Tours** bring you into the



Raychel Wengenroth at her retrospective "The Spark That Still Ignites" at Peters Valley in Layton, NJ

pate from across the country and visitors from across the Northeast. A new friend of mine **Raychel Wengenroth (raychelwengenroth.com)** has been teaching at Peters Valley as well as privately and at other schools and facilities for the past 27 years and it was a pleasure to go with her to the exhibition of her fine silver work, "The Spark That Still Ignites". The show was a retrospective of her earliest work as a student of **Kurt Matzdorf** at **SUNY New Paltz** and included much of her more recent works of jewelry, tableware functional and decorative silver work. There is a store filled with the work of craftspeople who have been connected to Peters Valley and nearly 40 years ago this is where Raychel's life's work as

and the rest is history. Raychel's work is exquisite, her craftsmanship flawless with much of her work functional. Many people attending the opening knew her while much of this work was made. The opening was not only a retrospective of her work but of her personal and professional relationships over the past 40 years. **Peters Valley School of Craft (petersvalley.org)**, founded in 1970 in partnership with the **National Park Service** to promote and encourage education and excellence in craft, is located in the **Delaware Water Gap National Recreation Area**. Facilities include dorms, dining hall, studios (30 buildings in all) and are surrounded by fields, forests and streams of the Delaware Water Gap



The auction at the 14th Annual Vassar Haitian Project, Vassar College, Poughkeepsie, NY

working space of artists and there you can really get to know the artist and their art. Check out the **ART TIMES** calendar and your local newspapers for studio tours near and far.

Andrew Meade, Assistant Dean of the College for Campus Life and Director of International Services at Vassar College in Poughkeepsie, NY is the coordinator for **The Vassar Haitian Project**. This year marked the **14th Annual** auction and sale. The live auction, with hundreds of students, parents, and members of the community participating, featured 32 pieces of Haitian art, and raised about \$6,000. The remaining 300+ paintings, iron sculpture, silk scarves, and thousands of handcrafted items brought in an additional \$39,000. The auctioneer, **Christine Tyson**, a family friend of Andrew, flew in from **Austin, TX** just for the event. A team of 50 volunteers set up and ran the weekend's activities. Most of the volunteers are students, many of whom hold leadership roles within Vassar Haiti Project. This community event is quite a successful friends, family,



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40+ artists' studios will be open. Maps available online at www.saugertiesarttour.com and from numerous locations throughout the Hudson Valley.

For more information about Steiner's work see www.RaymondJSteiner.com or email rjs@arttimesjournal.com



The Fantasticks produced by Half Moon Theatre at the Culinary Institute of America, Poughkeepsie, NY. Cast members in the picture are (L to R) David Simpatico, Emily Wexler, Michael Padgett, Andrew J. Martin, Paul Kassel

and students affair with the important outcome of helping to support Haitian artists.

I had the pleasure to go to the Cu-

of professional actors, a **Writer's Group**, and a **School of the Arts**.

The first time I saw *The Fantasticks* (Music by **Harvey Schmidt**



The TV crew getting all their equipment together for the shoot.

linary Institute of America for a delightful meal and to their fairly new theater **Mariott Pavilion** for a production of *The Fantasticks* directed by **Michael Schiralli**. Founded in 2006, **Half Moon Theatre** is a year-round professional theatre company that includes a resident company

with book and lyrics by **Tom Jones** was in the late 60's at the **Sullivan Street Playhouse in Greenwich Village, NYC**. This very small theater with 153 seats may have somewhat accounted for the long run (42 years and 17,162 performances) but truly the huge success of the

play was how it spoke to the human condition and left the audience filled with compassion. It is a sweet play of love, human frailties, young love, parental concern and manipulation, comic relief with a dark turn and then redemption, forgiveness and a very happy ending. The music is delightful and *Try to Remember, Soon It's Gonna Rain, They Were You*— absolute classics. People went to see it for the story and the music and went again and then brought their children and grandchildren each time leaving the theater happy and renewed.

This particular production by Half Moon Theater was quite excellent. I particularly enjoyed the comic performance by **Roger Hendricks Simon (Henry)** and the interplay and strong energy between the two fathers **Paul**

55th Anniversary Celebration of the opening of the show in 1960 – not a farewell but renewal. *The Fantasticks* is currently at the **The Snapple Theater Center**, an off-Broadway complex in the heart of **Times Square, NYC**.

Coming up next for Half Moon Theater is the **5th Annual 10-Minute Play Festival**. *All You Can Eat* is set in local eateries and hot spots in the **Hudson Valley**. Ten nationally recognized playwrights were chosen and given guidelines for their site specific plays which was the theme (all you can eat), and one common element to include in their plays was a chef's hat, or toque. The results, according to Director **Michael Schiralli**, have been "love letters to the Hudson Valley and a



Gardiner Open Studio Tour participants at the opening reception. Their tour is held in the Fall and Spring

Kassel and David Simpatico. The rest of the cast, **Deborah Coconis, Michael Padgett, Emily Wexler, Andrew J. Martin** and **Wayne Pyle** had fine voices and acting skills. The musicians were **Nick DeGregorio** and **Joy Plaisted**.

It was thought that Off Broadway's longest running musical would close early this May but Producers of *The Fantasticks*, **Catherine Russell** and **Al Parinello** announced that two donors (longtime fans of the show who have asked to remain anonymous) stepped in and pledged to keep the production running, thus making what would have been the

foodie smorgasbord of delights". Half Moon Theatre's company of professional actors and invited artists will participate in this staged reading which will run June 12 & 13. Several of the restaurants at **The Culinary Institute of America** will prepare meals paired to the Play Festival but make your reservations soon. Contact halfmoontheatre.org for tickets and for information about their upcoming season.

I got a call from a friend who has a friend that is a producer at **ABC** who was looking for someone to play a role in an upcoming re-enactment show by the same people who did **Boston Med** and **NY Med**. It was an interesting experience but took way too long. I got to the location, not too far from my home, at 5:30 and didn't leave till after 1:30am. I did feel like a prop and in fact that is what we (the re-enactment actors) were. Not a feeling I liked but was ok with it for this time. It will be aired on ABC either this Summer or the Fall. Not a show I'd watch and in fact not a fan of the idea of TV sensationalism but an interesting and learning experience.

That's it for now, check out art-timesjournal.com for new essays, videos, calendar and opportunity listings as we are updating the site regularly. Also, follow and like the arttimes facebook page ([facebook.com/ArtTimesJournal](https://www.facebook.com/ArtTimesJournal)) and follow our tweets (twitter.com/ART-TIMESjournal).

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CALL FOR ARTISTS



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www.edwardhopperhouse.org



Music Previewing This Year's Round Top Music Festival

(All photographs © Norman Kolpas 2015)

BY NORMAN KOLPAS

WHILE I WISH it weren't true, it can seem at times that a politically liberal cultural bias exists when it comes to perceptions of Texas. Mention classical music, for example, and the state that gave us President George W. Bush and Governor Rick Perry doesn't automatically leap to mind.

Sure, you might instantly think of the late great pianist Van Cliburn, a Texan who, at the age of 23, brought the U.S. a Cold War triumph through his 1958 victory at the inaugural Tchaikovsky Piano Competition in Moscow—and who, soon thereafter, inspired a now-renowned, Fort Worth-based quadrennial piano competition named for him. Or, if you're a cello aficionado, you may well have in your CD collection performances by Lynn Harrell, who spent his formative years in the Dallas area before rising to prominence as one of the world's greatest performers on that instrument. But symphony orchestras? Stateside, most non-Texans would be more likely to head to Chicago, Cleveland, New York, Los Angeles, or San Francisco to get their fixes before considering the classical corps in Dallas, Houston, or at least eleven other Lone Star locations.

And music festivals? A similar bias may hold true. An NPR online list of the "10 Can't-Miss Classical Music Festivals" would sooner turn your attention to the likes of the Grant Park Music Festival in Chicago, Utah's Moab Music Festival, the Aspen Music Festival in Colorado, New York City's Mostly Mozart, or Southern California's Ojai Music Festival. The London-based Sinfini Music website suggests a similar selection in its list of "Top Ten US Classical Festivals."

Yet, as I learned first-hand on a recent journey, one of the most alluring classical music experiences in the nation actually awaits deep in the heart of Texas, an hour and a half's drive west-northwest of Houston in the tiny town of Round Top, current permanent population 93 people. That's the home each year, for five weeks from early June to mid-July, of the Round Top Music



The U.S. and Texas flags fly near the entrance to Round Top Festival Institute's 1,000-seat Festival Concert Hall.

Festival, which offers performances this year from June 6 to July 11. It features concerts from the Texas Festival Orchestra, made up of 92 of the finest young classical musicians from across the nation, selected from more than 600 applicants, who spend a total of six weeks living amidst the Round Top Institute's verdant 210-acre grounds, rehearsing seven days a week under the direct tutelage of top professional musicians and conductors from around the world.

Round Top, in the abbreviated form by which it's more colloquially known, had its start and continues its exceptional standards under the guidance of concert pianist James C. Dick, its founder and artistic director. Born and raised on a farm in Hutchinson, Kansas, he went on to study piano on scholarship at the University of Texas in Austin, graduating with special honors in 1963. From there, Dick was awarded a Fulbright Scholarship to study in London under the great English pianist Sir Clifford Curzon, then went on to win prizes at major international competitions before launching into a now-distinguished career that has seen him perform in some of the world's great concert halls, giving solo recitals as well as guest concerto

performances with top international orchestras under the batons of legendary conductors including Eugene Ormandy, Christopher Hogwood,

tival Institute on a six-acre property in the idyllic Texas town. He started small, first establishing a summer program that welcomed a mere ten promising young pianists; but soon, the number of those admitted rose to 25, evolving in the process into a chamber music program. A young Chinese-American cellist named Yo-Yo Ma, then just 18 years old, debuted at Round Top in 1973, returning again the following year.

In 1978, the great pianist Leon Fleisher, who 14 years before had lost the use of his right hand due to a neurological disorder and was confined to performing a limited left-handed repertoire, came on board to create its orchestra program while transitioning his own career into conducting. He continued his association with the Round Top Festival Institute until 1982, in the process further burnishing its reputation while the institute built its Festival Concert Hall, which opened for performances in June 1983.

The hall stands as a unique site in



At the back of the Festival Concert Hall auditorium, a giant wooden North Star provides performers with a focal point for their energy.

and Lorin Maazel.

That combination of international success and heartland values led Dick in 1971, then still in his early 20s, to establish the Round Top Fes-

the classical music world, a singular vision of James C. Dick himself. He collaborated with local craftsmen to realize the 1,000-seat space, which today also houses the institute's of-

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fices, a library and archives, and a small museum. From the outside, the building is reminiscent of a grand 19th-century hall in the European tradition. Inside, it seems most like a Texas spin on the arts-and-crafts style, with lustrous woodwork in intricate octagonal and other geometric patterns that feel almost like a three-dimensional representation of a classical music composition.

But another motive beyond beauty alone stands behind the interior décor here. Visible wherever the eye might come to rest on the walls

follow include works by Tchaikovsky, Leonard Bernstein, Ravel, Berlioz, Wagner, Mahler, Mozart, Stravinsky, and Beethoven; and James Dick returns again on the final evening, July 11, to perform Rachmaninoff's Rhapsody on a Theme of Paganini.

Those six programs may sound impressive in themselves, but the Round Top Summer Music Festival provides even more opportunities to hear music at its finest. Each Saturday afternoon includes two separate recitals or chamber music concerts, one in the main auditorium at 3:30



The Edythe Bates Old Chapel, built in 1883 and formerly the Travis Street United Methodist Church in La Grange, 16 miles away, was moved to the Round Top campus in 1994.

and ceilings of both the auditorium and the stage, all the intricacies of the joinery on display were part of a continuous, years-long process of fine-tuning the natural acoustic properties of the hall without resorting to electronic enhancements of any kind. And the results are further enhanced by the fact that the vast ceiling is suspended 12 feet below the building's actual roof, creating a deeply resonant acoustical chamber.

"Little by little, we heard how the hall was responding to performances," notes Alain G. Declert, Round Top's program director for the past 25 years. "People who come to attend concerts here agree that this is probably the best acoustics you can find. Most of the time in concert halls, musicians playing in the orchestra complain that they can't hear each other. Here, they can. And at the same time, that quality of sound projects into the hall, too." In short, the Institute's young musicians and its audience alike hear classical music as it is meant to be heard, in the finest natural detail imaginable.

Which means that the 2015 program should present a rare listening experience to classical music aficionados, whatever their tastes. The concert on the Saturday, June 6, at 7:30 pm, for example, features Symphony No. 5 in d by Dmitri Shostakovich and, appropriately for this year's opening evening, James Dick himself as soloist in George Gershwin's Concerto for Piano and Orchestra in F. The five Saturdays that

pm and another at 1:30 pm in the charming and historic Edythe Bates Old Chapel, a short stroll away. Most weekday afternoons allow a chance to observe masterclasses held in the chapel at 1:30 pm; the final week includes chamber music performances in the main auditorium on Tuesday, Wednesday, and Friday nights; and there'll be a Patriotic Concert the Sunday afternoon after Independence Day, featuring works by Bernstein, Aaron Copland, Richard Rodgers, George M. Cohan, and other more contemporary American composers.

That's enough to inspire a stay of at least a long weekend or up to a full week or longer. And that time spent would be well rewarded in ways reaching far beyond the appreciation of music. Over the years, the grounds of the Round Top Festival Institute, known as Festival Hill, have grown to encompass some 210 beautifully landscaped acres dotted with newly built structures and historic small-town Texas buildings, including the Edythe Bates Old Chapel, that were purchased, moved there, impeccably restored, and repurposed.

Surrounding Fayette County has beautiful landscapes of its own worth exploring. And, even more so, adjacent Washington County, known as the birthplace of Texas, and its county seat of Brenham, provide such pleasures as antique shopping, great barbecue, fascinating historical museums, exquisite wildflower-thronged scenery, and a host of



The chapel provides an ideal small venue for chamber music and pipe organ recitals and open-to-the-public master classes, as well as lectures and seminars.

charming hotels, inns, guesthouses, and B&B's within about a 30-minute drive of the Festival.

It's more than enough to make even the most discriminating members of the culturati reassess their preconceptions, redraw their cultural maps, and book their itineraries for Round Top, Texas.

Round Top Music Festival (June 6–July 11), Round Top Festival Institute, Round Top, TX, 979-249-3129, www.festivalhill.org. (Round Top Festival Institute also hosts other concerts and cultural

and business events, both public and private, throughout the year. See the website for a calendar of events and further details.)

(Norman Kolpas is a Los Angeles-based writer on art, architecture, travel, dining, and other lifestyle topics. His work has appeared in publications including Southwest Art, Mountain Living, Sunset, The Times of London, and the Los Angeles Times. Norman also teaches nonfiction writing in The Writers' Program at UCLA Extension.)



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Fiction

Chess Queen

BY JULIE C. JUDES

DID I OVERTURN the table, scattering the chess pieces all over the floor? No. Did I tell my opponent that he could take a king piece and “stick it where the sun doesn’t shine?” No. Did I remove the chess clock from the table, place it on the floor, and smash it with my shoe? No. Did I grab my opponent’s notebook wherein he records his game moves, tear it into confetti-sized pieces, and toss them over my head? No. Did I grab my opponent’s Bobby Fischer Bible and torch it? No.

Of course not. I am an oh-so-polite lady. I quietly announced my resignation, stood up, exited the tournament room, and informed the tournament organizer that I was withdrawing from the event. Naturally, I raged all of the way home in the car, my husband being the lucky recipient of my happy mood.

“I will NEVER, EVER play chess again! That’s it; all of our chessboards, chess pieces, and the chess clock will summarily be stuffed into

a large plastic bag and driven to the nearest Good Will AS SOON AS WE GET HOME! It’s open until 9:00 p.m. and there’s plenty of time to get there. I think I want to learn how to play Sheepshead instead. It seems like everyone has a great time playing it – there’s a lot of laughing, hooting and hollering, and it gives one the impression of a happy, relaxed atmosphere.”

What about my chess jewelry, the cute little chess charms sewn onto one of my favorite sweaters, my humorous chess t-shirts, my chess pieces shaped cookie cutters? Well, I’ll deal with them tomorrow.

Why bother playing chess at all? Why aggravate myself? Why torment myself? Why brood and complain that I should have played better?

“I should have moved my black bishop out of the way. How could I have not seen that he was in jeopardy?”

“I should have paid more attention to what space my opponent’s conniv-

ing knight could land on. I was put in check AND I lost my queen. I was done for!”

“My poor king got checkmated because my opponent’s rooks trapped him. I feel like a dolt.”

“I cannot believe that I allowed one of my opponent’s pawns to reach the other side of the board and become a second queen! Was I blind?”

“I could have captured my opponent’s white bishop, but didn’t see the move until it was too late.”

Fun? I don’t think so. And, don’t get me started on ratings. Never mind that my numerical rating is so low that a 7-year-old can count that high. Speaking of 7-year-olds, I have been soundly defeated by 7-year-old chess smarties. Also, I have no great desire to spend endless hours analyzing past chess games, memorizing chess openings, mid games and end games. There is no way I would ever hire a chess coach to help me improve my game – the thought does not appeal

to me at all.

So, my mind is made up. From this moment on, chess will no longer be a part of my life. Oh, no. I have opera, cooking, baking, knitting, bicycling, and a multitude of other hobbies to keep me engrossed for the rest of my days. That’s it, case closed, nothing else to say, my decision is final.

Except, well, maybe I’ll just finish this game. It will be my Swan Song. You see, there’s something magical about chess. It’s rather similar to when I bake a cake. All of the ingredients are sitting in front of me – the flour, sugar, baking powder, butter, salt, vanilla, eggs, and cocoa - ready to be mixed, beaten, poured, to be made into something delicious. Once in a while something goes awry and the cake turns out to be dry, burned on the edges, flat, or tasteless. However, I know I will bake another cake. It’s too tempting to look at cooking ingredients and not try to create something tasty.

And so it is with chess. There is potential in every chess game for creativity and excitement, and each game is rife with endless possibilities. At the beginning of the game, the pieces are lined up, ready to go, ready for me to order them around on the battlefield. I am their Commander-in-Chief, their Chess Queen. As it should be, my queen piece is the most powerful piece on the board, able to move in any direction, near and far. My bishops are able to stealthily move diagonally, my knights hop scotch around the board, my rooks move horizontally and vertically, able to box in an unprotected king. My pawns are my gallant foot soldiers, often sacrificing themselves for the common good and once in a great while able to reach the other end of the board and be transformed into a second queen. My king? Well, my old guy is only able to move a square at a time, yet he, too, is a fighter and is able to capture pieces himself. Chess is an intricate dance of infinite patterns, of designs, of strategies.

Okay, so it’s your turn. Hurry up already and move! What IS it with you? (Julie C. Judes lives in Glendale, WI)



Poets' Niche

MEMORY OF A PAINTING

*I have been here day after, night after,
I need to leave, but am afraid.
It makes for strange company,
This memory of a painting—
Picasso's Weeping Woman—
Let it not be a reflection.
Her café, with its daffodil wall, is no true habitat.
She wears a gift-box ribbon at the top of her hat,
One ear's covered with the form of an hourglass,
The other's hidden as though exposure would damage—
Would damage. Where might she go?
Hair under the gift hat turns mauve and green,
Teeth almost force through roots whispers
Or are they hisses? Contents under such pressure,
This portrait threatens to burst
Through frame and time to the domain of sound—
Threat of hazard, realm of high alert,
Turn if you can. . . .
Memory of a painting—
Companion in Danger.*

Evelyn Hooven
—Warren, CT

**Glass Ceilings
(at the opera with Satyagraha)**

*While Philip's music boasts impressive craft,
because I have a penchant to get bored
I sometimes wish his music lines were staffed
with more than an arpeggiated chord.
Though rehashed passages can mesmerize
us to a point, an unremitting strain's
like water torture that can traumatize
the musical receptors in our brains.
At least I felt that way when at the Met
I heard his Satyagraha songsters sing
descants that, though hypnotic as the set,
when finished summoned words of Dr. King -
whose modulated tones held listeners fast:
"Thank God almighty I am free at last!"*

Frank De Canio
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Women Artists: American Women Artists seeks entries for 2015 Annual National Juried Competition Exhibition at Bonner David Galleries. Scottsdale, AZ. Nov 12-30. Email or visit website for full info. Deadline Jun 28. contact@americanwomenartists.org • www.americanwomenartists.org

Writers: Angie's Diary, Rooseveltlaan 230 IV, 1078NX Amsterdam, The Netherlands Phone: 31 20675 2721 Seeks writers. email for information. No Deadline contact@angiesdiary.com

Artists, All Media: Art Kudos, 1820 Peachtree St. NW, Atlanta, GA 30309 Seeks entries for 11th Annual Art Kudos International Juried Competition Aug 15, 2015-Aug 15, 2016 Email or visit website for details. Deadline Jun 30 info@artkudos.com • www.artkudos.com

Artists, All Media: Art Society of Old Greenwich, (203) 569-3193 Seeks participants for 64th Annual SideWalk Art Show, Sound Beach Ave, Greenwich, CT. Open to members and non-members Sept 12&13. For more information see website Receiving Sep 12 www.artsocietyofoldgreenwich.com

Artists, All Media: Art Society of Old Greenwich, (203) 637-5845 Seeks entries for ASOG Members Juried Show Jul 18-Aug 13, Flinn Gallery, Greenwich, CT, 101 W. Putnam Ave. Call or go online for questions. Deadline Jul 18. www.artsocietyofoldgreenwich.com

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Seeks entries for ASOG Open Juried Art Show Jun 13-Jul 16 at Bendheim Gallery, Greenwich Arts Council, 299 Greenwich Ave., Greenwich, CT. Call or go online for questions. Deadline Jun 13. www.artsocietyofoldgreenwich.com

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

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Artists: Cooper-Finn Gallery, 24 Front St., Millbrook, NY (845) 605-1150 Seeks entries of art from recycled materials for "Eco Art" Jul 18-Aug 15. Deadline Jul 6. Contact Judy Malstrom (845) 876-2488, (845) 605-1150 or email. cooperfinngallery@gmail.com

Craftspeople: Dutchess Community College Foundation Seeking crafters for 45th Annual Holiday Craft Fair, Nov. 28 & Nov 29. Hand crafted items only. For more information call Diane Pollard (845) 431-8403 or visit website. www.sunydutchess.edu/CraftFair

Artists: Hopper House Art Center, 82 N. Broadway, Nyack, NY 10960. 845 358-0774. Seeks artists for Small Matters of Great Importance National juried show. Go online or email for information. Deadline Sept 1. info@hopperhouse.org • www.hopperhouse.org.

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for President's Show July 19-Sept 7. . Cash awards. Prospectus, list of prizes on website; call for more info. Receiving July 17 1-4pm kent.art.assoc@snet.net www.kentart.org.

Artists: Kent Art Assn., Rt. 7, Kent, CT (860) 927-3989. Seeks entries for Member Show II Sept 13-Oct 12. You may join at receiving. Download prospectus at website. Receiving for jurying Sept 12 kent.art.assoc@snet.net • www.kentart.org.

Artists, Craftspeople: Long Island Craft Guild, P.O. Box 546, East Meadow, NY 11554 9631) 757-7506 Seeks entries for "Finely Crafted" at Mills Pond House Gallery, 660 Rte 25A, St James, NY Sep 12-Oct 3. Call or go online for prospectus. Deadline Aug 3. info@licg.org • www.licg.org

Artists: MHA of Orange County Rape Crisis Services 73 James P. Kelly Way, Middletown, NY 10940. Seeking original work in media including painting, drawings, graphics, mixed media, sculpture, pottery and jewelry for show and sale to benefit MHA of Orange County Rape Crisis Services to be held at the Mindy Ross Gallery of SUNY Orange, Newburgh. Send CD with SASE to Voices at above address Deadline July 15. patriciaquinn@frontiernet.net

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

NJ Watercolor Artists: New Jersey Water Color Society 609-386-5482 Seeks entries for 73rd Annual Juried Open Exhibition at Middletown Art Center Sep 28-Nov 1. We've Gone Digital! Entries only thru online entry process. See website for prospectus. Deadline Aug 3 www.NJWCS.org

Artists (Watercolor): North East Watercolor Society, NEWS, 866 Cadosia Rd., Hancock, NY 13783 (607) 637-3412. Seeks entries for 39th International Juried Exhibition at Kent, CT Oct 18-Nov 1. Antonio Masi Juror of Awards. Download prospectus at email or site. Deadline Jul 24. email: info@northeastws.com • www.northeastws.com

Artists, All Media: Pascack Art Ass., 201-664-6664 Seeks entries for 3rd Annual "Tri-State Judged Show" for NY, NJ, & CT. (Oct 17-Oct 31) Visit website for prospectus. Deadline Aug 29 www.pascackartassociation.org

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

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

Artists, Craftspeople & Vendors: Pawling Chamber of Commerce, PO Box 19, Pawling, NY 12564 (845) 855-0500 Seeks entries for Juried Arts & Crafts, Antiques & Collectibles Festival Sep 26, 10am-4pm (rain or shine). Contact Marie 845- 855-1632 or Pat at martinscc@aol.com Deadline Aug 31. martinscc@aol.com

Artists: Piermont Flywheel Gallery (201) 836-8576 seeks new members

for new exhibition cycle. Call or visit website for info. No Deadline www.piermontflywheel.com

Artists: Ringwood Manor Assn of the Arts, PO Box 32, Ringwood, NY (201) 444-7760. Seeks entries for 50th Annual Fall Open Juried Exhibition, Sept 30-Oct 28. Judges: Ricky Boscarino, creator of Luna Parc. Call or go to website for more information. Receiving at the Barn Gallery Sep 26, 11am-2pm www.rmaarts.wordpress.org

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

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

Photographers: Smithtown Township Arts Council, 660 Rte., 25A, St. James, NY 11780, 631-862-6575 Seeks work for 34th Annual Juried Photography Exhibition "Dualities" Juror: Melanie Craven. Cash Prizes. SASE for prospectus or go to website. Deadline Jun 15. gallery@stacarts.org • www.stacarts.org.

Writers (Poets): Tupelo Press, Tupelo Press, P.O. Box 539, Dorset, VT 05251 (802) 366-8185. Seeks entries for Tupelo Quarterly Poetry Prize. See website. www.tupelopress.org

Artists, All Media: Washington Square Outdoor Art Exhibit, Inc., PO Box 1045 New York, NY 10276 (212) 982-6255. Seeks participants for 85th outdoor "Art in the Village" exhibit Sept 5, 6, 7, 12, 13 Go online for registration form and info. jrm.wsoae@gmail.com • washingtonsquareoutdoorartexhibit.org.

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

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Film

I Know You'll Love it

By HENRY P. RALEIGH

AT ONE TIME or another I imagine every film aficionado has unwittingly run into this social contretemps. Simple enough on the face of it such a misstep can lead to devastating consequences- long time friendships irrevocably destroyed, marriages strained to the breaking point, neighbors joined in combat. It may begin innocently, a random search over Netflix offerings, an idle scan of HBO-GO, a boot-legged CD, no matter old, new, independent you stumble upon a movie that knocks your socks off, a gem, not one of your ordinary Hollywood crowd pleasers and shamefully by-passed by critics, ignored by the gabbling bloggers. It is you with your critical acumen and finely tuned sensibilities that recognized and uncovered a true work of cinematic art.

Surely this discovery should be shared with those near and dear to you- or close enough, at any rate. That they, too may experience the joy

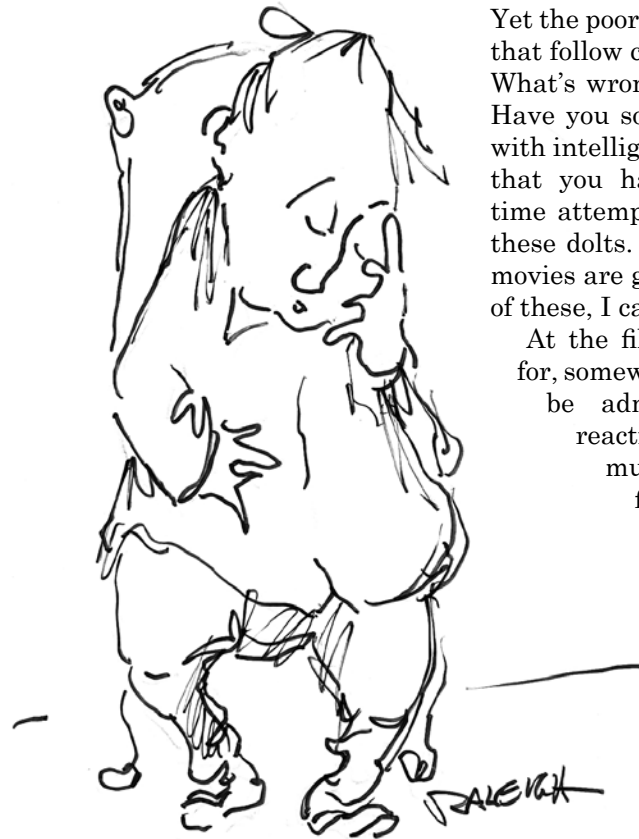
of viewing this masterpiece and be admirably grateful too that it is your remarkable critical acumen that has made it possible. Say no more, a date and time is set, an audience of near and dear assembled, and the fateful words spoken - I know you'll love it.

Oh, should the matter end right there- a power outage, an alien invasion, a sudden mudslide- but no, the cinematic masterpiece so cleverly found by you begins its journey before an eager, expectant audience and you happily anticipate their reactions of aesthetic bliss.

So OK, not much registers at the opening scene. You wouldn't expect that, of course, but the next scene will open their eyes all right. You wait their gasps of awe (or boisterous laughter- the movie may well be a comedy, you know.) Strange, there is little response save for shuffling of feet. Stunned? Overwhelmed? Here we are half way through the film and still nothing unless that restless foot tapping can be counted

as a form of repressed admiration. Yet the poorly disguised whisperings that follow cannot easily be excused. What's wrong with these dummies? Have you so wrongly credited them with intelligence and taste? To think that you have been wasting your time attempting to culturally guide these dolts. Superhero and vampire movies are good enough for the likes of these, I can tell you.

At the film's conclusion you call for, somewhat belligerently it must be admitted, the audiences' reaction. You are met with a mumbled chorus of "Yeah, fine, OK, sure, any beer in the kitchen?" Well now, this shows you what people are really made of. The next time you arrange a cultural soirée it will be an Adam Sandler special. And I know they will love it.



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We also provide individual and group retreats when space is available throughout the summer.

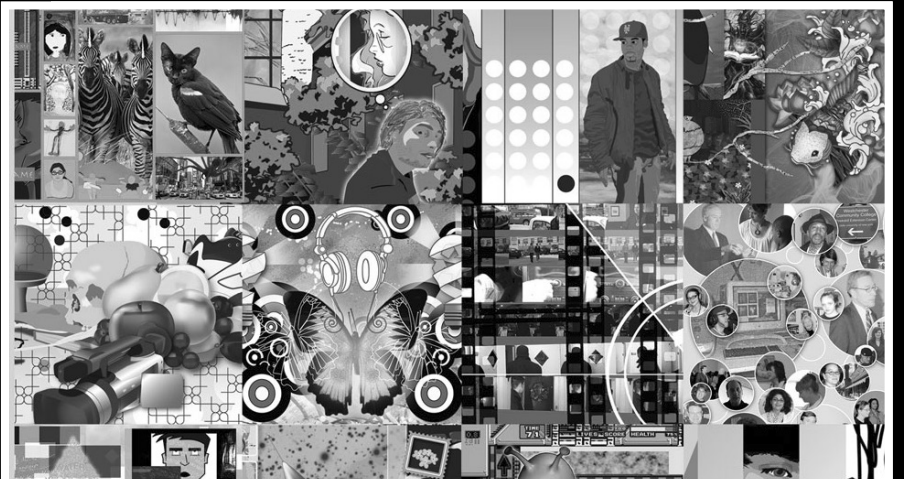
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The next issue is Fall 2015 (Sept, Oct, Nov)

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NEWS

Call for Artists
 North East Watercolor Society

39th Annual International Exhibit, Kent, CT. Oct. 18 - Nov. 1
 at Kent Art Association Gallery, Kent, CT.

Entries by CD or email: due July 24, \$7500 in awards; \$30/entry; \$40/2 entries
Awards: Antonio Masi, AWS

Prospectus: www.northeastws.com • email info@northeastws.com
 or send SASE to NEWS, 866 Cadosia Rd, Hancock, NY 13783

The society will sponsor a watercolor workshop with Antonio Masi, AWS, Oct 13-15, at Sugar Loaf, NY, tuition \$300 members, \$325 non-members

Calendar Continued from Page 10

Monday, June 22
National Society of Painters in Casein & Acrylic 61st Annual Exhibit Salmagundi Club 47 Fifth Ave., NYC (212) 255-7740 (thru July 11)

Tuesday, June 23
Artist Talk - 65th Annual Art of the Northeast Exhibition Silvermine Arts Center 1037 Silvermine Rd New Canaan CT 203-966-9700 6pm free <http://silvermineart.org/>

Wednesday, June 24
"Facets" by Susan Manspeizer Hammond Museum 28 Deveau Rd. North Salem NY 914-669-5033 charge (thru Sept 12) www.hammondmuseum.org

Erasing Borders Contemporary Indian Art of the Diaspora and "Welcome to Jane" by Jane Cohen Indo American Arts Council Hammond Museum 28 Deveau Rd North Salem NY 914-669-5033 charge (thru Sept 12) www.hammondmuseum.org

Friday, June 26
PAC Faculty and Student Showcase 2015 (thru Aug 14) Knit Knit Bomb Bomb (Thru Aug 31) Pelham Art Center 155 5th Avenue Pelham NY 914-738-2525 Opening Reception and All-Age Art Workshop 6:30-8pm free (thru Aug 14) www.pelhamartcenter.org/in_the_gallery/

From Studio To Wall Wisdom House Retreat and Conference Center 229 East Litchfield Rd Litchfield CT 860-567-3163 charge How to get your artwork shown to the public. Themes include Presentation, Principles and Ethics. www.wisdomhouse.org

Seussical the Musical CENTERstage Productions The CENTER for Performing Arts at Rhinebeck 661 Route 308 Rhinebeck NY 845-876-3080 8pm Fri & Sat; 3pm Sat & Sun charge (thru July 12) www.centerforperformingarts.org

Robert G. Cox "Making the Invisible Visible" Kaleidoscopoe Gallery The Jewelry Factory 115 S. Macquesten Pkwy Mt. Vernon NY 718-885-3090 Opening 6pm free (thru June 28) robertcoxartist.com

Saturday, June 27
Landscape Thoughtography - Abstract Digital Images by Jonathan Pazer 510 Warren Street Gallery 510 Warren Street Hudson NY 518-822-0510 Opening Reception 5-8pm free (thru July 26) www.510warrenstgallery.com/home/current_show

Newburgh Waterfront in Earlier Days SUNY Orange Cultural Affairs Foyer of the Mindy Ross Gallery, Kaplan Hall, SUNY Orange the corner of Grand and First Streets Newburgh NY 845-341-4891 Reception 6-8pm free (thru July 30) www.sunyorange.edu/culturalaffairs

Live Concert with Keely Schmerber The Olana Partnership Olana State Historic Site 5720 State Route 9G Hudson NY 518-828-1872 7pm charge www.olana.org

River Valley Artists Guild Summer Exhibition SUNY Orange Cultural Affairs Orange Hall Gallery, SUNY Orange the corner of Wawayanda and Grandview Avenues Middletown NY 845-341-4891 Opening Reception 1-3pm free (thru July 23) www.sunyorange.edu/culturalaffairs

Photo Arts: A Red Circle Retrospective Red Circle PhotoArts Collective The Desmond-Fish Library 472 Route 403 Garrison NY 917-627-7989 Meet the Artist Reception 1-3pm free (thru June 27) www.redcirclephoto.com

Sunday, June 28
Side By Side: Shaker and Modern Design Shaker Museum | Mount Lebanon 202 Shaker Road New Lebanon NY 518-794-9100 donate (thru Oct 12) www.shakerml.org

Beacon Riverfest Music and Food Festival Beacon Music Factory and BeaconArts Pete and Toshi Seeger Riverfront Park 1 Flynn Drive Beacon NY 845-765-0472 12-8 pm charge beaconriverfest.org

Tuesday, June 30
Breaking Boundaries 2015 Family Residences and Essential Enterprises & b.j. spoke gallery b.j. spoke gallery 299 Main Street Huntington NY 631-549-5106 free (thru July 26) www.bjspokegallery.com

Go online to arttimesjournal.com for more calendar listings for June, July and August.

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